



## Social Media

For many communications campaigns, public relations professionals must use and adopt best practices in social media communication strategies. Social media involves three distinct components. First, there is a new level of two-way engagement with key target audiences. Today, people expect a voice and expect to be heard using social media venues as their speaker's dais. Second, the communication process is powered by ever changing and evolving digital technologies. Twitter, Facebook, and YouTube have a very short life compared to legacy communication systems like newspapers, but they will shortly be supplemented, or even supplanted, by a host of new capabilities. Smart phones will eventually give way to a new generation of mobile devices that enhance communication and connectivity. Third, the technologies offer an ease and simplicity of publishing and producing information that allows digital savvy citizens to easily contribute to the public discourse. For example, viral emails circulated among friends become published commentary and connect people and ideas. Satirical videos shot on a smart phone and posted on YouTube may be seen by millions within hours. Taken together, social media involves *communication, connections, conversations, collaboration, and multi-media*.

The communication technologies underpinning social media have changed both the speed of the exchange of information and also the very nature of the dialogue among people, and the public's interaction with organizations, with corporations and with governments. These changes are manifested in such terms as Web 1.0 for the posting of information online and audiences as content consumers; Web 2.0 describing the use of technology promoting participation, conversations, and the exchange of user-generated content; and Web 3.0 referring to the Semantic Web with technologies working to enhance meaning for publics. Therefore, social media isn't just focused on digital technologies that enhance

connections and conversations, but also about a shift in thinking about communication and how publics make meaning from communication. It is also about a shift in our perspective. As attributed to communication theorist Marshall McLuhan, “the medium is the message.” The new tools surrounding social media can be seen as changing our very perception of reality. The very process of using social media affects our view of political engagement, relationships with others, relationships with products/brands, and the spread of ideas.

Social media enhances *conversations* and *connections* every day. For example, an elusive terrorist nemesis of the United States is killed by a military commando team and even before the official announcement by the president, a flash mob gathers outside the gates of the White House to celebrate based upon a Twitter feed that quickly was passed from friend to friend on digital networks. While attending the Royal wedding, thousands of people sent messages and photographs to their friends to “share in the moment.”

Even though exchanging information with others is as old as gatherings around the first campfires, digital technologies allow social dialogue across vast distances, among tribes and people of very different backgrounds. It both helps us maintain ties to our friends and also helps us establish new tribal connections with those who have common interests with us.

Affinity groups with common interests have been banding together to exchange ideas and information on the Internet since the earliest days of the World Wide Web. Discussion boards and chat rooms made popular in the 1990s have evolved into Facebook and similar sites as new technologies allowed more ease of interaction and information flow. These affinity groups range from model railroaders to Blue Grass music devotees. Just one regional chapter of DC Metro Moms on Yahoo Groups has 250 members and many sub-groups around interest areas such as scrapbooking and challenges facing professional moms. In one community, there is an online group for contracting attorneys and an advocacy group for those individuals living with HIV/AIDS. Breast cancer patients may use social media to connect with others to establish information exchanges and support networks. Public relations seeks to join these social media conversations to discuss client services, products, or initiatives.

The communication technology that generated the current form of social media isn't static. The next generation of digital technologies is using geographical tags based upon Global Positioning Satellite (GPS) data to further enhance connections and conversations. Those connected via new social media technology will not only see simplified communication with friends but also be updated on the location of friends. Instead of serendipitously running into a person at the grocery store, smart phones and mobile tablets will let you know when a friend is in

the neighborhood. Marketers are quickly finding ways to use this information to promote goods and services near your location. Public relations practitioners are similarly aware of the benefits of using these same tools for a campaign.

Are social media *conversations* really different? Weber suggests social enterprises are radically transparent entities that engage honestly and openly with the stakeholder communities in a way that other organizations wouldn't dream of or have the capability of doing. They are building long-term relationships with customers and other key constituents, primarily through vibrant digital communities where they connect personally and regularly.<sup>1</sup> The social media world is based upon the capacity to engage with audiences in genuine two-way dialogues. The dialogue and conversations describe the world of Web 2.0 where it isn't just more information via evolving technologies, but technologies transforming the very nature of communications. Public relations strategists must operate in a new world where people expect transparent communication. The speed of communications means people expect quick and ready answers from PR professionals. The technology seems to also impact our "patience" quotients. We like answers quickly. There is one other important issue about the speed of digital communication. Surprisingly, many organizations still aren't geared for the rapid response for effective social media operations. They don't have in place monitoring services for listening to dialogues that may impact their organization. They also haven't established policies that expedite the approval process for responding quickly to online threats to organizational reputation.

*Collaboration* is the norm for social media operations. Technology established Wikis with their ability for audiences to contribute and contribute to online publications. Wikipedia and its two million subject entries established an expectation that the power of citizen contributions were as good as the experts. Online movie reviews have usurped the power of newspaper movie critics. When 500 movie goers post a review of a new film on rottentomatoes.com, those individuals planning on going to see the film pay attention and trust in the judgment of the crowd. We trust the experience of others and scan the reviews for plumbing services and restaurants. Newspaper readers scanning the online version respond to the implied recommendations in "most popular" or "most emailed" articles. This is the power of the social media to use a collaborative voice to inform and influence.

Technology also allows the production of new multi-media. In the *New York Times*, Thomas Friedman said: "When everyone has a blog, a MySpace page or Facebook entry, everyone is a publisher. When everyone has a cell phone with a camera in it, everyone is a paparazzo. When everyone can upload video on YouTube, everyone is a filmmaker.... The blogosphere has made the global discussion so much richer—and each of us so much more transparent."<sup>2</sup>

A key characteristic of Web 2.0 is this ease of self-publishing and expressing of ideas. Information and ideas about an organization, product, service, or campaign may come from any person and from any direction.

The challenge for social media campaigns involves trying to carry on a meaningful dialogue in this free-for-all exchange. This challenge involves getting your story heard and acted upon in an environment punctuated by noise, opinions posing as information and provocative style over substance. This chapter on social media is also based upon an assumption that excellent communication relies on a variety of technologies and ways to reach audiences simultaneously. It isn't a matter of either using social media or traditional communication methodologies like media relations. It isn't just using one or the other approaches. The strategic goals of a communication campaign will influence the appropriate communication strategies, and the thrust of the cases in this chapter reveal a concentration on social media but in reality most campaigns are a blend of approaches to achieve strategic communication objectives. The PR practitioner must analyze the situation to determine when and if social media and digital tools are appropriate for a campaign and a client.

## RESEARCH

The research process for social media also begins with an analysis of the practitioner's client or organization, of the opportunity or problem that accounts for a communication program, and of the various audiences themselves to be targeted for the PR effort and the messages and narrative story that may be most effective with the audience.

### Client Research

Besides thoroughly understanding the client's organization and overall mission, the analysis should begin with a measure of the client's current presence within the social media world. Determine whether prior social media campaigns have been conducted or if any effort has been made to engage in dialogue on social media platforms.

Assess the social media world's current discussions about the client. Is perception about the organization positive, negative, or neutral? What is the intensity of the feelings about the client? How large is the public engaged in the dialogue about the client? Are there identifiable opinion leaders orchestrating the discussion?

Also, understand the client's real interest and overall capabilities to engage in the social media process. Some organizations think they must jump into the social media pond because so many of their friends are happily splashing about. They want to jump in because everyone else is doing it. However, they may not even own a swim suit, social media skills, or even know if their prime audience likes to swim. Or they treat social media as if it is a checklist. Are we on Facebook? Check. Are we on Twitter? Check. This approach is incorrect because they aren't

stopping to think what the best platforms are for their target audience or distinguishing whether they can be an effective creator. Often times, organizations should consider just listening if they can't create content on a consistent basis.

