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SOCIAL MEDIA

How a Random Comment Helped Starbucks Discover Its Next Storytelling Series

How does one become a next-generation CCO? Answering that question is the idea behind *The New CCO Podcast*, a series of conversations between CCOs from the **Arthur W. Page Society**. An advance copy of the series' first podcast was made available to *PRNews Pro*.

How **Starbucks** goes about telling stories and listening socially are two of the areas that are explored in some depth on the initial podcast, as Starbucks CCO Corey duBrowa deft-

ly weaves in stories to explain to host Stacey Tank the roots of the coffee brand's *Upstanders* series. Tank is CCO of **The Home Depot** (*PRNP*, Jan. 23).

We'd like to report the genesis of the idea for *Upstanders* came from a communicator. Well, not exactly. That itself is quite a story, which is detailed during the early portion of the podcast.

As duBrowa tells it, Starbucks brass was on a nationwide

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STORYTELLING

BY DOUG BUSK, GLOBAL GROUP DIRECTOR, DIGITAL COMMUNICATIONS & SOCIAL MEDIA, COCA-COLA

How Coca-Cola Organizes Communications for Its Newest Journey

Like much of the work at **The Coca-Cola Company**, ours is a scale operation. My team, Global Digital Communications and Social Media, reports to Coca-Cola's Public Affairs and Communications function (PAC). We are a lean group of nine based out of company center headquarters in Atlanta, supporting the editorial, social media and technology capabilities of in-market teams locally [see chart on page 4].

Market teams not only include multiple communications professionals "dual-hatting"—writing a story rather than a press release—but also a growing group of editors, freelancers and, increasingly, graphic designers and videographers.

Rather than ask our friends in the fourth estate to write stories about us, we simply write them ourselves (more on this below), always guided by, always learning from, always finding new ways to engage our readers and followers. That last bit is key: Our driving mantra with the stories we write is to engage our readers, to excite, to delight and even occasionally to challenge. Our preeminent benchmark for success, therefore, is not the number of eyeballs, clicks or impressions, but shares. A story spread via social is a story read, and readers share if they care.



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Editor, Seth Arenstein,
sarenstein@accessintel.com

Editorial Director, Steve Goldstein,
sgoldstein@accessintel.com

Graphic Designer, Tara Bekman,
tzaino@accessintel.com

Senior Content Manager, Jerry Ascierto,
jascierto@accessintel.com

Content Manager, Sophie Maerowitz,
SMAerowitz@accessintel.com

Managing Editor, Guidebooks, Ian Wright,
iwright@accessintel.com

Director of Marketing, Laura Snitkovskiy,
lsnitkovskiy@accessintel.com

Marketing Manager,
Jessica Placencia, jplacencia@accessintel.com

Sr. Dir., Market Development, Laurie Hofmann,
lhofmann@accessintel.com

VP of Marketing, Amy Jefferies,
ajefferies@accessintel.com

Publisher, Michael Grebb
mgrebb@accessintel.com

SVP/Group Publisher, Diane Schwartz,
dschwartz@accessintel.com

Chief Operating Officer, Heather Farley

President & CEO, Don Pazour

Group Subscriptions – Laurie M. Hofmann,
lhofmann@accessintel.com

Additional Copies & Article Reprints –
Contact Wright's Media, 877-652-5295;
info@wrightsmedia.com



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9211 Corporate Blvd, 4th Floor
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Client Services:
Phone: 888.707.5814 • Fax: 301.309.3847
e-mail: clientservices@accessintel.com

New York Editorial Office:
40 Wall Street, 50th floor, New York, NY 10005
Phone: 212.621.4890 • Fax: 212.621.4879

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VIDEO WORKSHOP
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8:30-11:30
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**SPRING AWARDS
LUNCHEON (HONORING
THE CSR AND NON-
PROFIT PR AWARDS)**
MARCH 22, 2017
WASHINGTON, D.C.

THE SOCIAL SHAKE-UP
MAY 22-24, 2017
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Millennials' Advice to Brands: Take Authentic Stances on Social Issues

Reckoning with the early days of the **Trump** administration was in the forefront of millennial panelists' minds as they discussed the importance of brands doing social good. The millennials were given a platform when **W20 Group** hosted *Firing Up Emerging Leaders* (FUEL), Feb. 28 in New York City during Social Media Week.

