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HOW I GOT HERE

BY RICHARD LOOMIS, CHIEF MARKETING OFFICER, THE NATURE CONSERVANCY

How the Nature Conservancy's New CMO Mixes Intuition and Analytics

[Editor's Note: We ask PR and marketing leaders to tell us about people who've influenced them, advice they've received and trends they're seeing. This week we speak with Richard Loomis, CMO, **The Nature Conservancy**, who's just arrived from **Disney Channels Worldwide**.]

My influences come from two places. First, my parents; I'm very fortunate to have both still with us. My father is 90 and my mother is 86. They've always been great champions

and supporters of everything my sisters and I have done. Aside from maybe my first job out of college (they were thrilled I had a job right out of college, I was an assistant media planner at a small agency in Chicago) this is the job they have been most enthusiastic and excited about. They've been followers and friends of **The Nature Con-**



Continued on page 3

SOCIAL MEDIA

BY ADAM SNYDER, VP, COMMUNICATIONS, MITSUBISHI UFJ FINANCIAL GROUP

Memo to Brands: Use Social Media to Spread Your Culture, Not Sell Products

When I began working in digital, paid search on **Google**, **Yahoo** and **MSN** were all the rage, SEO was simple and keyword stacking was still possible. The fastest way to get a new site indexed was to have a few people send the URL to each other with a **Gmail** account. Social media was new to the marketing tool kit, **Friendster** was all the rage and a new site called **Myspace**, originally for musicians, was challenging its dominance.

If you haven't guessed, I'm old and have been doing this for a long time.

As brand planner and digital strategist in the early 2000s, my role was to act as a Sherpa, taking my clients and peers

through this new landscape. In the early days of social media, the easiest way to explain its marketing implications was to position these new channels as a way to level the playing field, where a big brand and an individual had the same ability to reach audiences. In 2005 it was a stretch because everything was too new for everyone, but now, in 2017, it's reality.

Audiences will consume content and connect with people they like regardless of the source or their affiliation. Examples are everywhere: **Kickstarter** campaigns raise millions



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Engagement With B2B Brands on Instagram Tops Facebook in Q3 2017

Conventional wisdom holds that **Facebook** is the behemoth of social platforms. The conventional wisdom usually is correct, but not always.

For example, during Q3 2017 B2B brands' social media content generated far more consumer engagement on **Instagram** than on its parent, Facebook, according to **Shareablee** data provided exclusively to *PR News*. B2B brands on Instagram generated nearly 9 million consumer actions during the quarter. That represented growth of 1% vs. the previous quarter, says Shareablee's Ron Lee. Facebook was a distant second, generating nearly 5 million consumer actions, a 14% drop vs. the previous quarter, Lee says. Content from B2B brands on **Twitter** generated the least consumer engagement, at nearly 2 million actions, down 11% from the second quarter.

Overall, Q3 was sluggish. Compared to Q2 2017, consumer engagement with B2B brands fell 4%; likewise B2B brands posted 5% fewer pieces of content during the quarter. B2Bs generated 15.5 million consumer actions during the quarter and posted 123,000 pieces of content across Facebook, Instagram and Twitter. Instagram was the platform that generated the highest numbers









In terms of individual brands, stalwart **IMG Models Worldwide** maintained its dominance, generating more than 5.1 million consumer actions, up 6%, in Q3 2017. Another socially strong brand, **Pantone**, the color intelligence company, generated 1.5 million consumer actions, up 12%,

despite posting 22% fewer pieces of content during the the quarter. Instagram was its top platform, responsible for 98% of consumer engagement. At number 3 is **Sotheby's**, generating 1.1 million consumer actions, down 28% from Q2. Instagram accounted for 90% of its consumer engagement. Consumer engagement with cloud-computing brand **Amazon Web Services'** content rose a whopping 97% during the quarter, on a 62% increase in social posts. Interestingly, Amazon Web eschews Instagram, being active on Facebook and Twitter only. Engagement on Facebook was responsible for 98% of its actions. ■