Organizations also may be interested in online engagement with audiences without much thought about the real investment in time and resources to maintain a long-term presence in appropriate social media settings. Other organizations don't really understand the underlying purposes for online engagement and conversations. Also, determine if the organization is really committed to the process. Finally, a capability to conduct quality social media campaigns takes digital expertise, social media audience expertise, multi-media expertise whether messaging or producing videos appropriate to a campaign and the audience. See what they know and who in the organization could be useful in a campaign. Finally, see if there are policies in place that establish some guidelines in terms of content, conduct, and engagement. If there are none, this may be a starting point for the campaign to ensure a unified and focused effort by the organization and its people.

Do not forget to examine the past social media campaigns conducted by the organization and whether analytics had been used to determine whether the campaign was a success. All of these elements will provide a useful foundation for advising a client and ensuring that the return on investment (ROI) of the campaign is successful.

### **Opportunity or Problem Research**

First, is there a real strategic reason for a campaign? Look at the potential initiatives by the organization that could merit participation on social media. Opportunities may revolve around reaching a special audience, which has a high rate of participation on social media. It may also depend upon a product, service, or campaign initiative that lends itself to online dialogue and activities.

Look at similar campaigns by other organizations to see if they were successful and see which factors contributed to the success or failure of the campaign. Also, monitor current events that could have an impact on people's perceptions of your initiative. For example, a campaign for a new geospatial tracking service may encounter huge public policy debates about privacy concerns for teens. In essence, keep alert to special problems that may impede a campaign.

### **Audience Research**

Understanding the target public for social media campaigns can be exceptionally challenging. Practitioners must clearly identify the appropriate audience, and many times it is a micro-audience. As appropriate, slice the audience in terms of technographics, geographics, and demographics.

First, be wary of oversimplifying the audience. Social media may not just be the terrain of a younger demographic. In my recent undergraduate classes, most, but not all, students were active to various degrees on Facebook, yet very few

were engaged on Twitter. It has been a challenge for young people to let their grandparents join their friendship circle on a social media site.

Start by identifying the digital skills (technographics) of a potential audience. Forrester Research categorizes individuals by the degree of social technology participation and profiles groups that range from “inactives” to “creators.” The PEW Internet and American Life Project research identified ten different technology user types. “The ten groups that emerge in the typology fit broadly into a ‘high end,’ ‘medium users,’ and ‘low-level adopters’ framework.”<sup>3</sup> The research cautions practitioners against treating most audiences as social media engaged and savvy. In 2007, a PEW study found 49 percent of those surveyed having few tech assets or capabilities and 15 percent were not even “connected” to the Internet or digital world. Find data that identifies the range of social and technological skills for your prime audience.

Audience values also inform a social media campaign. Li and Bernoff suggest there are many reasons for participation on social media and these motivations may help target the right public<sup>4</sup>:

- Making new friends
- Succumbing to social pressure to join
- Sites are useful and person may wish to contribute
- Altruistic impulse
- Prurient impulse (people watching)
- Creative impulse
- Validation impulse (be seen as knowledgeable)
- Affinity impulse (common base of experiences).

Each motivation may offer a tactical approach to reach a specific audience.

Finally, like other campaigns, there are some members of the online social world who are much more influential than others. The celebrity Ashton Kutcher has more than six million followers on Twitter. The volume of followers or friends may be one indication of influence. If many respected blogs and websites link to a blog, that would also be a measure of merit for engaging the blogger during your campaign. Those individuals who exhibit a creative ability or seem to express wisdom will be likely additions to a list of influentials. There are knowledge experts in given fields that should be cultivated. However, the volume of friends may be deceptive as there are joiners who are not real connectors or creators. Also, don't overlook the value of journalists during a social media campaign as many media outlets now encourage their reporters to be engaged online.

Finally, listen to the tone and tenor of existing conversations on social media, both concerning your client and similar organizations. Find out the type of discussions and the range of opinions that are being expressed. See what types of discussions are being emailed, ‘liked’ and recommended to friends. As in media relations, the list of audiences should be detailed and well understood before starting the social media engagement process.

## OBJECTIVES

Social media campaigns use both impact and output objectives around a clear, overarching strategic focus. Changing awareness, attitude or behavior of an online public is involved with the objectives. Using technology is not the objective. Here are typical examples of both impact and output objectives in a social media campaign.

### Impact Objectives

Impact objectives represent the desired outcomes of modifying the awareness, attitudes, and behaviors of target audiences. In social media campaigns, they may include such statements as:

1. To develop 50 percent more online reviews of your product.
2. To increase positive mentions by credible bloggers by 25 percent.
3. To have at least 100,000 views of a client video on YouTube.
4. To have 50,000 members participate in a video game featuring your product.
5. To increase support of tray-less meals by 25 percent in the student dining hall on campus.

For each objective, a specific audience could be identified.

### Output Objectives

Output objectives in social media campaigns involve efforts made by the practitioner on behalf of the client. These statements suggest activities intended to support the client's desired influence on audiences. Output objectives may include:

1. To create an online presence that encourages participation in a discussion forum.
2. To produce a stream of ten daily Twitter posts per day about a new organizational initiative for 45 straight days.
3. To coordinate five blogger interviews with organizational officers.
4. To develop and publish a new CEO blog for the organization
5. To distribute three videos on YouTube.

## PROGRAMMING

Programming for social media relations includes many of the same planning and execution elements used in other forms of public relations: (1) theme and messages, (2) actions or special events, (3) uncontrolled or controlled media, and (4) principles of effective communication. The primary strategy in social media programming is to engage in a dialogue with an online community appropriate to your campaign goals, or develop your own online community. An organization may create a presence on

social media, and then maintain the presence and enable relationships. Li and Bernoff say the five basic strategies with social media include: *listening* to better understand, *talking* to spread messages, *energizing* through enthusiastic participants who use their word of mouth to tell your story, *supporting* customers, and *embracing* by integrating your customers into the way your business works.<sup>4</sup> Taken together, social media programming also involves communication, connections, conversations, collaboration, and multi-media.

### Theme and Messages

The ability to develop a compelling story often differentiates the high impact social media campaigns from those that don't make a ripple on the social media pond. For example, the campaign around BMW's Mini Cooper talks about "driving down the highway in *big gulps* and helping out others along the way." There is even a "Motoring Hearts" site with a mini-storybook and a way to volunteer in your area. The messages and visuals convey values and passion. A promotion for the documentary "Powerful Noise" included an online petition and Tweet-a-thon to make powerful noise about the film and the issue of women helping their families out of poverty. The message connects with audience altruistic values and engages them in the campaign.

The messages for social media campaigns may rely on the same standards for newsworthiness as used in journalism. Do the messages weave an interesting and engaging story based upon drama, conflict, human interest, and notable personalities? Similarly, messaging strategies can use best persuasive practices in public speaking: think about reinforcing similarities with the audience, conveying respect for the audience, using vivid description and imagery, and using extended narratives as a powerful way to evoke emotional response.<sup>5</sup> Also, expect Web citizens to question authority and expect honest and transparent dialogue. Therefore the tone of messages needs to be conversational and personable. However don't take it personally when your organization faces a barrage of rather tart comments to your messages. It is usually best to keep your cool and to avoid provoking other social media communities to action.

Like other aspects of programming, theme and messages should be governed by the practitioner's understanding of what is newsworthy and engaging for a specific audience.

### Action(s) or Special Event(s)

The use of special events and contests on social media can attract interest for a client's product or issue. A soft drink company had people vote online for their favorite causes and awarded grants to charities based upon the votes. The campaign was also promoted via traditional media relations and advertising. Another soft drink manufacturer constructed a social media campaign around fan-made flavors and let the fans engage in promotion of the new flavors via Twitter. Celebrities may attract additional awareness for a campaign. Brand Affinity Technology research suggests "celebrity-endorsed Facebook messages resulted in a 50 percent improvement in cost-per-action over non-endorsed Facebook advertising."<sup>6</sup>

## Uncontrolled Media

For social media, much of the communication is controlled and the messaging is developed by the organization for posting online, yet the content quickly generates responses from the audience which are more typical of uncontrolled media. The lines between Controlled and Uncontrolled Media are quite blurred with social media.