"If brands don't...figure out what they stand for and communicate that to their consumers quickly," they'll suffer, said Molly Malloy, director of brand purpose planning at **Futerra**.

In addition: Brands should provide direction to a sometimes directionless demographic. "There are a lot of people wanting to make a difference in an authentic way, but...are very new to activism," Malloy said. "How do we ensure...that we're actually giving them guidance on how to create true change...to create true, tangible impact?"

But it's important for brands to look (or rather, listen) before leaping, taking stock of the concerns of young people, said Liz Eddy, director of communications at **Crisis Text Line**. A lot of large companies failed with preemptive communication "because [consumers] didn't feel like anyone had listened to them," she said. Lest brands be fearful about stepping into divisive waters, Eddy also clarified that "there's a huge

difference between political issues and human issues. A lot of companies are afraid to take a stand politically, because they don't want to alienate potentially half of the U.S.; however, if it is a human issue you have an obligation to do something."

Still, the effort behind starting a CSR program is a concern for many. Michele Fino, chief marketing officer at **DoSomething.org**, said CSR doesn't have to be complicated. Think of social good as a natural extension of your communications effort. Often, "marketing and CSR budgets are separate, [but] nowadays they should be one and the same," Fino added. "You shouldn't put out a message without something positive attached. There are [always] ways to tie that to a marketing message."

Another top-of-mind topic was how young leaders can carve out a place and a career. Keynoter Callie Schweitzer, managing editor at **Thrive Global**, emphasized "raising your hand" and taking the initiative: "A lot of people have asked me 'How did you get these opportunities?'...[I said] 'I raised my hand.' People will be looking to you to make opportunities for yourself and solve problems people didn't know they had." – *Ian James Wright, managing editor, PR News Guidebooks* ■

Continued from page 2

tour to engage with partners (the Starbucks term for employees). A partner stepped to the microphone and said, "[CEO] Howard [Schultz], you talk all the time about how we should not be bystanders. Why wouldn't we be upstanders?" That was it. The hairs on "the backs of our necks stood up...we knew she had just touched a nerve," duBrowa says on the podcast. The brand's SVP, public affairs, Rajiv Chandrasekaran, a former journalist, had been gathering stories of ordinary people doing extraordinary things in Starbucks' communities. After hearing that comment from the partner, he and duBrowa looked at each other. "It all started from there," duBrowa says.



**Corey duBrowa, CCO,
STARBUCKS**

At that point Chandrasekaran went out and dug into the stories even deeper. Each was, as

duBrowa says, a "great example of citizenship." How did Starbucks decide to move ahead with this experiment in social media? In 2016 the mood of the country was "dark...the presidential campaign had been contentious" and Howard felt "the civility of the country was sort of up for grabs...so we thought...what a great way for us to talk about our belief in what a for-profit company can do to contribute to society, not just to shareholders." In addition, the stories were also local, and were likely to resonate with communities and humanize the brand.

From there Starbucks wondered about distribution strategies. It was Schultz who asked how the brand could engage customers as they waited for their coffee after ordering it on the Starbucks app. Besides having the Upstanders content online, it was decided to put it on the Starbucks app. "You have a built-in audience of 65 million people a week coming into your

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Why Starbucks Updated Its Listening Toolkit

store...even if you get a fractional share of those people the good you could do...the stories you could tell would be manifest." The result was a series of short videos of about 10 citizens in Starbucks communities doing good; duBrowa calls them "mini NGOs" (non-governmental organizations).

DuBrowa is a wonderful storyteller, but Tank's probing questions also help the podcast immensely. For example, she spurs duBrowa to admit that in 2010 "our toolset was woefully lacking, we had a newsroom, but the ability for that newsroom to really engage and to story-tell, to solicit input, and to do all the things that a modern corporate newsroom should do was woefully lacking." This came into play when Starbucks decided to "respectfully request" that customers avoid bringing firearms into its stores. The brand was about to issue a letter to that effect—it wasn't a ban, "we weren't telling you what to do," he says—and it knew there would be a lot of input coming from customers that it wanted to monitor. More than that, duBrowa wanted to get out of the rut of thinking whether or not "this a press release." Suffice it to say, Starbucks upgraded its toolkit. More details are included during the 21-minute podcast.

WHY THEY RETURN

Other interesting tidbits include duBrowa's remarks about measurement. For example, the brand "knows" that for 70% of its customers, the major factor in the decision to return to a Starbucks is not the coffee or the décor of its stores, but, as duBrowa says, "the green-apron-wearing partner, it's a person."