Shareablee SOCIAL SCORECARD

TOP B2B BRANDS – Q3 2017

Based on Total Actions (reactions, comments, shares, retweets and likes)
 Data provided exclusively to PR News by Shareablee. Sources: [f](#) [t](#) [@](#)

Rank	Brand	Total Actions	Total Content	Actions per Content	Total Audience
1	 IMG Models Worldwide	5,159,928	982	5,255	1,564,313
2	 Pantone	1,503,781	170	8,846	1,764,138
3	Sotheby's	1,123,035	1,347	834	1,080,943
4	 Amazon Web Services	880,137	4,152	212	1,677,968
5	 Lockheed Martin	556,538	492	1,131	967,273
6	LENNAR	413,339	719	575	1,512,135
7	 IBM	373,868	400	935	1,481,666
8	 Pulte Homes	334,650	65	5,148	153,957
9	 Better Homes and Gardens® Real Estate	207,233	440	471	327,646
10	 Hootsuite	202,773	2,299	88	8,885,280

The Intersection of Marketing, Content and PR

servancy since my childhood, so it's a little bit of full circle for me. I've also been fortunate to have great bosses: one who got me into the world of cable TV marketing, and another one who taught me to be thoughtful, focused and strategic when it comes to that intersection of creativity and marketing strategy.

In this day and age of more, more, more...more data, more analytics, more insights and more dashboards, a friend and former colleague who's very accomplished in the world of data analytics said, "You can't lose sight of your head and your heart in decision-making." That's a good reminder we have more information than ever, which makes us smarter in some respects, but not absolutely everything can be measured. And sometimes intuition and gut are key components of great decision-making.

Another bit of wisdom: As things get more complicated and fragmented, you have to remember you can't know everything, so you certainly need to trust your people.

And a saying that goes back many years ago to when I started in the **Disney** organization: "It's time to love it." We can talk about things as much as we want, but at a certain point it's time to love what you've done, trust what you've done and trust your gut. Put it out there and see what works.

I'm intrigued with the demonstration of the merger of marketing, creative content and communications. I think a lot about shareable moments. We're living in a world at the intersection of technology, community and content. We can't forget that people still like and want to be together and have a physical moment.

One example of this is the *Fearless Girl* statue, the Women's March and a Wall Street-based organization that had a point to make...and the symbolism that through the power of emotion, the power of community, the power of social media and the power of communications became something really big.

Another example is **Airbnb** and its partnership with the **Art Institute of Chicago**. Together they took a piece of art—Van Gogh's *The Bedroom*—and reproduced it in a physical

form and let people in to experience it and share it, tying that back to a somewhat newer, more disruptive brand in the world of travel and hospitality.

A third example is **Burger King**, the Whopper and their *OK Google* moment. It's a great example of how you create discussion using, and basically totally hijacking, new Artificial Intelligence in home technology. People are debating the limits on hardware and software that are increasingly part of our lives and where and how brands and products intersect with that...you may disagree with it, but it put Burger King back at the top of the overall discussion.

A fourth example is that increasingly we're seeing the trend of the near-integration of marketing teams, creative content teams, PR and communications teams. These teams are structured in a streamlined way, so you can react incredibly responsively and in real time to hopefully keep pace with the discussion going on out there.

I'm not sure this is a trend, but I'm seeing a new open-mindedness from creatives toward information and analytics. There seems to be more of an appetite to know and understand what's working. It's probably not a trend anymore; it's just the world we live in and that we collect so much data.

Right now I'm listening, learning and exploring as I transition from Disney, a creatively driven organization, into this great organization that is much more science-based. What [Disney and The Nature Conservancy] have in common is in their need for strategy, to connect with audiences, branding, drive engagement and create superior content and foster great storytelling.

