



TELEVISION PUBLICITY EXECUTIVES COMMITTEE

SPRING NEWSLETTER 2023

Welcome to another edition of the TPEC newsletter. This month's issue is focused on awards season, which is in full swing on all fronts—even here at TPEC. Submissions are now open for the inaugural 2023 TPEC Awards—honoring the best in TV publicity. See below story for more details.

We also have a Q&A with Shannon Buck and Christina Lee, the current Governors on the TV Academy's Public Relations Peer Group. Lee and Buck shared the latest from the Academy and their efforts to get more involvement from all levels of TV publicists.

And something that's also very timely, Cynthia Lieberman dives into the hot topic surrounding ChatGPT and shares some eye-opening examples of the capabilities of Artificial Intelligence in publicity.

And if you didn't have a chance to participate in some of our

recent virtual conversations with TheWrap.com and Gold Derby, don't worry, you can catch up now through our links below. We hope you enjoy!



Q&A with Shannon Buck and Christina Lee Public Relations Peer Group

With Emmy season kicking off, we thought it might be a good time to check in with Shannon Buck and Christina Lee, who are both currently serving as Governors on the TV Academy's Public Relations Peer Group.

Buck, who was recently named EVP, Publicity for NBCUniversal's Peacock and Lee, who is Principal, Public Relations, Television at MGM Studios, took some time

to answer a handful of questions about the Academy.

Note: The Television Academy Board of Governors is comprised of five elected Officers and two Governors from each of its 31 Peer Groups. The Board meets regularly to transact the Academy's business, including approving the annual operating budget and reviewing changes to rules and awards. Governors may also be selected to chair one of several Committees responsible for Activities, Bylaws, Awards Shows, Membership, and other Academy functions. The Governors (each serving a two-year term) select a Peer Group Executive Committee (PGEC) from their Peer Group membership. Serving on a PGEC is a commonly-used qualification to run as a candidate in your peer group governor election. Find more information here: [Television Academy Organization Review](#).

Q: *When did you get your start working in PR?*

Shannon Buck: I started in PR in 2004. Honestly, it was before I had even graduated college - with an internship - so almost twenty years.

Christina Lee: I started in PR in 2000 with my internship at Dreamworks.

Q: *How and when did you join the peer group executive committee?*

Shannon: It was in 2019. I decided to go to a mixer event at the Academy, and I was approached by then Governor Nicole Marostica, who, as I understood at the time, was assembling her Peer Group Committee and asked if I would be interested.

Christina: I knew [former Governor] Steve Spignese because we had worked together when he was at Beck Media. I was a member of the Academy and was interested in getting more involved. In 2019, Steve took me to lunch and explained exactly what the PGEC was, and, when there was a seat open, he asked me to

consider becoming a member.

Q: What does your role as a Governor encompass?

Shannon: It's running our Peer Group Executive Committee meetings, which don't have to have a specific cadence, but we like to meet at least monthly. It's ensuring that our peer group members are getting value for their membership. That can encompass a variety of things, from programming to launching our social media presence or providing networking opportunities. Also, as a governor, there are monthly board meetings as well as serving on committees. I serve on the budget review committee, the advocacy committee, and the activities committee. And last year, I served on the bylaws committee and the membership committee. At the heart of it, really, the goal is trying to represent the interests of our peer group.

Christina: Acting as representatives for our collective peer group is at the core of what we do. That could be on a committee like the Emmy telecast committee or the budget committee, at the board meetings, or other various events.

Q: During this year as a Governor, do you have any particular goals?

Christina: One of the things I'm passionate about is engaging new, younger publicists and getting them interested and active within the peer group. We need to start looking at the next generation of publicists and letting them know the value of joining and getting active in the Television Academy. That is one of my goals for this year - bring in a younger body, or what we call the next class of publicists.