It's for that reason the brand measured whether or not the Upstanders series helped solidify relationships between customers and partners. Starbucks has heard "lots of anecdotal examples and data" that showed the series was successful on that score, he says.

Of course, it may be comforting for communicators to hear duBrowa admit Starbucks lacks all the answers. For example, he says his brand and communicators generally are "still in a pretty wild-West environment in terms of what measurement of our craft really is." On the other hand, the Upstanders thought experiment worked in that the individuals portrayed

in the series found donations to their causes expanded greatly after its content went public. "So we were able to use our scale for some kind of good." Interestingly, there was no Starbucks branding on the videos in the Upstanders series. "It's like we're taking the platform and turning it over to someone else...like handing the mic off to somebody with a great story and letting them roll."



Stacey Tank, COO,
THE HOME DEPOT

AND VIDEO...

A terrific question Tank asks duBrowa late in the podcast is what he'd do differently on Upstanders with an unlimited budget. He answers without hesitation, "We'd Facebook Live everything, everything. What we discovered was that the mainstream media we were deeply involved with...was Facebook Live-ing all the interviews [of Upstanders as we were doing them]...and the numbers were just off the charts."

There's also an interesting exchange between Tank and duBrowa about the skills and capabilities they think will be needed in the future. "I see a democratization of creativity," Tank says, in that creativity used to be blocked and now it's been freed. duBrowa turned the question into a discussion of the kind of staffer he's seeking and the skills he's trying to nurture internally. "I see **Swiss Army** knives, people who don't have the religion of specialization anymore, they have the religion of engagement, of creativity, of 'anybody can do this'...I'm interested in sort of cross-pollination...integration...in multiple sets of skills...triple-threat [people]...they are amazing storytellers, they can do something in the written word and have some visual capability, whether that's photographs or video...and they understand the levers of distribution...I've always respected great storytellers...I want to give our storytellers a broader highway...how about four lanes, how about six lanes?" ■

Editor's Note: Access the podcast at: <http://bit.ly/2lyrYSm>

CONTACT: emizrachi@awpagesociety.com

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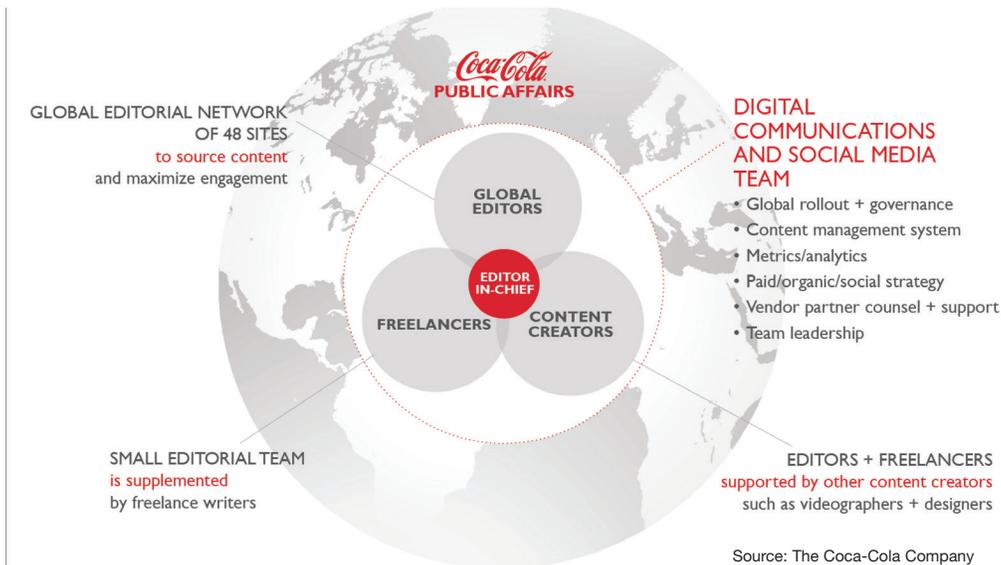
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How the Coca-Cola Company Found Its Voice



fine thanks to reader feedback via social media shares, surveys and comments. Our editorial calendars globally center on the company's passion points: brands, the business, culture, food, history, innovation, sports, sustainability and more. These stories always begin and end with people at their heart. Perhaps not surprisingly, the best way to humanize a global company is via human perspective.