At The Nature Conservancy we have the biggest shareable experience of all, which is Mother Earth. The great opportunity for all of us is to create more of those moments when people are engaged with our world, with our land, with our water, with our air, with our cities and are aware of and responsible for our actions. ■

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Brands Should Use Social Platforms as People Do

of dollars; simple tweets and **Facebook** posts go viral and can cost people their jobs; and self-published articles on **LinkedIn** reach thousands. Publications like **Politico** and **BuzzFeed**, which began as small blogs, have grown into established news outlets through the power of social media.

Similarly, individuals built followings by sharing content they liked and now are seen as influential go-to sources, giving birth to a sub-industry known as influencer marketing. (The multitude of problems with influencers is a subject I plan to discuss in a future article.) Sometimes it's easiest to define in political terms: Social media is an exercise in democracy. The user base chooses winners. By being a user or consumer of a platform, the person is casting a vote.

SOCIAL MEDIA'S GENESIS AND EVOLUTION

In the beginning of social media, we marketers assumed that like most other digital channels, Myspace and new platforms such as Facebook, LinkedIn and **Twitter** would grow into perfect places to buy eyeballs and share brand advertising. While this is how each company's business model is built, paid advertising is not their optimal use. Over the years, how each channel is used has matured. The result is the ads on social have faded into the background; their role simply is to make the experience possible.

So an overemphasis on paid social media advertising in a marketing mix leaves a lot on the table. The potential value to an organization is much greater than it was when social media was new. The level playing field I mentioned earlier offers companies the opportunity to directly engage with important audiences and the ability to be known for something.

Social media has touched an endless list of industries; traditional media is at the top. Every outlet lists the Twitter handles of its reporters in the lower third of a TV broadcast, or adjacent to the byline on an article. Most larger topics often have a hashtag assigned. We've also seen traditional media moving online to **Facebook Live** and **Periscope** as a means to reach viewers where they already live.

A PLAN FOR BRANDS' SOCIAL MEDIA USE

For companies, social media channels are the public face of their organization. The primary use should be to distribute information about their business, culture and cause-related activities, not to advertise products. Research is showing increasingly that social content meant to sell products is irksome to millennials.

So to the dismay of marketers, social channels really aren't theirs, and from an organizational standpoint the PR/corporate communications teams should be managing them.

Social media, specifically Twitter and LinkedIn, offer companies opportunities to interact publicly. To do so requires an approach that mixes public relations, salesmanship and elements of cocktail-party small talk.

Some detailed tips that demonstrate how public relations professionals should use social media to enhance their work:

1: Prioritize Channels by Their Primary Use: Before posting every piece of content across all of your company's channels, think about how you, personally, use each platform.

I suspect most of us would say we use Facebook for personal purposes, **Instagram** to see photos, Twitter to find interesting news/information and follow individuals and LinkedIn to connect with our professional network through conversations and information. These very different uses should inform your use of social platforms for business.

At a corporate level, where the focus is on building and maintaining a brand, I recommend prioritizing Twitter and LinkedIn, where audiences are comfortable consuming, engaging with and sharing informative content. Use other channels selectively where the brand/company's goal doesn't meet the user's expectations; e.g. people aren't looking to become friends with a brand on Facebook but they are much more likely to follow a company on Twitter or LinkedIn.

2: Twitter Is the New Wire: Despite recent comments about fake news, media outlets and their journalists always will remain sources of authoritative content. Individual reporters and publications have built large followings and regularly share their articles. When placing a story, ask for your company to be mentioned in tweets the journalist or publication sends. This increases the chance that your story will not only be read, but also shared by the right audience. You're pitching to the publication and journalist because their readership is an important audience. Assume that their audience on Twitter is similar.

3: Seek Quality, Not Quantity, With Paid Posts: Twitter and LinkedIn offer the ability to hyper-customize down to the individual level. This gives communications professionals the ability to directly target important audiences: a list of important journalists for a press release, client and prospects with earned media and industry audiences with thought leadership.

4: Don't Forget Hashtags: I often think of hashtags as the new TV commercials. That's only half true. They exist as portable conversations allowing individuals to follow an event or moment in time.

