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## INTERNAL COMMUNICATIONS

### Tips and Tactics for Communicators When the CEO Is at the Center of a Controversy

We mentioned last week how CEOs at several large brands were facing heavy challenges (*PRN*, March 21). One of them, Michael Pearson, was helming embattled pharmaceutical brand **Valeant Pharmaceuticals** and was closely identified with the fast-growing pharmaceutical company. Shortly after he returned from a 2-month bout with pneumonia, problems got worse. Much worse. Two weeks ago, during an earnings call where the drug company was attempting to calm naysayers,

a press release stated 2016 earnings would be \$6.6 billion. The company's CFO said a few hours later the figure would be \$6 billion. Even worse, Pearson said Valeant might be unable to file its earnings report on time due to problems getting its figures straight. Valeant shares lost 50% of their value that day. Stories about Pearson's inability to guide Valeant abounded. Last Monday the company said Pearson was no longer its CEO, though he will remain until a successor is named. The

*Continued on page 3*

## CRISIS PR

### PR News/Nasdaq Survey: Nearly Half of Organizations Shun Crisis Preparation

Brands and Americans should know better.

Not even 3% of us live a healthy lifestyle, according to a study released last week in *Mayo Clinic Proceedings*. In a similar vein, nearly half (48%) of the communicators surveyed in a **Nasdaq Public Relations Services/PR News** poll conducted earlier this month said their organizations lack a crisis communication playbook.

[Please turn to page 4 for an infographic containing the study's complete results.]

Of the 48%, 36% said their organizations have no playbook, with 12% saying they were unsure. Being unsure about a crisis plan is tantamount to not having one, crisis commu-

nicators agree. Responding to another question, just 50% of the 346 respondents to the online survey said their organizations were "adequately prepared to manage crises effectively."

In addition to having a plan, brands and organizations are urged to role-play crisis scenarios on a regular basis. Again, the survey found the cupboard nearly bare, as more than 60% said their organizations fail to role-play or were unsure if they do.

The lack of crisis planning that the survey showed surprised Mike Piispanen, VP, global head of public relations services, Nasdaq. "You only have to turn on your TV set today

*Continued on page 4*

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JUNE 6, 2016  
 THE RITZ-CARLTON,  
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**DIGITAL PR & MARKETING CONFERENCE**

JUNE 6-8, 2016  
 THE RITZ-CARLTON,  
 MIAMI, FL

# How to Align Business Goals With KPIs and Impress the C-Suite

With the plethora of tools available and an abundance of social metrics crying out for attention, what are the best metrics to measure?

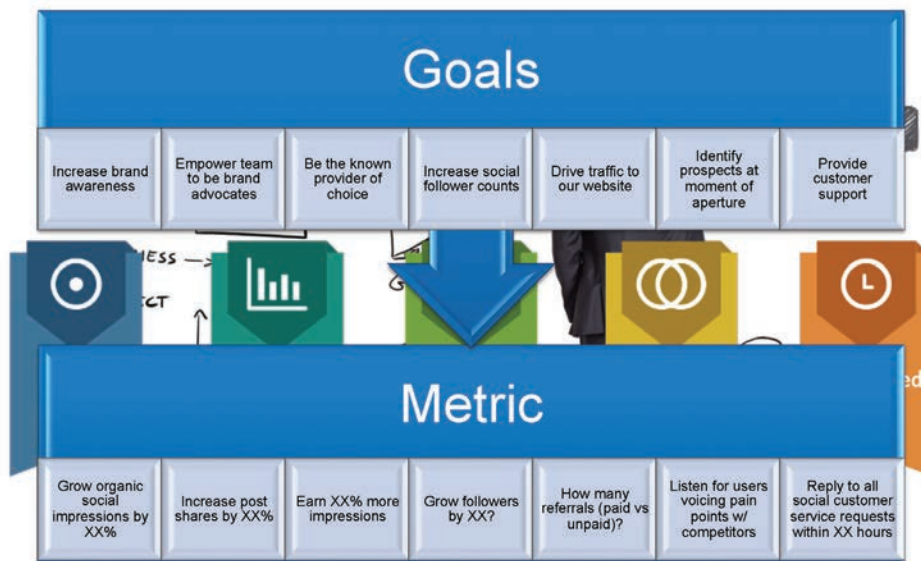
Besides being aligned with the goals of the C-suite, a good metric should be: comparative, understandable, a ratio or rate and capable of influencing behavioral change, says Sean Swentek, VP, social media, **Opus Bank**, borrowing from **Lean Analytics'** Ben Yoskovitz. From there choose your business objectives and match them to an appropriate metric, as shown in the first slide. Should increasing brand awareness

and providing customer support via social be your goals, the metrics you might want to measure are growth in organic social impressions and the rapidity of replies to customer service requests, respectively.