If shares equal engagement in our world, earned media adoption marks our success as an owned media outlet, albeit one that is brand-focused. Journey is blessed insofar as we are storytellers who don't face the same challenges as our peers in traditional and digital publishing. For example, we have the luxury of not having to worry about advertising revenue.

JOURNEY: A NEW WAY TO TELL STORIES

At the ripe age of 125+ years young, the Coca-Cola Company decided traditional communication paths were no longer the most effective way to tell and distribute our best stories. The press release, while still expected and powerful in certain instances—earnings announcements, for example—is connecting with an ever-smaller audience. With the speed of communication driving faster to keep up with the speed of connection, we decided to transform our corporate destination, www.coca-colacompany.com, into an online magazine that delivered at the speed of our consumers' (and critics') digital lives. With that, Coca-Cola Journey was launched.

Since its premiere in November 2012, Journey has grown into an international network of sites, serving 48 countries via 35 in-market teams. None of that momentum would have been possible, however, without our readers. They are our collective North Star, informing our editorial teams (all of whom sit within or report to our communications function) what stories need telling. These stories help drive understanding of the company forward and are simply moments of delight worth sharing on social.

“Whenever possible, we endeavor to track Journey content and social effectiveness along the same metrics as the rest of the business.”

PEOPLE-CENTRIC STORIES

If “shareworthy” is the watchword of our storytelling, its content mission is to make a difference for the business. That is a balancing act, but one we increasingly re-

MEASUREMENT BY MEDIA ACCEPTANCE

By that token, we were honored when some two dozen global publications linked to, quoted or pulled directly from our package of content celebrating the May 2015 series finale of **AMC's** *Mad Men*, which featured in its final moments our seminal 1971 TV ad *Hilltop*. (You may recall it as home of the “I'd like to buy the world a Coke” anthem.)

More recently, last December, we were similarly thrilled when more than a few leading national and finance publications republished several stories from our package announcing the May 2017 ascension of James Quincey as our next CEO.

Last, whenever possible, we endeavor to track Journey content and social effectiveness along the same metrics as the rest of the business. Corporate reputation being an obvious benchmark for all of the company's connections with consumers, reader surveys conducted over several of our sites around the world, including the center site, coca-colacompany.com, indicate Journey stories have a positive impact on understanding of the company and its priorities. This data provides compelling insights for new stories that we hope only grow this momentum.

Through the synthesis of a people-centric focus and stories that make a difference for the business, we work every day to produce stories that expand our reader base, but also challenge, delight and inform it. As social spreads stories on brands daily, Journey represents our collective best foot forward to jump into the conversation—not to own, dominate or embellish, but simply to take part in the global digital dialogue with a voice that is uniquely Coca-Cola. ■

CONTACT: @dbusk @cocacolaco

How Influencers, a Road Trip and Video Helped Duck Tape Fly High



The Hurdles: “New.” It’s the magic word reporters worldwide love. But what if your product isn’t new? How do you gain media interest when said product has been around since World War II and already is a leading consumer brand (and has been for decades)? Such was the dilemma facing **Duck**® brand. It wanted to show its audiences that Duck Tape® remains relevant, exciting even, while engaging new audiences unfamiliar with the brand’s unlimited possibilities.

The Solution: Create an engaging, storytelling content series, helping consumers connect to the product/brand in order to drive trial and/or purchase via affinity and loyalty. Duct tape is a staple in most craft kits, junk drawers and toolboxes and is often nicknamed “father’s favorite fix-all.”

Beyond quick fixes and teen/tween crafting projects, Duck Tape has emerged as a popular medium for artists, inventors, designers, creators and makers. To help shine the spotlight on the variety of unconventional uses of this sticky hero, Duck brand had to think differently.

ROAD TRIP

For years we’d collected examples of people using Duck Tape in out-of-the-ordinary ways via social media, professional connections and people globally sending us letters. Eventually we decided a great way to showcase these stories was a road trip. *The Ready-to-Roll: All-American Duck Tape Road Trip* was born. It took us about one year to plan and execute the trip. We talked about having one influencer as a host, but when you think about a road trip concept you think about at least two friends going on a trip together. Finding influencers was one of the most difficult parts of the effort. We dedicated a lot of time trying to find influencers who fit within our brand, were creatives, experienced travelers and offered a unique and genuine perspective to this story. We found Alana Fickes quickly when we searched for **YouTube** influencers. We felt Ryan O’Connor, whom we connected with through an influencer we knew, complemented Alana.