### Photograph and Video Opportunities

Visuals count on social media. The Red Cross posts images of disaster recovery operations on Flickr to promote an awareness of a natural disaster and encourage people to volunteer or donate to relief efforts. Videos structured for online sites such as YouTube are able to convey an organization's message through a story board or presentation by a corporate CEO. Dominos Pizza was able to counter a prank video by employees spoofing the sanitary practices of food preparation through a CEO "for the record" video presentation on YouTube. One company wished to promote the superior power of their blender so they made a single, low-budget video showing the blender blending an iPhone that significantly increased sales. Similarly, video opportunities must offer compelling visuals that tell a real story and accent key themes for a client. Think in terms of a story with drama, challenges, and resolution. Good narrative visual storytelling involves planning the messages and carefully outlining a script. For some videos, follow the style of the classic film narrative with its beginning, where a problem is introduced, middle, with repeated attempts to solve the problem, and an ending where just in the nick of time the hero or heroine solves the problem and all live happily ever after. Other videos use humor or parody to highlight issues. Why do talking babies attract attention for a stock broker? Figure it out and use your own video hook. Also, be prepared to respond on appropriate social media venues if warranted. How would you respond to a YouTube post called "People of Walmart" that portrays colorful and sometimes rather tacky attire by store patrons? One element of your social media policy is having systems in place to evaluate the appropriateness of a response to videos that seriously damage the organization's reputation.

### Controlled Media

There are many elements of social media campaigns involving controlled media, however, given the Web citizens propensity to post comments and engage in the dialogue, a controlled post is only the first stage in the conversation. Expect to monitor and respond to comments and videos posted in respond to the organization's material. Don't expect to control the conversation.

Many social media campaigns start with blogs. The writing should be informational and useful to the audience. Like a news release, a blog should make "news." Let people know how the organization thinks about an issue. Get members of the online community to subscribe to RSS feeds (Really Simple Syndication) and widgets that tell them when you have added content to your website or blog. Writing a blog follows the rules of rhetoric. Establish your credibility, use emotion and stories

to capture attention, and use logic to convince. Have a voice. Think about expanding the scope of blogs in the organization. Encourage experts in the organization to blog about their area of expertise. If your company specializes in technology, then train a tech expert on the principles of good blog writing.

A Facebook or MySpace page offers avenues to engage audiences. The goal is to gain “friends” or those who want to belong to your affinity group because of information or benefits associated with membership. Also explore the value of LinkedIn with professional audiences or MySpace, Piczo for graphics and images, Orkut (popular in India and Brazil), Bebo (blog early and blog often), or Hi5 (focused on social gaming).

Twitter offers a way to provide a stream of controlled messages. The messages or micro-blogs, are limited to 140 characters. The better Twitter feeds are informative and engaging. News organizations now post a short teaser announcing a story along with a few details about the story. Hash tags are similar to “keywords” in blogs and identify the subject matter in the Tweet. Use the service of a URL shortener to provide links to websites. Also, a single message doesn’t establish a presence on Twitter. Think in terms of a string of messages over days or weeks so people will start to “follow” the organization’s Twitter feeds. Again, the Twitter feeds provide information of value to others. Make sure that posts are not promotional in nature, and that they have a personal voice. Journalists may even follow the organization to develop stories for later publication.

### Effective Communication

With social media, many of the nine principles of effective communication discussed in Chapter 2 apply.

Most important, the social media communication process can be aptly described as a two-way. Kent and Taylor outline elements of value to this two-way, dialogic, process and suggest it is a product of ongoing communication and relationships that involves trust, risk, and vulnerability<sup>7</sup>:

1. Mutuality—recognition the organization and publics are tied together and characterized by collaboration and inclusion.
2. Propinquity—spontaneity of interaction with publics involves engagement and consultation.
3. Empathy—supportive and confirmation of common goals and interests.
4. Risk—the willingness to interact with publics on their own terms.
5. Commitment—willing to keep engaged in the process.

Expect social media publics to respond to online engagement with your organization based upon their perceptions around these elements. If a client is listening and respectful of the public’s opinions, the public will assume the dialogue is based upon mutuality, empathy, and commitment.

Source credibility clearly is applicable in the case of social media. Demonstrate that your client is trustworthy and reliable.

Opinion leaders are key elements for social media interactions. Such organizations as Klout, have devised measures around “social influence.” The Klout Score integrates “reach” (number of people adding you to lists), “amplification” (diversity of those that

@ message you on Twitter, velocity of retweets, and activity such as tweets generating new followers), and “network influence” (the influence scores of those who follow you). Having opinion leaders to promote your product or ideas through social media venues can significantly expand the influence of your message and campaign.

Salient information is crucial for the online community. When the information provided by an organization is timely and relevant to an audience, the messages have greater impact. For example, a pregnant woman may start to pay closer attention to nutritional information or childcare issues. Make your messages and narratives compelling and interesting.

The selective exposure principle clearly applies on social media. Don’t expect to be very successful influencing the flammers who clearly vent with venom in their “comments.”

On the other hand, the group-influence principle is a dominant issue for social media. People follow the lead of their affinity groups. They want to know what others are thinking and doing about your issue. Notice how quickly you click on the “most popular” or “most emailed” story on a news organizations website. Group endorsements carry weight with social media audiences.

Finally, the audience participation principle is valid and useful in social media. When introducing new product lines, for example, many companies may invite individuals to join a Facebook community or even vote for a new theme song. People love to add comment to blogs and videos and post to the “wall” on your Facebook page.

Thus, most of the principles of effective communication apply to social media to some degree.

## EVALUATION

With social media, monitoring the impact of a campaign is as relevant as any other campaign. In fact, there are many monitoring services offering customized research to review the social cloud’s response to a campaign. A campaign needs to understand where conversations are occurring about the campaign issue, who is engaged in the conversation, and what people are saying. The following list offers an example of these services yet barely represents the approximate 200 offerings on the market with many likely to emerge as the list of social media analytics expands: Radian6, ListenLogic, SocialCast, Lithium Social Media Monitoring, Sysomos, Looxi, Jive, and Visible Technologies. In addition, specific platforms have their own measurements such as Facebook analytics, TweetReach, TwitterCounter, or We Follow.

### Evaluating Impact Objectives

With the social media campaign working engagement and dialogue with key audiences, measurement is more complex than a traditional media relations campaign and print impressions to measure the reach for “awareness.” Awareness objectives can be evaluated using views for a Facebook page or a video on YouTube. Attitude objectives may be seen through the number of new “friends,”

“followers,” or “like” responses for your product or organization. The organization may also conduct a traditional survey of attitudes toward the product or client as a measure of success. Marklein suggests tracking engagement and impressions in parallel as data is readily available on the number of views for an online video or the number of people who “friend” your organization.<sup>8</sup> He also suggests contextualizing data as engagement with an influential blog with 10,000 daily readers is more valuable than many other sites.

Behavioral impact metrics still involve the traditional measures of increased sales, attendance at an event, or surveys of changed behavior, such as reduced accidents caused by texting while driving following a campaign targeted at young drivers.

During the 2011 Academy Awards show, two new hosts for the event were selected to attract more young viewers. It is easy to measure the success of the campaign (increase viewership among 18- to 26-year-olds) through the Nielsen ratings. Also as the social media was used to promote the new MC’s with the target audience, social media discussions would provide additional measures of success. CNN did a story (“Oscars: The bomb heard round the Internet”—February 28, 2011) about the cloud of Twitter feeds around the social media response to the event’s new MCs—it was not favorable. A content analysis of the Twitter feeds related to your campaign would provide a valuable source of feedback on the *tone*, *sentiment*, and *volume* of comments. These same measures are valuable in other social media campaigns.