A) PR professionals should consider affixing hashtags to each message they tweet and find the right one that's aligned to the subject of their post. Someone very smart once told me that hashtags are not tweet jewelry, they must be selective and relevant.

B) Every major conference has a hashtag. Followers likely include attendees and interested parties who were unable to attend the conference. Think about how you can use the reach of the hashtag to tap into this captive audience. ■

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A Mobster Makes PR Measurement an Offer Communicators Can't Refuse



We know the imperative of measurement. There is the old management adage that “You can’t manage what you don’t measure.” And then there is the loftier Peter Drucker quote: “If you can’t measure it, you can’t improve it.”

These are fine thoughts, but they are not of much practical help. It would be easier if PR executives managed warehouses. They could measure how many goods came, how many went out and the speed of turnover. In addition they could measure revenue per square foot, transportation costs, shrinkage (corporate-speak for “theft”) and worker safety. Not a problem. Easy.

But measuring public relations is not so straightforward. There are a number of obstacles that can be summarized under three headings:

- ▶ **Knowledge:** PR measurement can be daunting for those outside the cognoscenti of the measurement field. There are myriad measurement alternatives and systems. The specialized language used is often less than transparent. There is a surfeit of measurement firms each claiming superiority. In addition, public relations professionals sometimes choose the profession to avoid having to work with numbers.
- ▶ **Cost:** Measurement can be expensive. With public relations budgets being squeezed year after year, funding a solid measurement study could mean not funding a communications program or a staff position. Justifying the cost of measurement is not for the faint of heart.
- ▶ **Fear:** Let’s face it, a measurement program could demonstrate that the public relations function needs a lot of improvement. The results of research could signal that the current people and processes are not up to snuff. Given the two factors above—knowledge and cost—it is little wonder that measurement could be seen more as a threat than an opportunity.

But the reality is that there is more upside than downside to PR measurement. Measurement is like a GPS device. If you know where you want to go, it can tell you how to get there, how long it will take and whether there are hazards in the road ahead.

To provide guidance to PR executives (and have a little fun), I propose the MOBSTER protocols for public relations measurement. Here goes:

Meaningful: Measure things that are valid and relevant to the objectives of your PR efforts. If your goal is to improve reputation, you would not use AVEs, which only (and erroneously) measure volume rather than any change in stakeholders’ attitudes. If you are measuring media content for specific positive or negative messages, you need to customize the coding directions to include the exact messages you want to identify. Generic positive or negative codes will not get the job done.

Objective: Interesting anecdotes will do little to help the cause. Measurement needs to rely on hard, quantifiable facts. You need to probe for negatives that might exist out there. Too often measurement systems are based on the presence or absence of positives rather than confronting negatives directly.

Benchmarked: Whenever possible, it is desirable to have a sense of what is good and bad based on solid benchmark data or norms. What level of positive media mentions is high in your competitive set and, ideally, across all industries? In reputation measurement, for example, we know that financial services companies tend to be rated lower than most entities in many other industries. This is important to know.

Sustainable: Measurement is neither a one-shot deal nor a snapshot in time. It needs to present a moving picture over

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time. Spending so much money on a first wave of research that cannot be repeated really is a waste of resources. Measurement is forever.

Trackable: Besides budgeting for sustainability, measurement systems need to be designed in a way that results are trackable over time. The methodologies must be repeatable, but also able to be updated as realities in the marketplace change. A friend of mine worked on a measurement study for the same client for 26 years. The key measures stayed the same but other parts of the study evolved six or seven times over the course of the research.

Evocative: PR measurement should be sexy. It should evoke emotions about what might be managed better or, as Drucker suggests, improved. If measurement results fail to excite people, then there might be something wrong with the measurement design or with how the results are being analyzed and presented.