The Tactics: Alana (a filmmaker, photographer, journalist, artist, host and **YouTube** travel vlogger based in L.A.) and

Ryan (a film school graduate, a creative and video maker from London), traveled across the U.S. in *Rudy*, a 1977 duct-tape-retrofitted **Volkswagen** bus, visiting a diverse group of individuals who use duct tape in unconventional ways. After they returned, the brand revealed creative and ingenious stories through weekly webisodes featuring 360-degree videos on www.DuckTapeRoadTrip.com, as well as through Duck brand **Facebook**, **Twitter**, **Instagram** and YouTube channels. A sweepstakes also was unveiled.

You might be wondering: What could be so extraordinary about Duck Tape? Actually, the possibilities are endless. With six stops from the Atlantic to Pacific coasts, the hosts visited a bevy of creative minds and experiences, including:

- The Legendary Banked Slalom** (Mt. Baker, WA): Duct tape has a long history with snowboarding, and the 30th anniversary snowboarding contest showcased brave competitors deploying duct tape for a variety of uses on the slopes, as well as the grand prize: the coveted duct tape trophy.

- The Mitten People** (Portland, OR): Puppeteers crafted handmade creatures for musical storytelling webisodes, featuring duct tape-crafted puppets, props and backdrops.

- Duct Tape Engineer** (Oakland, CA): Lance Akiyama, an engineering instructor and author of *The Duct Tape Engineer*, uses duct tape to develop out-of-the-box plans to teach youth about engineering, including the pièce de résistance: a duct-taped dome structure for a community garden project.

- Mittlemarch Olympics XIII** (Indianapolis): Role players use duct tape to transform foam props into armor, weaponry and shields to battle other medieval warrior live-action role-playing (LARPing) individuals at the Dagorhir Battle Games.

- Queen of Tape** (Chicago): Anna Dominguez, aka the Queen of Tape, transformed duct tape into breathtaking skylines, realistic portraits and iconic imagery. Her three duct-taped art pieces were then hidden in London, L.A. and Chicago for her followers to find and post about via social media.

- Duct Tape Sculptor and Professor** (Cincinnati): This unique class at the University of Cincinnati provides college

Continued on page 6



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Roll Tape: The taped bus, influencers Alana and Ryan during the Duck Tape® road trip. Source: Falls Communications

students the opportunity to transform simple drawings into bigger-than-life Duck Tape sculptures.

Videos: This series went beyond the basic YouTube video to feature views from drones, in addition to utilizing 360-degree video technology. 360-degree offered a captivating way to immerse Duck Tape fans, allowing them to join the road trip, viewing it a variety of directions.

Public Relations: Multiple locations across the country, coupled with diverse stories at each of the tour stops, provided a wealth of opportunities with mainstream and niche audiences. For the kickoff, an overview release was distributed to national media via newswires to generate awareness and excitement for the video series, showcase the 360-degree technology and tout sweepstakes participation.

Each week as the new tour stop destination was revealed, media in local and regional markets were alerted that local residents were to be showcased. Similarly, based on the inventive way Duck Tape was used, the story was shared with relevant niche media including business, advertising, marketing, crafting, science and pop-culture outlets.

In addition to video assets, high-quality photography of each tour stop, participants and the final innovative Duck Tape creations were available to media.

Sweepstakes: Fans were encouraged to share stories of how they, too, used duct tape in unique ways. Each enthusiast using #DTRoadTrip was entered into a sweepstakes for a chance to win a share of more than \$5,000 in prizes.

Social Media: With a solid social following of more than 5 million Facebook fans and nearly 80,000 YouTube subscribers, Duck Tape enthusiasts were urged to share weekly posts and sweepstakes information to attract new audiences.

Advertising and Direct Marketing: TV and native ad campaigns were implemented to promote the original content and the sweepstakes. They drove the most traffic to the website. Email was distributed to a database of nearly 100,000 consumers who had interacted previously with the Duck brand. Traffic from email to the website had lower bounce rates than traffic from native advertising and Facebook.

The Results: The campaign's stories helped pique media interest. There were placements in more than 230 national,

regional and local media outlets, reaching 92 million people.