Tap the many other analytic tools for online engagement campaigns. Google Alerts provides keyword searches for issues and products in your campaign. Icerocket helps you keep watch over Twitter, blogs, web, and news stories. Addict-o-matic allows searches across blogs, Twitter, Digg, and Flickr. Boardtracker finds “buzz” about your organization in message boards and online group forums. HootSuite and Seismic manage conversations across Twitter, Facebook, MySpace, WordPress, Foursquare, and LinkedIn. TweetDeck and HootSuite monitor profiles across Twitter, Facebook, LinkedIn, Foursquare, and Google Buzz and allow for scheduled posts.

Expect the organization to expect a ROI for a social media campaign.

### Valuating Output Objectives

Along with the measurement of impact objectives, practitioners want to determine the effectiveness of their social media output objectives. It is straightforward to measure the number and quality of blog posts, videos distributed, or Twitter feeds.

## SUMMARY

Social media provide an important arena for public relations campaigns. The rules and style of communication may be a bit unruly for some organizations, yet the digital technology offers valuable tools to reach audiences. Also, the very nature of social media may have changed your audience’s expectations for dialogue and engagement with your organization. Operating in social media

takes special skills with not only the technology, but the forms of *communication, connections, conversations, collaboration, and multi-media*. Programming for social media involves engaging in a dialogue with online communities appropriate to your campaign goals, or developing your own online community. For effective communication, the principles of two-way communication and identifying key influential members of the online social media community are important to the success of a campaign. Finally, there are many tools or social media analytics, to help monitor online conversations about your organization and to measure the success of a campaign.

The four-stage process is as useful in social media campaigns relations as it is in other forms of public relations. Essentially, social media engagement involves establishing a favorable working relationship between an organization and its online communities upon which success or failure is determined.

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# Social Media Cases

## Case 4-1

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*Super events command audiences that warrant superior communication efforts. Using social media to generate added audience participation and conversations just multiplied the publicity. Exhibit 4-1A is a news release announcing the winner of the contest.*

### Doritos Crashes the Super Bowl: How a Leading Snack Brand Put the Power to its People and Changed Madison Avenue Forever

FritoLay with Ketchum

#### **SITUATION ANALYSIS**

Imagine a brand taking a risk so daring that Las Vegas set odds on whether it would pay off. That brand is Doritos. With a motto “go big or go home,” Doritos pioneered and proved the power of consumer-created content by boldly airing fan-made Super Bowl spots in 2007 and 2008. Both ads placed No. 4 in *USA Today’s* prestigious ad meter, which ranks Super Bowl ads from most to least favorite. But, this year, Doritos elevated the stakes, taking a chance on its consumers that could lead to unprecedented success or a significant let down. Doritos put up \$1 million for the fan whose home-made Doritos Super Bowl ad could trump Madison Avenue and become the first-ever user-generated commercial to take the top spot in *USA Today’s* ad meter. No brand, even with the backing of top-notch ad agencies, had been able to beat Budweiser for the No. 1 ranking for the past decade. Could a Doritos fan actually dethrone the king? With millions in broadcast advertising dollars and the brand’s reputation at stake, public relations served a lead role in driving high-quality submissions and strong ROI. The PR strategy turned what could have been only a one-week news cycle into six months of coverage that drove entries and overall awareness of the David vs. Goliath moments on Super Bowl Sunday and the next day, when *USA Today* revealed Doritos was No. 1, turning the unemployed winners into millionaires and media darlings over night.

Courtesy FritoLay and Ketchum

## RESEARCH

### Primary

- Commissioned internal and external researchers to obtain insight into Doritos' core consumer group
- Evaluated consumer feedback shared via Doritos website/forum and the blogosphere

### Secondary

- Analyzed recent media coverage and surveys on the evolving consumer-generated content trend and media consumption habits of Doritos' core and broader target audiences
- Identified top trends in current news cycle to determine best PR positioning of program

### Key Research Insights

Research efforts confirmed that the most influential media to reach the core target were blogs, social networking, and viral video sites. But, it also revealed that traditional media and local print, radio, and TV news still needed to be a vital part of a communications campaign to this audience. Given the media's focus on the economic downturn and presidential election, a cash prize in the contest and themes of hope, optimism and the power of people to make change were deemed the most newsworthy angles.

### Target Audience Analysis

The Doritos target consumer is between the ages of 16 and 24, and is a member of a technology-savvy group that has mastered multi-tasking with media. The Internet is the second most-consumed medium by this group and they spend approximately three hours online per day. Due in large part to the 24/7 availability of unfiltered feedback online, Doritos' target has developed a higher tolerance and respect for honest and authentic messaging. In the quest to control their stimulation, Doritos' consumers embrace media as a form of self-expression.

## PLANNING

### Objectives

- Drive consumer engagement in contest via submissions and video views on program website.
- Sustain six-month news cycle of Doritos contest coverage.

### Media Goal:

Generate 600 million media impressions in mainstream and youth media.

### Target Audiences:

Core: 16 to 24 year olds; Broader: 18 to 45 year olds

### Strategies

The research led to a daring idea that put Doritos fans in complete creative control of the brand and dangled a reward so sweet it would motivate consumer and media engagement like never before:

- Invite America to develop Doritos' Super Bowl ads and award the winning creator with \$1 million if he or she can beat the professionally produced spots and place No. 1 in *USA Today's* ad meter.
- Implement a two-prong media outreach approach to simultaneously reach Doritos' core target audience and likely entrants while maintaining ongoing coverage in mainstream news outlets.
- Prepare messaging and media opportunities for all potential *USA Today* result scenarios.

## EXECUTION

### Strategy 1:

#### Invite America to develop Doritos' Super Bowl ads; and Award \$1 million for top ad meter spot

- Challenged fans to create and submit a Doritos ad to [www.crashthesuperbowl.com](http://www.crashthesuperbowl.com) for a chance to have it air during Super Bowl XLIII, unedited by Doritos
- Invited consumers to vote online for their favorite ad among the five finalists selected by Doritos
- Aired two consumer-created and consumer-selected Doritos Super Bowl ads

### Strategy 2:

#### Implement a two-prong media outreach approach

- Secured exclusive launch story in *Wall Street Journal* to spark David vs. Goliath news story early on
- Targeted college newspapers, top film schools, and largest universities; utilized viral video/photo sites (e.g., Flickr, YouTube, etc.); targeted blogs and podcasts for core consumers (16-24), film makers and ad industry, generated news around finalist grassroots, and social networking efforts
- Distributed national audio news release on 1,000+ favorite youth radio shows nationwide; targeted ad, sports and lifestyle reporters at broadcast, print, and online media; promoted finalists to hometown media outlets; created and distributed b-roll; positioned Doritos as user-generated content pioneer in Super Bowl ad co-op video news release and conducted satellite media tour (SMT) with finalists

### Strategy 3:

#### Prepare messaging and media opportunities for all potential result scenarios

- Developed multiple messages to control internal and external communications around various outcomes (e.g., Doritos takes top spot, Doritos places in top five, Doritos places low, etc.).
- Conducted extensive outreach to national and local-market media to line-up post-game press; arranged SMT onsite in Tampa to handle potential influx of interview requests, pending outcome.
- Based on Doritos tuning two unemployed brothers from “small town” America into millionaires overnight, extended typical 24-hour post-game news cycle into a two-week, multi-city media tour, culminating in a press conference, and party in their hometown of Batesville, Indiana on February 12, 2009.