The C-suite's needs also should be top-of-mind in your presentations, Swentek says. No 50-page reports allowed. Dashboards should be clean, easy to see, snackable (quick and easy to digest) and, of course, valuable (2nd slide). ■

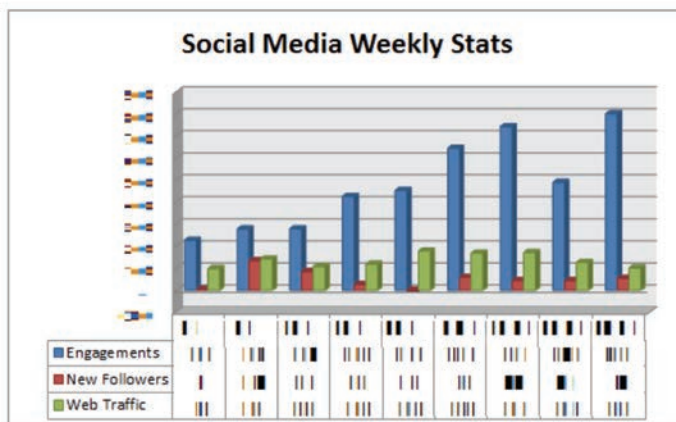
Contact: [@swiz](mailto:@swiz) [sswentek@opusbank.com](mailto:sswentek@opusbank.com)

## Matching Business Objectives with KPIs



## Social Media Analytics Reporting

1. What does C-suite want to see?
  - a) Clean
  - b) Visual
  - c) Snackable
  - d) Valuable



# What PR Pros Should Do in a CEO Crisis

question we want to explore: “What should communicators do when the CEO is being slammed in the media, fairly or not?”

Triage: For Denise Vitola, managing director, **Makovsky**, the first thing to do is assess the damage. “It depends a lot on the situation. If you’re talking about **Volkswagen**, that’s one type of situation” where people in the company allegedly knowingly did something illegal. “**Chipotle** is another type of situation,” where issues with food safety arose accidentally.

Veteran corporate communicator Mary Jo Polidore agrees. “It’s important for communicators to remain calm and collect the facts,” she says. In a situation where the CEO is the focus of media scrutiny, one way to do that is for communicators to play journalist and literally interview the CEO. “Senior communicators should have the kind of relationship with the CEO where he or she can discuss things with communicators and confide in them,” Polidore says.

**Speak or Not?** The next step is to decide how and if to respond to media, both Vitola and Polidore say. “A good rule of thumb is that you want to mitigate damage” to the CEO and the brand, Vitola says.

Certain circumstances may warrant communicators responding to allegations and other times you want the CEO to do it, Vitola says. “At times when the company has done something wrong, the best course of action is to own it. Admit there’s an issue and have the CEO announce a fix and

be vocal about it.” Polidore adds that in such a situation “the person who’s viewed as most credible to explain something usually is the CEO.” Once the fix is completed, perhaps weeks or months later, it is important for the brand to communicate that fact, Vitola says.

In the event that the company or CEO has been falsely accused, Vitola and Polidore often counsel having the CEO set the record straight is the best plan. Vitola points to **Herbalife** CEO Michael Johnson, whose CA-based nutrition company was accused of being a Ponzi scheme, as an example of a CEO who faced criticism squarely. (One of the accusers, by the way, was hedge fund guru Bill Ackman, whose **Pershing Square** fund lost \$1 billion the day Valeant tumbled.) That accusation and other events brought Herbalife shares tumbling to \$30 in January 2015. Long story short, Herbalife and Johnson persevered and while the company still has questions to answer, its shares, as of this writing, are at \$61.