Video Highlights: From the introduction to the final destination video, the series earned nearly 1 million YouTube views and thousands more directly from www.DuckTapeRoadTrip.com. More important, viewers not only opened the videos, but watched for long periods and shared them.

Sweepstakes: More than 600 entries were submitted via social. In addition to social fodder generated through the sweepstakes' social posts, the brand learned much about audience behaviors and how Duck brand products are used.

Website: 56% of website traffic was attributed to TV ads, with longer time spent on the site in each of the cities featuring the targeted ads. The best ads boasted a 58% view rate.

LESSONS LEARNED

Use New Technology to Capture Interest: While the stories were unique and interesting, drone footage and 360-degree video technology were especially intriguing to media.

Great Content = Positive Brand Discussions: During the series, Duck brand received 20 times more positive brand mentions in social media than compared to the previous nine months. One of favorites: "Can you please teach other companies to create great, fun, branded content...?"

Focus on Quality, Not Quantity: While setting sweepstakes goals for a significant number of entries is common, a more effective social strategy is to earn fewer yet higher-quality stories that others find interesting and engaging, rather than clogging feeds with uninteresting information.

Target Niches to Encourage Social Sharing: Communities with a common interest will interact and respond if content speaks directly to them. For example, the segment on LARPing was shared more than the other videos.

Leverage Influencers: While telling stories of unknown faces across the country provided unique content, utilizing a popular influencer, such as the Queen of Tape, who already had an established base of followers, provided an instant, abundant audience and resulted in the most episode views.

Drive Traffic to Your Website, Not Social: While social media is excellent to reach consumers and brand advocates, especially mobile users, we found viewers were more engaged on the brand website than on social channels. In fact, they spent two-plus minutes on the website vs. the industry average of one minute or less.

Follow the Consumer Journey: Be sure a post-campaign strategy is ready to provide new, relevant content to continually engage newly acquired brand advocate audiences.

Additional Lessons: It's always difficult to find a balance between telling a genuine story and including the brand without forcing it on the audience. Doing that while also showing the value of content marketing to internal stakeholders can be challenging.

A great insight about video came after reviewing our analytics. We learned our videos were too busy (the hosts, the bus, the 360 video). Those elements took focus away from the stories themselves. ■

CONTACT: KStolarski@fallscommunications.com

Gordon Ramsay Tops Oscars' Sponsors on Social, Dwayne 'The Rock' Johnson is Top Presenter

There was more going on at the **Oscars** than the PR issues a pair of **PwC** employees caused. There was a great deal of social media traffic involving sponsors, film brands and the celebrity presenters, among others.

Using **Shareable** data provided to us we found **Instagram** was the dominant social platform during the broadcast. For example Viola Davis' Instagram feed drove more than half of her total actions. Presenter Hailee Steinfeld posted just five times, all to her Instagram account.

Films: Despite the Best Picture snafu, *La La Land* topped the most-active film socially, with more than 363,000 total actions. Actions are defined here as the sum of comments, likes and retweets. Best Picture winner *Moonlight* trailed in third place, with 209,000 actions.

Sponsors: As you can see from the chart below, the sponsors of the event ran the gamut, from **McDonald's** and

Walmart, the sole retail sponsor, to **Rolex**.

Like host Jimmy Kimmel, **Hyatt**, number 9 in the rankings, seemed to address President Donald Trump directly with a commercial set to the song, "What The World Needs Now Is Love." Unlike celebrities, who, as we noted above, captured most of their social actions from Instagram, **Facebook** accounted for more than 73% of Hyatt's total actions, or about 22,000 actions.

Chef Gordon Ramsay, who topped the list of Oscars sponsors socially, cooked dinner for an exclusive viewing party for VIP guests. Of the brands in the social top 10, **Adidas**, **Stella Artois**, Hyatt, McDonald's, Verizon and Walmart ran TV advertising during the broadcast. Rolex sponsored the green room and **Swarovski** provided crystal during the evening and jewelry for those on the red carpet.

Presenters: Possibly the internet's most popular celebrity, Dwayne "The Rock" Johnson came in at number one in the social rankings. As you can see, he posted more 20 pieces of social content during the Oscars and the day after. Kimmel, the Oscars' host, came in second with more than 1 million total actions. Many of his tweets throughout the evening were, as we mentioned, directed at the president. Unlike Johnson's posts, which on average captured more than 140,000 actions per, Kimmel's posts captured just more than 60,000 actions per piece of content. It is notable that Johnson also has the largest audience of all presenters, more than 140 million, across Facebook, Twitter and Instagram.