### EVALUATION

Just as a Doritos fan trumped Madison Avenue, PR also gave the ad world a run for its money. **Publicity efforts** marketed Doritos tortilla chips so extensively that the total earned media impressions were **valued at nearly 13 times the cost of an average Super Bowl ad**. Through the power of pitching, Doritos ads aired thousands of times as part of news coverage at no cost. From *Today* to *The Tonight Show* and everything in between, **PR made Doritos the No. 1 news story post-game.**

**Best success indicator:** significant year-over-year lift in Doritos sales the week post-game.

The consumer-created Doritos ad, “Free Doritos,” placed first in *USA Today*’s ad meter, turning its talented but unemployed creators (Joe Herbert and Dave Herbert, brothers from Batesville, IN) into millionaires and media darlings over night. Just weeks post-Super Bowl, they are already evaluating countless job opportunities and remain in the news as a result of their widespread exposure.

#### Objective 1:

Drive consumer engagement in contest via submissions and video views

- Received 1,900 entries, twice the number of submissions from year one of the program.
- Doubled number of unique website visitors from year one of the program.
- Engaged thousands of Doritos enthusiasts on social networking sites (Facebook, You Tube, etc.).
- Doritos was the No. 2 brand capturing share of blog discussions about Super Bowl ads.
- Consumer engagement with Doritos was evident in these top consumer-controlled ad rankings:
  - No. 1 on YouTube Super Vote, No. 1 on MSNBC Ad Poll; most tweeted Super Bowl ad.

**OBJECTIVE 2:**

Generate 600 MM impressions in mainstream and youth media.

- Generated more than 2X our earned media impressions goal and beat media results from first year of the contest.
- 25 national print/wire features, including *USA Today* (five stories), *Wall Street Journal* (three stories), *New York Times* (three stories), Associated Press (two stories), and Reuters
- 108 national TV and radio segments, including winner interviews on *Today* show and *The Tonight Show* and coverage on *Good Morning America*, *CNN Headline News*, and NPR.
- More than 360 online news stories including the Yahoo.com home page, Time.com, MSNBC.com, CNBC.com, Forbes.com, CNNMoney.com, TheStreet.com, AdWeek.com, and Brandweek.com.
- More than 2,200 local TV/radio mentions, including multiple airings in the top 20 markets.

**EXHIBIT 4-1A News Release****For Immediate Release**

Contact:  
Chris Kuechenmeister  
Frito-Lay  
214-422-8901 cell  
Chris.Kuechenmeister@fritolay.com

**DORITOS FAN TRUMPS ADVERTISING PROFESSIONALS AND WINS \$1 MILLION  
SUPER BOWL ADVERTISING CHALLENGE**

*First-Ever Consumer-Created Ad Takes No. 1 Spot in  
USA TODAY's Annual Super Bowl Ad Meter*

PLANO, Texas (Feb. 2, 2009) —The Doritos brand today announced that its consumer-created Doritos commercial "Free Doritos," which aired for the first time nationally during yesterday's Super Bowl XLIII broadcast, ranked No. 1 in *USA TODAY's* annual Super Bowl Ad Meter. The tortilla chip brand is now giving Joe Herbert, the ad's talented creator, a \$1 million payout for claiming the coveted title many ad pros strive to attain each year.

Nationwide consumer votes put "Free Doritos" in the Super Bowl limelight from amongst nearly 2,000 entries and five finalist ads in the third annual Doritos "Crash the Super Bowl" program. Now, too, in the Super Bowl spotlight is finalist Eric Heimbald. Doritos surprised viewers by also airing his commercial "Power of Crunch," which placed No. 5 in the *USA TODAY* ad meter.

"We've said it before and we'll say it again, Doritos goes big or goes home," said Ann Mukherjee, group vice president, marketing, Doritos. "We knew Joe could take on the pros and now he has the financial resources to pursue his dreams. We are

extremely proud of Joe's accomplishment and believe this is the best million dollars the Doritos brand has ever spent."

The brand also announced that it will continue to give control of its broadcast advertising air time to its fans. Doritos will also air all five finalist commercials as its national Doritos TV campaign to continue to shine the spotlight on their makers and their budding careers. In addition to "Free Doritos," the other finalists' ads that will be at the center of Doritos' TV advertising campaign are: "Power of the Crunch," "The Chase," "Too Delicious," and "New Flavor Pitch."

"We believe in our fans and will continue to provide them with opportunities to be discovered and live out their dreams," adds Mukherjee. "Doritos feels, as a brand, it should break the rules for its fans so they can make the impossible become possible."

Joe and his co-creator and brother Dave Herbert returned to meet the newly raised stakes of the third annual Doritos "Crash the Super Bowl." From shattering a vending machine full of Doritos with a snow globe to throwing the "crystal ball" at the Boss, the inspiration for their commercial is based on ideas the brothers felt would evoke laughter and emotion from the audience at different points of the commercial.

"To have 'Free Doritos' exposed on the Super Bowl stage was already amazing enough," exclaimed Herbert. "But, to now claim No. 1 on the *USA TODAY* Ad Meter and win \$1 million is unbelievable and affirmation that we can and will fulfill our dreams. This means so much to my brother and I. We are very thankful to Doritos, our friends, our family, and everyone else who supported us and believed in us."

The *USA TODAY* Super Bowl Ad Meter tracks the second-by-second responses of a panel of viewers to ads during the national broadcast of the Super Bowl and ranks them favorite to least favorite. Created in 1989, *USA TODAY*'s Ad Meter has been regarded as the most influential Super Bowl ad rating in the advertising industry.

Eric Heimbold, a graduate of the film department at Pasadena Art Center College of Design, was hoping to challenge himself as a film-maker when he rallied old friends from school to create a Doritos ad that told a sexy, Super Bowl-worthy story. "Power of the Crunch" is a comedic take on the idea that people are corrupted by ultimate power. In less than 30 seconds, his main character spirals through a series of extreme indulgences and ultimately self-destructs. For Eric, this was a great opportunity for him to do something that is of meaning to him personally and appreciated in a well-structured public forum.

The "Crash the Super Bowl" campaign is the evolution of the Doritos brand allowing consumers to be in control. In 2007, the Doritos brand aired its first consumer-created commercial during Super Bowl XLI, as part of the first Doritos "Crash the Super Bowl" challenge. That same day, the brand aired a second commercial to kick-off the first-ever consumer-created Doritos brand television ad campaign, in which all five of the Doritos "Crash the Super Bowl" finalists' ads aired on national television. Last year Doritos launched the music career of one of its talented fans by airing her original song in a music video during its Super Bowl XLII air time as part of its second annual "Crash the Super Bowl" program.

In addition to the Doritos "Crash the Super Bowl" challenge, in 2007 the brand put consumers in control with programs such as Doritos "Fight for the Flavor," which invited Doritos fans to determine which of two new flavors survived on store shelves and which one was pulled. Then, the brand launched the Doritos "X-13D Flavor Experiment," where consumers had a chance to name a new mysterious flavor of Doritos tortilla chips, followed by "Unlock Xbox," which empowered fans to design the first-ever consumer-created Xbox LIVE® Arcade game. In 2008, "THE QUEST" campaign gave Doritos lovers a unique opportunity to choose how and when to get engaged in a multi-faceted program that had online and real world challenges. Fans

were in control of how they participated in "THE QUEST" in everything from guessing a mystery flavor to solving virtual puzzles and competing in real-life adventures. In addition, Doritos put control into the hands of its consumers through a programming partnership with MTV.