Shannon: I would say an area of interest for me has also been to look at and understand the future of the Emmys and the Television Academy - if, where, and how we should consider evolving. And I think that can take on a lot of dimensions, from how we work with NATAS and the International Emmys, which are different organizations, to how we are continuing to push ourselves to diversify our

membership, to even looking at the telecast itself and how we celebrate the show's 75th anniversary. Those are all areas that are of interest to me, and that I tend to be pretty vocal about.

Q: What are one or two key work behaviors that have changed radically since you started working as a publicist?

Christina: I can think of one. Nobody picks up the phone these days. I think there is a real value to actually having a conversation with somebody, either on the phone or going to their office and having a conversation one on one. I think that you can read the person, and you can get a better feeling for how they're feeling about a specific topic. And also, I feel like that strengthens your relationship with that person. Whether that's an easy conversation that you're having or a hard conversation. One thing that I always tell the newer publicists on our team is: pick up the phone, don't just rely on emails.

Shannon: A hearty +1 to that. One of the things that I like and have been fortunate to observe on my own team is that we're evolving to a different type of leadership style. It used to be that bosses were maybe a little less approachable, and the structure felt more hierarchical, or where the boss sat on high. I've had bosses recently, and this is a boss I try to be like and see it in the younger leaders on my team: they're trying to be a little bit more collaborative, approachable and vulnerable with their teams. And I think that's a refreshing change. Seeing how new leadership styles are evolving, I'm encouraged by the next generation of leaders.

Christina: +1 for Shannon too. I think that's a very positive change.

Q: What do you see as the biggest challenge that publicists are facing today in television/streaming?

Shannon: I was just gonna say acknowledging that the landscape is changing and the media is consolidating. The days are gone of, you know, just pitching local market and securing a couple of placements to get the job done. I think our jobs have gotten a lot more complex in what it takes to really move the needle and drive conversation. It is a lot harder than it used to be.

Christina: I would also say the sheer amount of content also makes our jobs a challenge. Figuring out how do we break a series out. Just like Shannon said, in addition to the regular pitching, how can we get creative and really get the word out about a specific series or project that we're working on?

Q: *Shifting gears, what are you most likely to be doing when you're not working?*

Shannon: Being with my 14-month-old son.

Christina: I am either cooking or traveling.

Q: *What's your out of the office meeting time of choice?*

Shannon: Breakfast.

Christina: Depends on who it is with, but I like lunch.

Shannon: That's a good answer!

Q: *Slack or Teams?*

Shannon: Slack.

Christina: Slack, definitely. There's now Chime, too, by the way.

Shannon: So many ways to communicate, it's overwhelming. I can't stay on top of it.

Christina: It's true! We're not only dealing with emails and phone calls, but we're dealing with text messages and Slack messages, and when you're in the office, people stopping into your office. There are a lot of ways for people to reach you these days, which is a good and a bad thing.

Q: *TikTok, Instagram or something else?*

Christina: TikTok for me. I love TikTok.

Shannon: I'm an Instagram Aspiring TikTok-er.

Membership Requirements - Public Relations Peer Group (PGEC)

Details on How to Join the TV Academy Peer Group

**THE INAUGURAL TPEC AWARDS
ARE OPEN FOR SUBMISSIONS**

The Television Publicity Executives Committee (TPEC) announced earlier this month that submissions for the inaugural television publicity campaign competition, the TPEC AWARDS, are now open. [The deadline to submit is Friday, March 24, 2023.](#)

“We are excited to celebrate the achievements and accomplishments of our fellow television publicists,” said TPEC Co-Chairs Dustin Smith and Wendy Zocks. “We know how hard all our colleagues work to publicize their programs and we are looking forward to giving them the recognition they deserve.”