Nominees: Justin Timberlake topped the rankings of nominees with more than twice the second-place finisher, Lin-Manuel Miranda. Both were nominated for their work on the film *Moana*. Mentioned earlier, Viola Davis, winner of Best Supporting Actress for *Fences*, finished third, with more than 550,000 total actions on her five social posts. ■

Shareable SOCIAL SCORECARD

THE OSCARS 2017: TOP PRESENTERS – FEBRUARY 26-27, 2017

Based on Total Actions (reactions, comments, shares, retweets and likes) Sources: f t @

RANK	PRESENTERS	TOTAL ACTIONS	TOTAL CONTENT	ACTIONS PER CONTENT	TOTAL AUDIENCE	TOTAL VIDEO ACTIONS
1	Dwayne The Rock Johnson	3,090,943	22	140,497	146,991,801	628,508
2	Jimmy Kimmel	1,075,783	17	63,281	10,695,430	117,506
3	John Legend	1,013,190	10	101,319	24,032,636	0
4	Hailee Steinfeld	660,406	5	132,081	6,457,224	27,402
5	Brie Larson	452,043	10	45,204	1,075,532	0
6	Leonardo DiCaprio	305,082	1	305,082	48,712,556	0
7	Olivia Culpo	231,610	18	12,867	1,877,389	63,428
8	Samuel L. Jackson	103,048	9	11,450	11,999,108	0
9	Halle Berry	86,682	5	17,336	1,750,461	36,883
10	Riz Ahmed	84,854	10	8,485	261,974	12,053

Shareable SOCIAL SCORECARD

THE OSCARS 2017: TOP NOMINATED FILMS – FEBRUARY 26-27, 2017

Based on Total Actions (reactions, comments, shares, retweets and likes) Sources: f t @

RANK	NOMINATED FILMS	TOTAL ACTIONS	TOTAL CONTENT	ACTIONS PER CONTENT	TOTAL AUDIENCE	TOTAL VIDEO ACTIONS
1	La La Land	363,467	21	17,308	1,133,433	24,922
2	Rogue One: A Star Wars Story	351,109	14	25,079	28,239,506	1,593
3	Moonlight	209,237	17	12,308	262,828	0
4	Fantastic Beasts and Where to Find Them	131,885	5	26,377	3,879,248	2,514
5	Zootopia	123,107	8	15,388	1,416,746	3,270
6	Suicide Squad	117,604	3	39,201	10,094,034	0
7	Hacksaw Ridge	55,521	15	3,701	284,407	0
8	The Salesman	34,275	17	2,016	47,505	15,510
9	Moana	28,450	4	7,113	1,380,995	28,450
10	Fences	20,254	17	1,191	144,514	3,455

Shareable SOCIAL SCORECARD

THE OSCARS 2017: TOP SPONSORS – FEBRUARY 26-27, 2017

Based on Total Actions (reactions, comments, shares, retweets and likes) Sources: f t @

RANK	SPONSORS	TOTAL ACTIONS	TOTAL CONTENT	ACTIONS PER CONTENT	TOTAL AUDIENCE	TOTAL VIDEO ACTIONS
1	Gordon Ramsay	347,577	15	23,172	12,722,926	35,658
2	adidas	341,830	11	31,075	42,229,687	284,659
3	BVLGARI	211,802	33	6,418	8,563,857	29,485
4	ROLEX	111,609	3	37,203	9,146,080	28,762
5	SWAROVSKI	71,342	41	1,740	6,888,607	18,782
6	McDonald's	51,446	5	10,289	16,112,173	49,874
7	Walmart	36,694	31	1,184	34,782,459	28,462
8	Revlon	24,761	10	2,476	9,753,603	8,395
9	Hyatt	22,074	6	3,679	555,106	21,928
10	Verizon Wireless	18,049	19	950	9,118,517	14,795