*Frito-Lay North America is the \$11 billion convenient foods business unit of PepsiCo, which is headquartered in Purchase, NY. In addition to Frito-Lay, PepsiCo business units include Pepsi-Cola, Quaker Foods, Gatorade, and Tropicana.*

###

Courtesy FritoLay and Ketchum

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## Case 4-2

*Harnessing the power of crowdsourcing with a desire to change the world, a company introduces an innovative new corporate social responsibility initiative. Exhibit 4-2A is a social media summary, Exhibit 4-2B is an overview of the allocation of funds for individual projects and Exhibit 4-2C features highlights from the program.*

# Refreshing Change: Pepsi Refresh Project Brings Good Ideas to Life

## PepsiCo with Edelman and Weber Shandwick

### SUMMARY

Positioning itself as the optimistic catalyst for idea creation, the Pepsi Refresh Project (PRP) invites the public to Do Good. An exercise in digital media democracy; using social and earned media to engage and empower consumers, Pepsi has made the process engaging and asked those with ideas to harness the power of their networks—over 10,000 projects to date having motivated and received more than 58 million votes from the American public. The Project drives conversation and builds credibility in the social enterprise and innovation arenas through a dynamic, real time “campaign” which democratizes the process of turning ideas into reality, earning more than 3 billion audience impressions to-date positively enhancing the Pepsi brand. Recent data from Marketing Evolutions reveals that knowledge of PRP (36 percent) remains high compared to comparable social innovation campaigns.

### SITUATION ANALYSIS

“That’s a good idea.” All your life, you’ve heard this simple statement that celebrates a small moment of what might be sheer genius. A “good idea” can happen at any time, and given the right circumstances, change everything. Imagine if people across the United States had just one idea to make the world better. **Now imagine if they had the means to bring their ideas to life.**

Pepsi believes in optimism and the power of people to move communities forward. It comes down to a simple reality: **people plus ideas can bring about change; people plus ideas plus Pepsi can refresh the world.**

Though consumers love when their favorite brands support good causes, they want those causes to resonate personally. To empower people and their ideas the Pepsi Refresh Project (PRP) is awarding more than \$20 million in grants in 2010

Courtesy PepsiCo, Edelman, and Weber Shandwick

to support ideas that will make a difference. Pepsi is asking people to step up and share their ideas for improving communities, then letting them decide which of those ideas PRP should move forward. In the process, the public's longtime relationship with the brand will deepen and become refreshed itself.

## RESEARCH/PLANNING

To have an impact, Pepsi needed to evolve the Refresh Everything campaign, launched in 2009, to turn good ideas into action. The following research and statistics were consulted in developing the Pepsi Refresh Project:

- Today's consumers scrutinize every dollar they spend—much less give (Iconoculture). 84 percent of consumers want to select their own causes; 83 percent say personal relevance is key (2008 Cone Cause Evolution Study).
- 95 percent of Millennials were still very optimistic about their lives—despite what was happening around them (2008 Pepsi Optimism Project). 94 percent of Americans agreed that optimism is important in creating ideas that can have a positive impact, and the best ideas come from “normal people” (66 percent) versus public figures (2009 Pepsi Optimism Project).
- Based on these findings, Pepsi needed to create a forum off and online where social innovation could become personal and help move ideation to implementation in a worthwhile, fun, and contagious context.

### Objectives

The Pepsi Refresh Project was designed to give away more than \$20 million in the U.S. to fund good ideas, big and small, that move communities forward. With roles clearly defined by the client, Edelman and Weber Shandwick collaborated closely and formed a nearly seamless team to support implementation and meet the communication objectives of the Pepsi program.

1. Raise awareness and interest in the Pepsi Refresh Project; Position Pepsi as the optimistic catalyst for idea creation with consistency and alignment of program messages across all media channels
2. Generate a steady stream of national, local, and online media buzz to support business and brand goals
3. Drive Americans to *RefreshEverything.com* to register and submit their ideas or vote and promote ideas that they care about.

### Audience Analysis

**PRP targeted U.S. Millennial, Gen Y, and Boomer men and women.** For Boomers to Millennials, positive change is a priority. Nearly two-thirds (71 percent) of people globally believe brands spend too much on marketing and should invest more in good causes. Consumers will not only recommend brands that support good causes (64 percent), but more than half (59 percent) will then help that brand promote its products (2009 Good Purpose Study).

### Strategy

Edelman and Weber Shandwick worked with Pepsi and agency partners to create a strong communications plan to drive media and voting around the launch of PRP:

- Create intellectual capital around “where ideas come from”; position Pepsi as a credible motivator to empower the everyday American to be the next social entrepreneur
- Cast a national spotlight on the implementation of ideas for refreshing change by announcing the diversion of funds to implement the Project
- Collaborate with employees, bottling and retail partners to generate local news angles, drive awareness
- Raise awareness and increase participation at grassroots level through Hispanic and English language press
- Promote **RefreshEverything.com** as the online destination; encourage individuals to submit ideas and vote
- Encourage online engagement with the Project on Facebook or on Twitter
- Develop national partnerships to raise broad awareness of the Project to tell stories of Project impact and reach.

### EXECUTION

Edelman and Weber Shandwick oversaw the following program elements that led to a successful media relations campaign this year with the Pepsi Refresh Project:

- **Research:** Published op-ed from CMO Jill Beraud on HuffingtonPost
- **Media Blitzes:** Conducted media relations surrounding milestones: POP, Super Bowl, Ambassadors, Grant recipients
- **RefreshEverything.com:** Positioned as premiere resource for consumer-generated ideas.

#### Idea Kick-Off:

CEO and PRP team rang NYSE opening bell to signify opening of PRP. Leveraged celebrity spokespeople for brainstorm with in-house and online audiences to ignite idea conversation on national scale.

#### Refresh Challenges:

Worked with popular culture influencers to generate their own ideas for PRP Grants in collaboration with SxSW, NFL.com, MLB.com, U.S Men’s National Team, Nascar.com.

### Engagement Events:

Collaborated with celebrities, performing artists to inspire youth to develop ideas.

### Do Good For the Gulf:

Doubled commitment of PRP in support of ideas to refresh Gulf communities

### Thought Leadership:

Hosted Social Good Conversation with philanthropy influencers; speaking opportunities

### Digital Engagement:

Monitored conversation provided real-time responses, fostered dialogue, engaged key voices.

## EVALUATION/RESULTS/ROI

*Objective 1:* Raise awareness and interest in PRP

Pepsi became one of the **most talked-about brands at Super Bowl** despite not advertising (Nielsen)

**37 percent of Americans now aware** versus 12–21 percent for similar cause marketing programs (Marketing Evolutions)

Correct PRP knowledge is **25 percent** (versus 5—12 percent)

*Objective 2:* Generate a steady stream of media buzz

Surpassed media impressions goal by nearly 12-fold, **generating over 2.9 billion audience impressions** in eight months

More than 140,000 tweets, while Facebook “likes” have increased by more than 600 percent (300,000 to over 2 million)

Interaction with refresheverything.com **significantly increased brand attributes** including favorability, intent, and trust along with **intent to purchase among Millennials** (Dynamic Logic)

*Objective 3:* Drive Americans to RefreshEverything.com

**Over 17 million unique visitors** to RefreshEverything.com, January–November

Over 10,000 projects have received votes

More than 4.5 million Americans have voted, on track for over 5 million in 2010

**58 million votes cast**, on track for over 75 million in 2010

**1.2 million** online comments to date.

**EXHIBIT 4-2A Social Media Summary**

**Social Media Platforms**

FACEBOOK

**3,041,851**  
**TOTAL FANS**

(10X since 12/2009)

TWITTER

**52,860 TOTAL FOLLOWERS**

(2X since 12/2009)



Courtesy PepsiCo, Edelman, Weber Shandwick and GOOD

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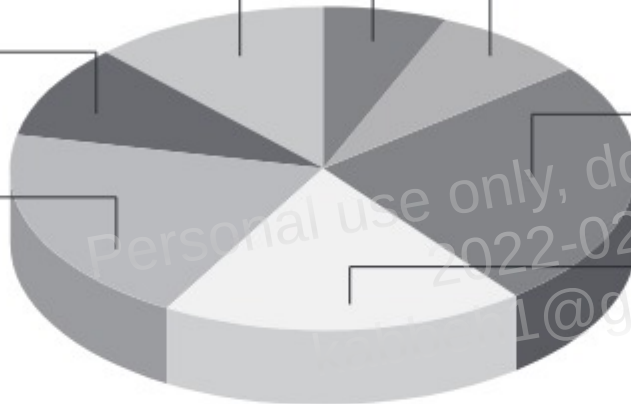
**EXHIBIT 4-2B Overview of Allocation of Funds**