This new television publicity campaign competition is accepting submissions across every show and platform to recognize excellence for all programming publicity campaigns. Eligibility for these inaugural awards is the calendar year of January - December 2022. [The submission fee is \\$100 per category per show.](#) The date for the TPEC Awards presentation will be announced at a later date. Overseeing the awards is a committee of executives and committee members representing networks, streamers, studios and agencies including:

- Ryan Aguirre, The Walt Disney Company
- Gabriella Alaimo, Sony Pictures Television
- Brian Eley, Crunchyroll
- Kristen J. Hall, CBS Studios
- Ryan McCormick, NBCUniversal
- Amy Prenner, The Prenner Group
- Shari Rosenblum, Disney Television Studios
- Aashna Serrao, DreamWorks
- Dustin Smith, SMITHHOUSE
- Lakeitcha Thomas, Disney Television Studios
- Lynn Weiss, SMITHHOUSE
- Wendy Zocks, Wendy Zocks PR

Categories will include the following:

- Outstanding Campaign for a Children’s Series
- Outstanding Campaign for an Animated Series
- Outstanding Campaign for a New Comedy

- Outstanding Campaign for a New Drama
- Outstanding Campaign for a New Unscripted Series
- Outstanding Campaign for a Returning Comedy
- Outstanding Campaign for a Returning Drama
- Outstanding Campaign for a Returning Unscripted Series
- Outstanding Campaign for a Television Movie, Limited or Anthology Series
- Outstanding Multicultural Campaign

In addition, the awards committee will be selecting a recipient for the Lifetime Achievement Award for Program Publicity (Ben Halpern Award), which will go to a colleague who has dedicated their career to publicity.

[Find Out More](#)

"ChatGPT: Not Your Standard Operating Procedure in PR"
By Cynthia Lieberman, [LieberComm](#)



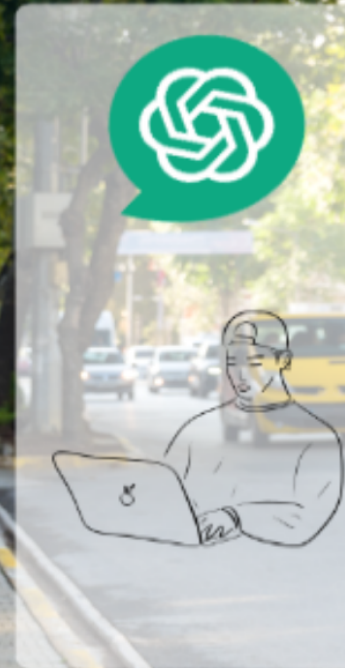
A high school English teacher wanted to test ChatGPT, a cutting-edge AI tech writing tool, on an English Literature assignment for her students. When the ChatGPT response came back, it was deemed a "C+ paper at best." The real dilemma behind this story is not whether using ChatGPT is considered cheating, but rather whether students and humans are adapting to the technology and learning to ask better questions to get the desired results.

In evolution, it's not the smartest or strongest that survive, but the most adaptable. As AI continues to become more human-like and advanced, we must adapt and grow our curiosity. Using ChatGPT should be viewed more as a survival tool that can't be ignored, rather than a standard operating procedure.

While ChatGPT has advantages and disadvantages, it can be a useful tool for media communications professionals. For example, it can generate summaries, media pitch ideas, interview questions and answers, quotes, headlines, email subjects, social media and blog post content, provide context and resources for media materials, media training and interview preparation, and even translate articles into different languages.

10 WAYS PR PROS CAN USE CHATGPT

1. Generate summaries of large texts and documents
2. Generate media pitch ideas
3. Provide context and resources for media materials
4. Generate interview questions and answers
5. Provide quotes
6. Generate headlines
7. Generate email subjects and correspondence
8. Generate social posts and blog post content
9. Media train and interview prep
10. Translate articles into different languages



@liebermansees

PROBLEMS DON'T GET BETTER WITH AGE IN A CRISIS

During a corporate crisis, media professionals need to respond quickly with thoughtful messaging and content. ChatGPT can serve as a valuable, real-time, stress-relieving tool. Proper use can help write first drafts of reactive statements, key message points, potential interview questions and responses, plans, and more.