Margery Kraus, Founder, Chief Executive, APCO Worldwide

1. Saluting Women: As March is Women's History Month and the 8th is International Women's Day, it's heartening to report several PR firms were among the **National Association for Female Executives'** list of Top Companies for Executive Women. With women comprising 54% of its senior managers and 66% of its 1,500 U.S. employees, **FleishmanHillard** made the list's top 10. With women being 70% of its 2,700 U.S. employees and 62% of its senior managers, **Edelman** was on the list, too. At Edelman, 56% of its top 10 earners are women; the percentage at FleishmanHillard is 48%. At FleishmanHillard 44% of direct reports to president/CEO **John Saunders** are women and 53% of the board are women. At Edelman, 30% of president/CEO **Russell Dubner's** direct reports are women. The board is comprised of 20% women. Women have made "a lot of progress... but we have not gotten far enough," says **Margery Kraus**, founder/executive chair, **APCO Worldwide**, whose global leadership is more than 50% female. "At the working levels, we are doing great and often carrying the day. But in the C-suite, there is much to be done, both on the agency side and on the client side. There are still too many meetings where I have been the only woman in the room or there has been only one on the client side. And, in my recent experience talking to investment firms, only one out of 15 firms even brought a woman to the meeting—when talking to a woman-owned business!"

2. 24/7: Yet another reminder that communicators not only need to monitor what employees say on social from nine to five, sometimes they also have to respond to what's posted after



Jen Dowd, COO, BackBay Communications

hours. As **President Trump** spoke to a joint session of Congress the evening of Feb. 28, an employee of **Liberty Advisor Group**, a Chicago investment firm, tweeted his displeasure with **Carryn Owens**, widow of Navy SEAL **William "Ryan" Owens**, who died during a military operation in Yemen Jan. 28. As the president paid tribute to the fallen sailor, he noted Carryn was in the House visitors' gallery, where she received applause from lawmakers. Liberty's **Dan Grilo** tweeted: "Sorry, Owens' wife, you're not helping yourself or your husband's memory by standing there and clapping like an idiot. Trump just used you." A **Hillary Clinton** supporter, Grilo apparently tried to delete his tweet and apologized, reports *Investment News*, yet the damage was done. Grilo, whose **LinkedIn** profile identified his employer, and Liberty, were pilloried. The firm responded quickly, issuing a 200-word apology to "Mrs. Owens...and...all those who have served this nation...and anyone else who was offended by these comments...the personal views of this individual do not represent Liberty and we vigorously disavow them. Although the message and subsequent apologies were sent from an individual's personal account, and bore no connection to his work with Liberty, his comments were inconsistent with the Company's values and the unyielding respect it has for the members of our Nation's Armed Forces." While it never mentioned Grilo by name, the statement included word that the tweet was a job ender: "The individual who issued the tweet is no longer affiliated with Liberty."

3. Platform Prater: We loved how **YouTube** included measurement talk in announcing Feb. 27 that last year



The late Anne Glauber, Managing Partner/Founder, CSR & Social Impact Practice, Finn Partners

it found people watch about 1 billion hours of its content daily. YouTube noted initially views was its most critical metric. "It wasn't an easy call" to switch focus to "the amount of time someone spent watching," it said. The bet has paid off. YouTube said the next day it will offer a skinny bundle of live TV, including the broadcasters and three dozen cable channels for \$35/month.

4. People: FleishmanHillard named SVP/senior partner **Terri Owen** GM of its headquarters office in St. Louis. Owen has been with the firm for more than two decades. – **Lewis** named **Miles Daniels** VP, media strategy, a newly created role. Speaking of which, **Lewis PR** (not the **Lewis** above) has rebranded as **Three Box Strategic Communications**. Whew! – **BackBay Communications** promoted **Jen Dowd** to COO, a newly created role. Dowd joined BackBay in 2007 from **Compton Consulting**, a financial communications outfit. – Kudos to **Lisa Ross**, **rbb Communications** president and travel & leisure practice leader, honored as one of the **Hospitality Sales and Marketing Association International's** top 25 extraordinary minds during the 60th annual Adrian Awards Feb. 21 in NY. – **Finn Partners** managing partner and founder of its CSR and social impact practice **Anne Glauber** lost her three-year battle with pancreatic cancer. Glauber's passing was only a pyrrhic victory for pancreatic cancer. The fight against this deadly killer continues with **Let's Win**, the online effort Glauber founded to share unconventional treatments with patients, families and the medical community. Knowing Anne, we'll guess she'd insist the story is not her demise, but that Let's Win lives to benefit others. ■

PRNews' Agency Elite Awards

Entry Deadline: March 3 | Final Deadline: March 10

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- Marketing to Youth
- Marketing to Women
- Measurement/Evaluation
- Media Relations

- Media Training
- Multicultural Marketing
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