**The Breakdown**

**FOOD & SHELTER**  
46 PROJECTS  
\$1.150 MILLION

**ARTS & CULTURE**  
37 PROJECTS  
\$1.165 MILLION

**NEIGHBORHOODS**  
76 PROJECTS  
\$2.365 MILLION



**PLANET**  
25 PROJECTS  
\$950,000

**THE GULF**  
31 PROJECTS  
\$1.295 MILLION

**EDUCATION**  
95 PROJECTS  
\$1.165 MILLION

**HEALTH**  
73 PROJECTS  
\$5.185 MILLION

Courtesy PepsiCo, Edelman, Weber Shandwick and GOOD

**EXHIBIT 4-2C Pepsi ReFresh Highlights**

**1000 Grantees and Counting**

pepsi refresh project

3

**Rocking North Carolina**

With Pepsi's help, 17-year-old Austin Halbert turned his Refresh idea—a community concert—into a kick-off celebration for an anti-violence student organization, backed by the mayor, with chapters throughout the county.



In 2010, the Pepsi Refresh Project awarded **\$6,200,000** to **139 projects** supporting youth across the country.

pepsi refresh project

4

Courtesy PepsiCo, Edelman, Weber Shandwick and GOOD

## Case 4-3

*Twitter may limit content to just 140 characters, but conveying a message, value and meaning in a “one-second ad” seems to be an X Prize contest for social media users. Again, a national super event with millions of viewers is an enticing platform for this innovative approach. Exhibit 4-3A is a news release on the campaign. Exhibit 4-3B is a screenshot of the winning ad.*

# The Miller High Life One-Second Ad

Miller High Life with Dig Communications

## BACKGROUND

The Super Bowl is THE marketing event of the year. Companies spend millions in a competitive battle to be the most talked about brand. Not only is the Super Bowl an annual advertising showcase, it also is a major beer-drinking occasion. The Super Bowl is viewed by more than 100 million people, and 28 million of those viewers host Super Bowl parties, resulting in \$11.7 billion spent.

However, since Anheuser-Busch (A-B) has secured category exclusivity on national advertising during the Super Bowl telecast, it is a big challenge for competing beer brands to break through during this period. Realizing its financial and competitive obstacles, the Miller High Life brand turned to its advertising agency (Saatchi & Saatchi) its internal PR team and Dig Communications to develop a multi-faceted, integrated campaign that made High Life the toast of the Super Bowl, reinforced its “**common sense in a bottle**” positioning and drove **unprecedented sales growth** during this key beer-selling occasion.

## RESEARCH

As a high quality, low cost beer, Miller High Life has adopted a brand positioning focused on value and common sense. Due to a limited marketing budget, as well as the financial and competitive obstacles to Super Bowl advertising, High Life typically retreats and goes dark well into April. However, riding a wave of momentum from its popular beer deliveryman advertising, High Life decided it would not sit on the sidelines in 2009. Instead, the brand charged its agencies and PR team with developing a newsworthy, attention-getting, beer-selling campaign that would overcome the competitive challenges and help High Life break through the clutter before, during, and after the big game.

Courtesy of MillerCoors and Dig Communications

The team conducted extensive research to uncover the consumer insight that led to the unique campaign, as well as research to ensure its campaign would resonate with targeted consumers, while reinforcing the brand's common sense, value positioning.

- The High Life team conducted a **Segmentation research study** to find out more about the target audience (males 30–45) and their feelings about the economy, Super Bowl spending, media consumption habits, and interests/activities. A consistent theme arose among participants: Anxiety over the poor state of the economy, leering over corporate spending, and a backlash against pretentiousness and phoniness.
- The High Life PR team then coordinated informal **focus groups** with a variety of key audiences, including Miller Brewing local market managers, beer distributors, consumers, retailers, media, and bar owners, to find out more about opportunities and obstacles surrounding the Super Bowl in the retail world and beyond.
- The High Life **media team researched opportunities** or loopholes that would allow the brand to gain exposure despite A–B's exclusive sponsorship. After extensive digging, they found that despite category exclusivity, competing brands can purchase airtime on the Super Bowl directly through **local market NBC affiliates**.
- To gain additional understanding of the campaign's impact, the Miller High Life brand team conducted pre- and **post-campaign research** to track sales and brand equity impact.

## PLANNING

Equipped with valuable research, an intriguing consumer insight, a **\$110,000** budget and a greater understanding of the opportunities and obstacles surrounding the Super Bowl, the High Life team and Dig Communications began laying out plans for a PR-led campaign, aiming to accomplish the following objectives:

### Objectives

- Generate extensive media coverage and **build consumer buzz** for Miller High Life before, during and after the Super Bowl
- Drive significant media coverage in the top 20 key High Life markets and create at least **three national placements**
- Help drive **2 percent sales growth** for Miller High Life during the key Super Bowl selling period—an extremely challenging goal, considering the recent struggles and declines of full-calorie, mainstream beers. In fact, sales of full-calorie, mainstream beers decreased an average of 3 percent in 2009
- Incorporate a viral, online component to expand the campaign's reach, attracting at least **500,000 visits**.

## Strategy

Building off the team's research, obstacles, opportunities, and objectives, the team focused on developing a program that would drive sales and break through A-B's exclusivity. And once the team settled on an idea, everyone immediately understood its potential:

Miller High Life would create a **one-second television ad** that would air during the Super Bowl, purchasing airtime from individual NBC network affiliates in key markets. Beyond being unique and creative, the concept gave High Life a chance to highlight the brand's value and common sense positioning, while **juxtaposing** its approach to Anheuser-Busch, which planned to air 10 TV ads, valued at \$3 million for every 30-second ad. The campaign's theme and main message focused on the fact that High Life has **too much common sense** to spend **\$3 million for 30 seconds** of air time:

Miller High Life is a high quality beer and a great value. The brand stands for common sense. So it wouldn't make sense for High Life to pay \$3 million for a 30-second ad. Just like our consumers, High Life strives to make smart choices. We'd rather invest that money in brewing a great beer. Plus, one second should be plenty of time to remind viewers that High Life is a good, honest beer at a tasty price.

The team realized that although a TV ad was at the heart of the concept, this was a PR play all the way. Knowing that media outlets focus just as much on Super Bowl advertising as they do the game, the PR team and Dig Communications developed a strategic, multi-faceted execution plan to maximize the impact of this unique marketing idea.

## EXECUTION

In order to achieve each business objective, the High Life team's comprehensive communications plan focused both on internal audiences (employees, retailers, and beer distributors) and external audiences (consumers and media). Activities included:

- Launched the campaign with an exclusive *USA Today* story, including interviews with the MillerCoors CMO and the popular High Life deliveryman from the existing "Take Back the High Life" TV campaign.
- Distributed a national **social media news release**, featuring embedded video, images, and hyperlinks to a teaser site.
- Coordinated hundreds of radio, print, TV, and online **interviews** in key local markets for the High Life brand manager, the MillerCoors CMO, local market managers and the High Life deliveryman.
- Developed an **Online Media Kit** as a one-stop-spot where media could obtain high-res images, broadcast-quality video footage, news releases, and sound bytes.
- Vigorously promoted campaign details with corporate employees, field sales reps, beer distributors, and retailers, encouraging major High Life **Super Bowl retail displays**.
- Coordinated high-profile national interviews for the campaign's famous beer deliveryman, including on the "Tonight Show with Jay Leno."

Additional national media coverage included *ABC News Tonight*, *Good Morning, America*, *The Bonnie Hunt Show*, and *Fox & Friends*.