Despite understandable skepticism, ChatGPT has the potential to revolutionize the world of media and information. For instance, when prompted to respond to a Hollywood scenario, ChatGPT provided key messages for a major star and the network/production company in less than five minutes. The tone was reassuring, transparent, and supportive despite the minimal number of hints and details provided.

STAR STRUCK EXAMPLE

Below is a star struck example of a ChatGPT Q&A I had about a not-so-unfamiliar corporate communication crisis in Hollywood:

MESSAGING IS EVERYTHING

The question below set the stage for more thoughtful commentary and was generated in in less than five minutes.

ChatGPT Query: A major star unexpectedly resigns from her new TV show, citing creative differences regarding the direction of the show on behalf of the executive producers and the network. *Write 2 key messages, one set of responses each, for the MAJOR STAR, and one for the NETWORK/PRODUCTION COMPANY.*

ChatGPT Response: Sure, here are two key messages that the **MAJOR STAR** could use with the media, her fans, and other key stakeholders:

1. *I am grateful for the opportunity to have been a part of [TV Show Name] and to have worked alongside such talented individuals. My decision to resign was based on creative differences regarding the direction of the show. While I*

appreciate the network's and executive producers' perspectives, I felt that we were not aligned in terms of the vision for the show, and I didn't want to compromise my artistic values.

- 2. I want to express my sincere appreciation to my fans and supporters who have followed my career and who have expressed their disappointment regarding my resignation. I understand that this news may be disappointing, but I hope that you will continue to support me in my future endeavors as I remain committed to delivering compelling and meaningful work.*

For the **EP/PRODUCTION COMPANY**, here are two key messages they could use:

- 1. We respect [Major Star's] decision and wish her the best in her future endeavors. Creative differences are a natural part of the television production process, and we remain committed to producing high-quality content that engages and entertains our audiences.*
- 2. We are confident in the remaining cast and crew of [TV Show Name], and we will work closely with them to ensure that the show continues to evolve in a positive and engaging way. We look forward to sharing the upcoming episodes with our viewers.*

MEDIA PREP

Media preparation is also crucial. ChatGPT can act as a national broadcast show journalist and write questions and answers for talent reps, executive producers, and networks. Proper preparation and use of ChatGPT can help media professionals respond effectively during a crisis. See below for an example:

ChatGPT Query: A major star unexpectedly resigns from her new TV show, citing creative differences regarding the direction of the show on behalf of the executive producers and the network. Act as a journalist from a national broadcast show and advise PR rep what they would ask the MAJOR STAR, THE EXECUTIVE PRODUCER and the NETWORK, and what should their appropriate answers be in

return?

ChatGPT Response: Sure, here are some potential questions that a journalist from a national broadcast show could ask the PR representatives, along with some suggested responses:

Journalist: Hello, thank you for joining us. Let's start with the representative for the major star. Can you tell us more about the reason behind the sudden resignation? And can you clarify whether [Major Star] tried to negotiate with the executive producers and network before deciding to resign?

- **Rep Response #1:** While I cannot go into too much detail, I can say that [Major Star] had a different artistic vision for the show than the executive producers and network. Ultimately, [Major Star] felt that her vision was not being fully realized and decided to resign in order to maintain the integrity of her work.
- **Rep Response #2:** Yes, [Major Star] did try to have discussions with the executive producers and network about the direction of the show. However, after careful consideration, she felt that it was necessary to resign in order to stay true to her artistic values.

Question for Executive Producer: Did [Major Star]'s departure come as a surprise to you? And how do you plan to address the concerns raised by [Major Star] about the direction of the show?

- **EP Response:** We take all feedback seriously and are constantly evaluating and refining the show's direction. While we were not able to come to an agreement with [Major Star] on this occasion, we will continue to work closely with the remaining cast and crew to ensure that the show remains engaging and entertaining.