Robust: Measurement cannot be evocative if the measures are not robust. There are syndicated systems that take a small number of data points, roll them up into an index and say, "Here you are." They may be able to tell you if the results are good or bad, but there is not enough information to tell you what to do to improve the situation. Measurement should be like having an MRI. Everything that could be important is measured. The diagnoses coming out of this test give clear direction as to what, if anything, needs to be done to get a person back to health. Measurement that does not lead to an action plan—even if that plan is to stay the course—is not good measurement.

So these are the MOBSTER protocols. Apply them when creating measurement proposals or RFPs for measurement and reviewing proposals for measurement.

PR research and analysis: It's an offer you can't refuse. ■

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MEDIA RELATIONS

Beat the Clock: FleishmanHillard Advocates Sending Releases, Pitching Early in the Day

Even in media pitching, timing is critical, says Jayme Owen, SVP, **FleishmanHillard** (page 1, picture 1). The firm's guidance, gathered informally, on best times to pitch and send news releases is shown on this chart, created recently for a PR News session.

Reporters on deadline late in the day have a higher tendency to miss or ignore materials sent to them then. In addition, sending a release or pitch early, she says, gives reporters time to check back with PR pros throughout the day for questions and updates.

A must: Follow reporters on social so you know what they've been covering before you pitch them, she says. ■

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- **Media alerts/advisories:** Mon-Thurs 9 a.m. to 3 p.m.
- **Media pitch:** Tues-Thurs 9 a.m. to 3 p.m. (unless related to breaking news)
- **News release:** Tues-Thurs 8 a.m. to 11 a.m.; try not to issue releases in the afternoon when possible but this can vary if it's breaking news or material news for a public company



Source: FleishmanHillard

How Conservation International Used Virtual Reality to Overcome Obstacles



Our oceans are under severe threat. Overfishing and damaging fishing practices are causing the destruction of coastal habitats at an alarming rate. 75% of coral reefs—vital fish spawning grounds and barriers against storms—are in danger of dissolving or dying. Rivers are filled with dead zones, places in the sea where nothing can live because chemicals promote the growth of harmful plants that suck up oxygen.

The best way to inspire policymakers, business leaders and citizens to engage and invest in conservation was to take them on a site visit to experience these worlds. Since that's costly and complex, our reach was limited.

With virtual reality, though, we're able to transport people in a way that's much more accessible and cost-effective.

One of **Conservation International's** (CI) most successful restoration projects took place in a remote location in Indonesia called Bird's Head Seascape. From the U.S. east coast it takes four flights, one boat ride and more than 40 hours to travel there. The region covers an area the size of Great Britain. Unregulated commercial fishing, poaching and other damaging practices have decimated this underwater paradise.

But in 2004, the **Bird's Head Seascape** Initiative was launched. It quickly became one of the world's most ambitious community-based conservation programs. Together with more than 30 partners, CI created a network of 12 protected areas covering more than 8 million acres.

Today the area is thriving. Coral is stable or recovering across the seascape. Fish have returned and local fishers are catching more fish with the same level of effort. Human well-being is up measurably—local people have better access to food and education.

Virtual reality has allowed more people to experience the beauty and importance of these places without the time or cost of travel. The area now can be reached in seven minutes with CI's virtual reality film *Valen's Reef*.

Through the eyes of West Papuan fisherman-turned-coral-reef-scientist and conservationist Ronald Mambrasar and his 8-year-old son, Valen, we see a touching story of what it means for a father to protect his home for the next generation and how successful conservation can be when local communities are empowered. Through this immersive technology the film puts the viewer directly into Ronald's shoes.

But as a consequence of being on the cutting edge of technology, virtual reality—the tool necessary for the experience—is uncommon. While VR is becoming more accessible, it remains beyond reach for many, much like Raja Ampat.