There’s an important caveat to the above for Polidore. When the CEO is embroiled in a personal situation, a divorce, for example, it’s best to avoid having the CEO or communicators address the topic with media. A communicator also must separate herself from personal feelings toward the CEO, particularly if the CEO is allegedly involved in misdeeds. ■

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## TIPS FOR HANDLING CEO CRISES

- 1. Assess.** Your plan will depend on many variables, including whether or not the CEO is the focus of a fair or unfair attack; whether the attack is personal or business-related; and whether the company actually did something wrong.
- 2. Message:** If you decide to have the CEO address the media, position her carefully. The CEO needs to be fully prepared and protected, Vitola says. Polidore emphasizes any response hold true to the values of the brand, be truthful and ethical and protect the brand.
- 3. Build the Bench:** Charismatic CEO’s are great, but communicators should develop and position various senior execs as thought leaders. Should the CEO become incapacitated, die or embroiled in a scandal, it’s a benefit if a brand is not tied to one person, Polidore says. In addition, brands with multiple thought leaders are paving the way for a smooth succession, which is a benefit to communicators.
- 4. Legal Check:** Communicators need to be astute to laws that hold CEOs accountable for actions of the brand. In those situations it’s best to keep the CEO quiet and consult legal.

Sources: Denise Vitola and Mary Jo Polidore

*Enter Now!*

ENTRY DEADLINE:  
**MAY 4, 2016**

LATE DEADLINE:  
**MAY 11, 2016**

## PRNews’ PLATINUM PR AWARDS 2016

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# Brands Still Rely on Press Releases During Crises

to see crisis,” he said referring to the deadly attacks in Brussels last Monday. “You want to do crisis planning on a sunny day,” he added. He also was concerned with the finding that more than 60% of organizations are ignoring role-playing crisis scenarios. “Practice is a critical part of preparing,” he said. Piispanen also extolled the virtues of media training for executives and spokespeople to insure they are ready to respond in a crisis. In the study 24% of respondents said their CEOs and spokespeople receive media training yearly.

## WHAT CAN COMMUNICATORS DO?

Piispanen’s advice to communicators who find themselves in an organization that lacks crisis planning is to make a case to superiors, loading it with examples. The first thing to advocate, he said, is to formulate a crisis plan.

Added Deb Hileman, president/CEO, **Institute for Crisis Management**, “Communicators in companies without a crisis plan should prepare an argument for planning with a pure business focus. Numbers get the attention of senior executives. Communicators who can effectively make the business case for crisis planning have a better chance of selling the idea to management. It is said that for every \$1 spent on crisis preparedness, \$7 is saved on the financial impact of a crisis later on.” A new ICM report echoes many themes found in the Nasdaq/PR News survey [see page 8].

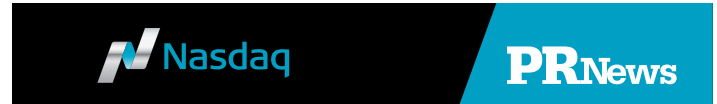
Why aren’t more organizations preparing ahead for crises? “In the 25 years we have studied crises, we have found a simple reason that half of organizations do not have a crisis plan: management denial,” Hileman said. “Too many leaders fail to grasp the notion that a crisis will happen to their organization. Even as they see peer companies struggle through serious and costly issues, they don’t believe it will happen to them. They fail to learn from the mistakes of others.”

## THE PRESS RELEASE IS NOT DEAD YET

One minor surprise from the poll was the resilience of the press release when communicators are dealing with a crisis. Asked about the communications tools they leverage in a crisis (respondents could choose multiple answers), 81% said the press release. Email was the top vote getter with 89%; social media tweet or posts received 81%. Web sites and text messages received 70% and 40%, respectively.

Turning to social media crises, Piispanen said, “If your company has 50,000 followers [on social media], that’s 50,000 reasons to have a [crisis] plan.” He added, “The speed that [a social media] crisis can go viral” is another reason to have one, he added. Just 16% of respondents said their companies and organizations were not monitoring social media. ■

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PR NEWS / NASDAQ SURVEY:

## The State of CRISIS PREPARATION



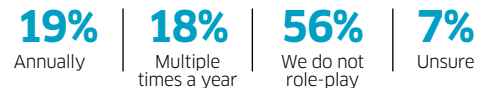
Does your organization have a crisis communications playbook?