Question for Network Representative: How do you plan to move forward with the show following [Major Star]'s resignation? Are there any plans to replace [Major Star] with another actor/actress?

- **Network Response:** *We are currently evaluating our options and working closely with the remaining cast and crew to ensure that we continue to produce high-quality programming. We remain committed to engaging and entertaining our audiences, and we will share any updates on the show's future as they become available.*

Journalist: *Thank you to all of our guests for joining us today and providing your perspectives on this breaking news. We will continue to monitor the situation and keep our viewers informed.*

AI IS SMART BUT NOT THAT SMART

The examples above illustrate both the usefulness and limitations of relying solely on AI to do our jobs.

It's important to remember that AI is a machine without intentions, gains, or a heart. It is strictly data-based and not creative. It has no desire to assist or mislead us, and lacks morality, a sense of reality, and a desire to help or deceive. For these reasons and more, AI should be used in moderation as a resource, rather than a final answer.

AI tools have great potential when used to enhance existing skills and knowledge, but not as a substitute for them. They provide a way to stay current and relevant, but we as humans need to keep a mindful eye on their development and the world around us. Ultimately, preparation and awareness will help us take advantage of AI's benefits while avoiding potential pitfalls.

For more tips on how you can maximize strategies using this game-changing tool and summarizing skills, check out the newly released book, [“Mastering Crisis Communication with ChatGPT: A Practical Guide”](#) by [Philippe Borremans](#), Senior Consultant, Risk

Communication & Community Engagement, World Health Organization (Now available on Amazon, Apple Books and Barnes & Noble)

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Howard Bragman, Public Relations Veteran and Founder of BNC and Fifteen Minutes PR, Dies at 66

By Shirley Halperin ▼

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Michael B. Jordan On Knockout Directing Debut 'Creed III,' Trading Blows With Jonathan Majors & More: Q&A



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Shannon Buck Joins Peacock As EVP Publicity

By [Denise Petski](#)

January 6, 2023 2:51pm



Shannon Buck
Matt Sayles

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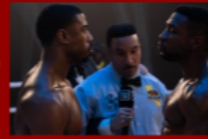
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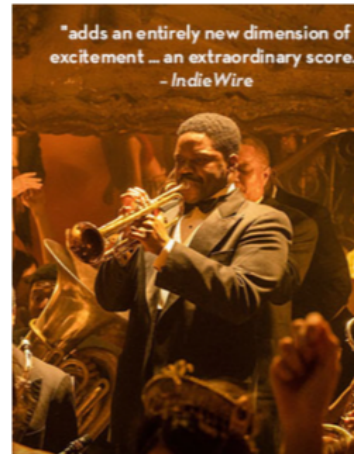
By [Peter White](#)

December 14, 2022 12:09pm



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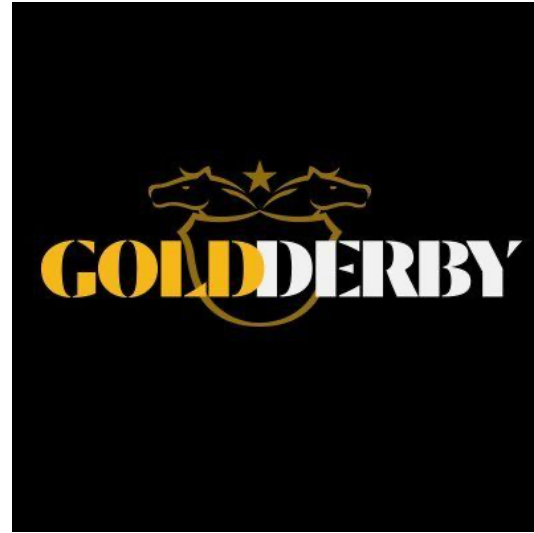
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IMPORTANT KEY DATES

AWARDS SUBMISSION DEADLINE: Friday, March 24, 2023
AWARDS PAYMENT DEADLINE: Friday, March 31, 2023

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PEACOCK
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