TACTICS

To overcome this obstacle, CI's brand team constructed a three-phase roll out: a teaser phase, a launch date and the campaign phase. The teaser phase began June 8—World

Oceans Day—with a steady drum-beat toward the film premiere. A sweepstakes was launched offering **Samsung** VR gear and social media content was sequenced not only to build up excitement for a movie premiere, but also to teach our audience how to use 360-degree and VR technology. Teaser clips, panoramic shots in 360, were launched. We released social media cards with facts about the Bird's Head Seascape, and reminded our audience to tune in June 20.

Phase 2 began June 20, when the film was launched. It was showcased in the curated selection of virtual reality films at the Cannes Lions **YouTube** event and launched to millions on the **Within** app.

During the campaign phase, we reached out to conservation storytellers—our brand ambassadors and influencers—to get them to try virtual reality and promote the conservation movement on social media. Weekly toolkits were sent to help them keep the drum beating for us on digital.

The current age of social media places the highest value on authenticity and insight into lived experiences. Similarly, the conservation movement relies on the touchable, forcing us to continue to prove why conservation matters. How does one bring a cutting-edge technology into this context and into the comfort zone of your viewers? Don't stop at digital. We took our story on the road—to events like the World Conservation Congress.

RESULTS AND LESSONS LEARNED

The extensive social media strategy worked, resulting in more than 2.6 million social impressions, 258,000+ engaged users and nearly 1 million views on **YouTube**. There were vital lessons in this rollout that proved invaluable during the launch of our second film *Under the Canopy*.

First, shorten the teaser phase. It is important to provide a sense of anticipation for the film, but don't scoop yourself. Less truly can be more.

Second, give people a reason to play (and stay). Create exciting opportunities for audiences to play with the characters of the film and engage with your content.

Third, content is a means, not an end. Your content can do amazing things, but it is only a piece of the larger puzzle. Provide your audience with an opportunity to engage deeper with a clear call to action. *Valen's Reef* makes you feel Ronald's passion for conservation. While we are pleased with the ability to harness social media to bring it to a mass audience, the true worth of the film lies with the success of the community-led conservation initiative and how successful conservation can be when local people are empowered. There is much work left to do. ■

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Ali Craig, Branding Expert

1. Can PR Tactics Save the Weinstein Brand? Forget about betting on college or pro football. The current hot book is whether or not **The Weinstein Company** survives. The prevailing wind has it that the patient is terminal. Branding expert **Ali Craig** hasn't quite closed the coffin, however. The brand can be saved with standard PR and reputation-damage control tactics, she argues.

First, the board needs to admit its guilt. That shouldn't be too difficult. The board either was asleep at the wheel (bad) or chose to look the other way when it knew of Weinstein's improper behavior (worse). Media reports that Weinstein's 2015 contract included language allowing him to keep his job despite sexual harassment convictions seems to indicate the board had knowledge of the boss's proclivities.

Second, the board must craft a thorough plan to change the company's culture and communicate it to the public. She believes the Weinstein brand, with a name change and the above PR tactics, has the potential to survive for several reasons. First, "We feel like we've heard [this story] before." Some version of the casting couch scenario is far from shocking. Second, the public "doesn't interact with the Weinstein brand" on a daily basis, she says. Certainly moviegoers have the chance to see it, but a film's producers are not top of mind when people go to the cinema, she argues. Craig's survival scenario is contingent on "no other really damning allegations" coming out against Weinstein. What she feels the media is missing is the cancer-like potential of the scandal to infect other brands, such as **Amazon** and **NBC News**. Ac-

tor **Rose McGowan** tweeted Oct. 12 she had told Amazon studio head **Roy Price** that Weinstein raped her. Price is said to have ignored the allegations. He was suspended Oct. 12 for a separate sexual harassment claim. Also on Oct. 12 NBC News' brand was sullied when it was forced to deny president **Noah Oppenheim** spiked an exposé about Weinstein's sexual escapades with young women. Oppenheim moonlights as a screenwriter and allegedly was concerned about angering the powerful producer. "Noah has never had any relationship with [Weinstein], business or personal," NBC News said.