Do you feel your organization is adequately prepared to manage crises effectively?



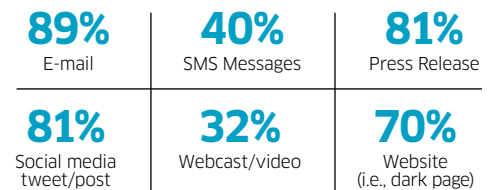
How often does your organization role-play crisis scenarios?



How often do your CEO and spokespeople get media training?



Which communications tool do you/would you leverage in case of a crisis? (Respondents could choose multiple answers)



How are you monitoring social media for issues that may impact your company?



Source: PR News and Nasdaq Public Relations Services, March 2016; 346 respondents to online survey, Feb.-March 2016



# Tips to Create Instagram Contests That Will Raise Brand Awareness



As a PR pro your job is to garner attention for a client or brand. A well-executed Instagram contest can be a great tactic to achieve increased visibility.

Though they may garner fewer entries than other types of promotions like sweepstakes and instant-win games, contests are a smart way to raise awareness of a company, cause or event.

Here are six steps for creating and running a compelling Instagram contest:

**1. An Engaging Call to Action.** What will you have contestants do to enter the contest? What picture do they need to create, and what are the criteria for entry? Remember, contests are judged based on skill. Below are some ideas to keep in mind when creating your call to action:

*Don't overcomplicate it.* If you would find it arduous to follow all of the criteria for entry, chances are your potential entrants will, too. This could include asking people to dress up in a specific outfit, like that of a mascot. The more effort a user has to put into entering, the fewer entries you will receive.

*Avoid the mundane.* Steer away from making the call to action overly prescriptive or mundane. For example, rather than having entrants take a picture of a product in their home, ask them to show how the product makes their lives better.

*Allow for creativity.* Instagram users want to be creative. An intriguing call to action allows for some interpretation, so that the entrant feels ownership over the creative process of entering the contest.

**2. Make It 'Brand' Relevant.** To further awareness, your contest should relate easily to your brand. This can apply to a product, event or a cause. Whatever the case, the contest should be an extension of the brand. For example, the holidays are full of conversations and worries about money. For that reason, financial institutions often will host contests where the prize is paying off credit card debt.

**3. Determining the Prize(s).** People are motivated to enter contests by the possibility of winning. Logically, better prizes will yield more participation. You'll get more entries

for a prize of \$1,000,000 than that of \$1,000. Different types of prizes, and their corresponding values, however, come with their own set of rules, regulations and considerations. Here are a couple:

*Regulated industries.* There may be restrictions on contests and prizes for brands that are in regulated industries. Those restrictions may vary by state. Examples of regulated industries include alcohol, tobacco, firearms, pharmaceuticals and, in some cases, dairy.

“The most important thing to remember when managing an Instagram contest is that every entry must be judged based on the criteria defined in the official rules.”

*High-value prizes.* If prizes are determined to be worth more than a certain amount of money, some government regulations will apply. High-value prizes require the winners to receive IRS Form 1099 for tax purposes.

**4. Rules & Regulations.** Where most people can get into legal trouble when running a contest is with the Official Rules, or lack thereof. Think of the Official Rules as your contract with entrants. You want to make sure that the contract protects you, your client and the customers you are trying to engage with during your marketing promotion. Here are

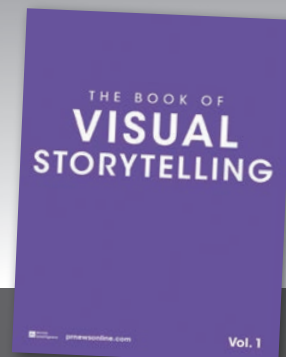
*Continued on page 6*

## 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



**PRNews**

Questions? Contact Laura Snitkovskiy at [laura@accessintel.com](mailto:laura@accessintel.com)  
[www.prnewsonline.com/visual-storytelling-guidebook](http://www.prnewsonline.com/visual-storytelling-guidebook)

things to think about when compiling rules and regulations for your Instagram contest:

**Beware of Online Templates.** Sometimes an amateur contest organizer will find a template of official rules online. While this is better than nothing, these templates generally will not incorporate promotion-specific variances like types of prizes. In addition, templates may lack specific language required for how your consumers are participating in the contest, such as entering via an online platform such as Instagram. Further considerations include any potential liability your company may incur based on the prize. For example, if you are giving away a trip and the winner is injured while traveling, or a car is the gift and the automobile is faulty, you want to make sure that the official rules protect you from that liability.

**Seek Legal Counsel.** Make sure an attorney with experience in promotion law reviews the official rules.

**Consider a Third-Party Administrator.** One way to be protected from potential legal liability is to engage with a third-party administrator to help run the promotion. These professionals will be well versed in the specifics of running a successful online promotion from the creative side to the compliance side. You'll have the added protection of indemnification, meaning the third-party administrator will take on the risk.

**5. Contest Management.** There is a lot of behind-the-scenes work that goes into the perfect media pitch; the same holds true for running an Instagram contest:

**Every Entry Must be Judged.** The most important thing to remember when managing an Instagram contest is that every entry must be judged based on the criteria defined in the official rules. If someone were to question the fairness of your contest, you need to be able to demonstrate how you reviewed each of the entries based on the criteria. Consider using a judging tool that insures every entry is judged with a score for each criterion. It's best to plan for a lot of entries to make sure you can handle them, rather than be caught by surprise. One way to successfully manage a lot of entries is to put the entries to a public vote first to narrow down the field of finalists. That way, your panel of judges needs to consider the top entries only.

**Employ Necessary Technology.** If you opt for a public vote,

you'll need to have a virtual gallery where people can cast their votes. This will require a certain level of technology.

**Choose a Hashtag.** Instagram photos are organized using hashtags. Use of the contest hashtag is how you will keep track of who is entering. Contests typically include two hashtags, one that is branded to the specific contest (like #HomeForTheHolidays) and another that acknowledges it is a contest entry (like #contest).

**Moderate.** Just as you monitor social media channels regularly, a moderation policy for your Instagram contest is a must. What's the plan if someone decides to post unsavory things in the form of a contest entry?

**6. Create Compelling Visuals.** The human brain processes images 60,000 times faster than words. Promotions with poor creative design can decrease participation by more than 50%. So:

**Use a Professional Designer.** Designers are trained to communicate things visually. It's worth budgeting money to work with a professional to come up with visuals for the contest. Ideally, this designer will have experience with Instagram and communicating a process (i.e. how to enter).

**Focus on the Basics.** Creative for your Instagram contest should have three priorities: be brand relevant, communicate the prizes and explain how to enter. You could have the most beautifully designed contest ever, but if it doesn't accomplish these three crucial things, your participation rate will suffer. In fact, 60% of consumers don't enter promotions because they don't know how to participate.

Instagram offers nearly endless ways to creatively engage users. A well-executed contest creates a memorable experience for entrants, while providing measureable results. Just like other social media platforms, Instagram continually evolves, changes and improves. It pays to keep a constant eye out for new offerings and opportunities to use the platform to raise awareness of your great company, cause or event. ■

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## HOW TO CREATE A CATCHY HASHTAG

There is an art to creating a catchy hashtag. Here are some things to consider:

**Length.** Though length doesn't matter on Instagram the same way it matters on Twitter, users should be able to easily read your hashtag. The longer the hashtag, the less readable it is.

**Unique.** It also must be unique, especially when it comes to a hashtag being used to track a contest. Make sure to do your research before deciding on a hashtag to make sure the one you want to use isn't already in use for something else. It's especially important to

check and make sure the hashtag hasn't been used for something that would be embarrassing if it were associated with your brand or contest, such as illegal activity.

**Brand Relevance.** Effective hashtags can be immediately associated with what they communicate.

In the case of a contest, the hashtag should relate directly to the creative concept for the contest.

**Memorability.** Make the hashtag easy to remember. When possible, use whole words instead of acronyms and keep it as close to natural language patterns as possible.

# Six PR Storytelling Rules We Should Pick Up From Classic Movies



In a world focused on shareable content, we struggle to find ways to make our stories stand out. What makes someone read what we write, watch our video and more important, remember it and engage others by retelling it?