Deb Gabor, CEO, Sol Marketing

Ironically the spiked scoop, which was ready prior to reports in the **NY Times** and the **New Yorker**, came from reporter **Ronan Farrow**, a son of **Mia Farrow** and **Woody Allen**. Allen, along with sportcaster **Al Michaels** and actors **Mayim Bialik** and **James Corden**, found themselves enmeshed in the Weinstein story after making comments about it. Several obvious lessons for publicists: 1. Make sure your celeb clients understand the importance of making jokes about serious stories (Michaels and Corden); and 2. Brief your celeb clients about entering the fray on hot-button topics (Bialik and Allen).

We liked the myriad lessons contained in a checklist **Deb Gabor**, CEO, **Sol Marketing**, gave us when we asked what communicators can do in a Weinstein-like situation. "1. Above all, acknowledge the humans who were affected by the organization's wrongdoing. 2. Don't make excuses or try to cover up something that someone at the company did wrong. 3. Apologize. 4. Help victims. All of them. 5. Go out with a statement quickly before the

story takes on a life of its own. 6. Take responsibility. 7. Accept accountability. 8. Give the world a plan for how you will prevent a similar disaster from occurring in the future. 9. Communicate with authenticity, clarity and openness with everyone in your ecosystem. 10. Convey a vision for what the world looks like when you've solved this problem. 11. Be truthful."

2. Growth: Consumer products/services specialist **Captivate Public Relations & Marketing** opened its doors Oct. 11. Ashley Rodgers is cofounder and managing director. **FoleyFreisleben LLC** incubated the L.A.-based firm.

3. Study Haul: Talk about information overload. A survey of 176 U.S. marketers from **10Fold Communications** says 75% of them plan to generate three times more content in the next 12 months than they did in the previous year. 90% have larger budgets for content creation this year than they did last year. 32% release content daily or hourly. Social media, video and webinars were seen as the best content types among the respondents, yet senior execs prefer video.

4. Shadow Board: The **PR Council** is seeking next-gen leaders (7-15 years work experience) to form PRC Next, a shadow board. Nominations are open until Nov. 15 at PRC's site.

5. People: **Pierpont Communications** of Houston promoted **Elysa Nelson** to



Elysa Nelson, VP, Pierpont Communications

VP. Prior to Pierpont, Nelson was manager of corporate services communications at **Fidelity Investments**. – Former **General Mills** exec **Lisa Tomassen** (page 1, picture 2) joins **Exponent** of Minneapolis as its retail and consumer packaged goods practice leader. ■

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The Book of Crisis Management offers case studies aplenty—from Delta and Wells Fargo to Ryan Lochte in Rio de Janeiro and other crises. The guidebook's authors, who come from agencies, nonprofits, corporations and universities, have compiled case studies and contributions from Wells Fargo, Chipotle, United, Uber, United States Marine Corps and The Late Show with Stephen Colbert.

ARTICLES INCLUDED IN THE GUIDEBOOK:

- *"5 Ways to Build Relationships With Media Before a Crisis Hits (Instead of During)"*
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- *"Navigating the Two-Way Social Media Superhighway in Times of Crisis"*
- *"Report Card: How 9 Brands Handled Being in Trump's Crosshairs on Twitter"*
- *"Reputations at Risk: What Steps to Take When 'Recall Fatigue' Sets"*
- *"A Lingering Crisis: How Chipotle's E. Coli Crisis Haunted Its Reputation"*
- *"The Social Order: Uber and PewDiePie Illustrate Society's Influence on Crisis"*
- *"Southwest's Communications Chief Shares Her Top 3 Crisis Management Tips"*
- And more. See all articles at www.prnewsonline.com/crisis-management-guidebook-vol-9/.

The guidebooks' six chapters on media relations, internal communications, social media, exposure and spokesperson training, the crisis plan and case studies contain specific takeaways, checklists and step-by-step guides to give a solid framework upon which to weave each brand's own resilient and flexible crisis plan.

The 9th edition of the Book of Crisis Management is available now in both digital and print.

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