Great films clearly and dramatically illustrate the importance of memorable, shareable story content, a scene, a monologue or just a line. Some favorites: Michael Douglas' infamous "Greed is good" monologue in *Wall Street*. Or Bette Davis' line in *All About Eve*, "Fasten your seatbelts, it's going to be a bumpy night." These scenes, monologues and lines are vivid, crisp and unique. And these films we watch over and over again. Why? They have what we call re-watchability.

How can you make the content you develop so powerful others want to re-watch it as we do with great films? What makes the *Wizard of Oz*, *E.T.* or *The Godfather* among some of the most-viewed films of all time? There are specific elements we can learn from them that will make our content more appealing and memorable.

**Pitch your story the film way.** As PR pros, we routinely pitch stories to reporters, tell stories to our employees or insert them into speeches. But we can learn from the pitch process in the film industry. Filmmakers carefully craft pitches to win over studio executives. Their pitches follow the narrative structure of story. Does yours? When was the last time you test-drove your pitch, ensuring it effectively presented a tight synopsis of your story's plot? By pitching your story, you will get insight into whether it works before you reach out to a news outlet, insert it into a speech or use it in your blog. Ensure your story is not just one you want to tell but one that others want to hear.

**Grab them! A YouTube video** just has seconds to draw in viewers and keep them there. With multiple competing channels and distractions, content must be laser-focused and connect quickly with people. The best ways to do this are by creating a way in early and decisively. Being bold. Declarative. Simple. And setting up what is to come next with anticipation. Recall the opening line from Martin Scorsese's masterpiece *Goodfellas*, "As far back as I can remember, I always wanted to be a gangster." With that opening we are all in.

**Keep them there and build.** The story has to build and we need to be able to follow it. Alfred Hitchcock's work illustrates how he moved his films along, held your attention and mounted suspense with such notables as *Rear Window*, *The Birds* or *Psycho*. In film, screenwriters compose a "beat sheet" that contains the major elements of the story; each beat moves the story along, from one plot point to the next. While it's likely you lack the luxury of the length of a feature film, in creating your own stories it is even more im-

portant to make each plot point work. Your story needs to build and create a reason for others to stay engaged.

**Point of view.** We often like to tell stories from the same point of view. I suggest you change it up and find new ways to explore the same story. For example, if you are in the healthcare sector, instead of telling the story from the patient's point of view, consider the doctor's point of view, or that of another caregiver or a family member. Doing this will help your stories avoid being predictable. It will create drama and diverse perspectives. In *The Shawshank Redemption*, we hear the voice of narrator Red (Morgan Freeman), learn his insights and come to understand his feelings as he tells the story of fellow inmate Andy Dufresne (Tim Robbins), and in so doing we hear Red's story too.

**Don't get bogged down.** This happens often. In some organizations many people need to weigh in on a story, a video or piece of content. This results in things getting watered down, overly complicated or filled with unnecessary information. Being discerning is critical. Push back on those content contributors. They can be story detractors. This is not about making sure everyone gets a sound bite in the film or pays tribute to every aspect of a business accomplishment. Ultimately, it is whether anyone will pay attention, connect, enjoy and then (hopefully) share the story. It needs to move, as we said above. Remember that you have only seconds to engage with someone on YouTube; if your story starts to get bogged down, it will be in trouble. Each story element needs to build on the next and add to the total experience. Keep the story tight. One thing great films have in common is that they are well edited.

**A satisfying conclusion.** Like a three-act structure in a story, we need to have a beginning, middle and end...and the end has to be satisfying. Without an ending that works, people often will forget what the story was about. The story has to have a point, and that point is focused largely on the story's ending. We love the end of *Casablanca*: Even though Humphrey Bogart does not end up with Ingrid Bergman, he and Claude Rains walk off into the mist as he says, "Louis, I think this is the beginning of a beautiful friendship." As in all great films, the litmus test is whether we care. If people don't care at the end of your story, it will become lost and forgotten.

So when you overhear your story being retold in the lunchroom, discussed in conversation or shared online, that is the ultimate compliment. ■

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**1. Plan or Fail:** Crisis planning is far more than a nice-to-have, says the **Institute for Crisis Management's** (ICM) chief **Deborah Hileman**. In releasing the annual *Crisis Report* (see chart, below), Hileman says, "It is not coincidence" that 50% of organizations don't have a crisis plan, "and that more than half—the unprepared—will fail within two years after a disaster." ICM's figures about brands' lack of crisis preparation are similar to those found in the *PR News-Nasdaq* survey (see page 1). The top crisis category in 2015 was mismanagement, followed by white-collar crime, consumer activism, environmental damage, whistle blowers, executive dismissals and discrimination, the ICM report says.

Most Crisis-Prone Industries in 2015
Food
Energy
Automotive Manufacturing
Transportation
Banking, Insurance & Financial Services · Education
Government Agencies
Pharmaceuticals
Health Care
Retail
Source: Institute for Crisis Management

**Communications, Rep and ROI:** Communicators will be interested in an addendum to **Reputation Institute's** Global RepTrak 100, its annual list of the top 100 companies based on reputation (see chart, right, above). "Even the 100 most visible and well-known companies are struggling to get their message across to consumers," the Institute says. It seems "the majority of the general public" is

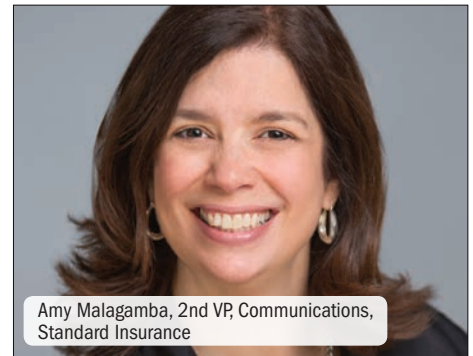
aware of companies' products, but there are questions when it comes to corporate social responsibility. "Specifically, 58% of the general public is uncertain as to what these companies are doing when it comes to workplace and citizenship, and 54% are uncertain of companies' activities in governance." The Institute concludes, "Companies that are able to communicate and engage...with consumers via their company story will see a massive improvement in recommendations and willingness to buy their product."

The Most Reputable Companies
1. Rolex
2. The Walt Disney Company
3. Google
4. BMW Group
5. Daimler
6. LEGO Group
7. Microsoft
8. Canon
9. Sony
10. Apple
Source: Reputation Institute Global RepTrak

**Gas Pains:** Another interesting yet expected piece of news from the ICM study: **Volkswagen's** emission scandal knocked it from last year's #14 to #123 in 2016.



to his Disney tenure, Besanceney was deputy chief of staff to Secretary of State **Condoleezza Rice** and had stops at the **Department of Homeland Security** and the office of former **Rep. Rob Portman (R-OH)**. – **Comcast Corp.** upped **John Demming** to VP, corporate and financial communications. Demming is Comcast's point man to the media on quarterly earnings, program content, M&As, and other corporate activities. Prior to joining Comcast in



2007, he was **The Vanguard Group's** company spokesperson. Meanwhile 14-year Comcast vet **Kirsten Siegel** was promoted to VP, internal communications. Siegel has oversight of the company intranet, the main communications vehicle Comcast uses to communicate with its 88,000 employees. – **Standard Insurance** promoted **Amy Malagamba** to second VP, corporate communications. The veteran communicator previously held positions at **Tektronix** and **Mentor Graphics**. – **Michelle Gordon** joined **MWWPR** as SVP, research and insights. She had been at **Horizon Media** at VP, director of consumer insights. – **Bayer** added government relations and corporate brand to the portfolio of corporate communications chief **Dr. Michael Preuss**. Reporting to Bayer's chairman, Preuss replaces **Dr. Herbert Heitmann**. Preuss joined Bayer in 1998. – **Ogilvy** promoted *PR News* friend **Tara Mullins**, although her title, SVP, Ogilvy Media Influence North America, remains. The firm also hired **Karen Paff** as SVP on its NY-based Media Influence unit. Previously she was at **RF/Binder**. – **Peppercomm** named **Mike Friedin** managing director, digital. Friedin joins from **Accenture**. – **Grayling** named **Meghan Gross** EVP and **Will Kunkel** EVP, creative and content. Gross was SVP and managing director at **MSLGROUP**. Kunkel is a former creative director at **Grey Global Group**. – Emmy winner and former *Meet the Press* and *Fox News Sunday* director **Rob Melick** joined **Craft** as director of media strategy. – **The National Association of Government Communicators** honored **Bob Muir**, press chief of the **Metropolitan Water District of Southern California**, as its 2016 Communicator of the Year. ■



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