- Used social media tools to launch a **viral campaign**, including a teaser website featuring outtakes and “one-second ads that didn’t make the cut,” as well as a one-second-ad-themed YouTube channel.
- Utilized the **MillerCoors intranet** and system-wide emails to share High Life football-themed point-of-sale signage and ideas for leveraging the One-Second Ad campaign at retail.
- Aired an **attention-getting one-second** ad during the Super Bowl in key regions, covering 75 percent of the country. The ad, which was the talk of the Super Bowl before, during and after the game, simply featured the beer deliveryman enthusiastically shouting “**High Life!**” Although we did not downplay the ad’s regional buy, media ignored that aspect, and focused on the unique idea, which resonated even further with national media and consumers due to the country’s difficult economic environment.

## EVALUATION

The team’s research and strategic approach to planning, unveiling, communicating, and leveraging the *High Life One-Second Ad* paid off, allowing the brand to surpass each of its objectives:

Objectives	Results
Generate <b>extensive media coverage</b> and build consumer buzz for Miller High Life	More than <b>5,000</b> newspaper, television, radio, and online stories featured the Miller High Life One-Second Ad campaign!
Drive significant media coverage in the top 20 key High Life markets and create at least <b>three national placements</b>	The team secured placements in the top <b>250 High Life</b> markets, and generated national coverage on <i>The Tonight Show with Jay Leno</i> , <i>ABC World News Tonight</i> , <i>The Bonnie Hunt Show</i> , and <i>GMA</i> .
Help drive <b>2 percent sales growth</b> for Miller High Life during the key Super Bowl selling period	Miller High Life sales during the Super Bowl selling period increased an <b>unprecedented 9 percent</b> . Furthermore, sales maintained the dramatic increase during each of the three months following the campaign!
Incorporate a viral component to expand reach, attracting at least <b>500,000 visits</b>	The teaser website and YouTube videos combined to attract more than <b>3 million visits!</b>

## EXHIBIT 4-3A News Release

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**Common Sense Says Length Doesn't Matter**

*One Second was all Miller High Life Needed to Make its Point During the Big Game*

MILWAUKEE (Feb. 1, 2009) – While it took four quarters of gridiron action to learn who the best football team in the nation is, it only took Miller High Life one second to remind viewers around the country that High Life is common sense in a bottle.

In contrast with other companies that spent an estimated \$3 million for 30 seconds of airtime, Miller High Life broke from conventional commercial formatting and aired a 1-second spot during the Big Game, which can now be viewed online at [www.1SecondAd.com](http://www.1SecondAd.com).

"The overwhelmingly positive response we've received leading up to tonight's commercial debut shows that consumers are embracing our message of a quality beer at a tasty price," said High Life Senior Brand Manager Kevin Oglesby. "We didn't need to spend millions of dollars for half-a-minute when our common sense philosophy can be conveyed in just one second."

To build anticipation for the debut of the one-second ad, Miller High Life began airing a 30-second teaser ad on Jan. 20 and launched [www.1SecondAd.com](http://www.1SecondAd.com). The website features the Big Game ad, several of the 1-second ads that didn't make the final cut, as well as the 30-second teaser spot. The Big Game ad, featuring the popular High Life deliveryman, aired throughout the majority of the country on local NBC network affiliates.

**Miller High Life Big Game Ad**  
**February 1, 2008**  
**Add One**

Editor Note: Broadcast-quality videos of the ad and hi-res images are available for media to download by visiting [www.epkzone.com/millerhighlife](http://www.epkzone.com/millerhighlife).

**About MillerCoors**

Built on a foundation of great beer brands and more than 288 years of brewing heritage, MillerCoors continues the commitment of its founders to brew the highest quality beers. MillerCoors is the second largest beer company in America, capturing nearly 30 percent of U.S. beer sales. Led by two of the best-selling beers in the industry, MillerCoors has a broad portfolio of highly complementary brands across

every major industry segment. Miller Lite is the great tasting beer that established the American light beer category in 1975, and Coors Light is the brand that introduced consumers to refreshment as cold as the Rockies. MillerCoors brews full-calorie beers Coors Banquet and Miller Genuine Draft; and economy brands Miller High Life and Keystone Light. The company also imports Peroni, Grolsch, Pilsner Urquell and Molson Canadian and offers innovative products such as Miller Chill and Sparks. MillerCoors features craft brews from the Jacob Leinenkugel Company, Blue Moon Brewing Company and the Blitz-Weinhard Brewing Company. MillerCoors operates eight major breweries in the U.S., as well as the Leinenkugel's craft brewery in Chippewa Falls, Wis., and two microbreweries, the Leinenkugel's 10th Street Brewery in Milwaukee and the Blue Moon Brewing Company at Coors Field in Denver. MillerCoors vision is to become the best beer company in America by driving profitable industry growth. MillerCoors insists on building its brands the right way through brewing quality, responsible marketing and environmental and community involvement. MillerCoors is a joint venture of SABMiller plc and Molson Coors Brewing Company.

###

Courtesy of MillerCoors and Dig Communications

#### EXHIBIT 4-3B Screenshot of One-Second Ad



Courtesy of MillerCoors and Dig Communications

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## Case 4-4

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*Digital communication using social media opens doors to new audiences and establishes new conversations with those audiences. Exhibit 4-4A is a news release. Exhibit 4-4B is a screenshot of the app.*

# Volkswagen GTI Becomes The World's First Car Launched Exclusively on a Mobile Device

Volkswagen of America, Inc. and MWW Group

### SUMMARY

Volkswagen of America, Inc., an operating unit of Volkswagen Group of America, Inc., (“VWoA”) challenged its partners develop a national strategy for the 2010 GTI<sup>®</sup> launch that was as powerful, stylish, and innovative as the car itself and do it all without paid media support of any kind. The solution: become the first car in the world to be launched on an iPhone<sup>®</sup> and use a mobile gaming strategy to reach its 25–40 year old technophile male target. The results include 800 percent ROI, \$2M in media value, a #1 app in 36 countries, and more than 80 percent increase in leads, quotes, and test drives. Through the effort, 85 cars were sold.

### RESEARCH

Evaluating VWoA’s primary industry research and purchasing data painted a clear picture of the GTI buyer as predominantly male, between the ages of 21–35. They are gamers and own an iPhone. They play games on their iPhone. They get their news through the Web and base purchasing decisions on third-party endorsement and through peer recommendation. A unique overlap was recognized between the GTI and iPhone audience.

Apple research showed there were 4.5M men aged 25–44 who owned an iPhone. On average, they downloaded more than 20 applications and 45 percent play downloaded games or browser games. In fact, this group factored heavily in making 12 of the top 25 apps games. Comparing to automotive industry research, 6 percent of males, aged 25–44, who were “in the market” for a new car, and also

Courtesy Volkswagen of America, Inc. and MWW Group

owned an iPhone. This overlap established the business case for how a VWoA iPhone app would help sell cars.

VWoA's research and audience insights, led to the creation of an iPhone and iPod Touch app by mobile agency AKQA, that would exclusively launch the 2010 GTI models via a mobile platform, making VW the first auto manufacturer to do so.

## PLANNING

The core objectives of the program were to support the Volkswagen brand pillar of innovation, to engage VWoA's core enthusiast audience in a new way, to generate buzz and consideration in the GTI audience of technophile men (age 25–40), and to use media attention to drive retail sales by gathering hand-raisers and qualified leads.

The strategy to meet these objectives was to leverage a unique launch platform (mobile only) and event to generate media attention for the game (and subsequently, the GTI), while driving game participation to funnel consumers to the Volkswagen brand.

The project's public relations budget was \$250,000, which would need to cover the cost of a media immersion event, social media integration, press materials, and agency fees for planning, execution, and tracking.

## EXECUTION

VWoA launched the GTI via a customized racing app for the Apple iPhone and iPod Touch platform called Real Racing GTI. The game would be made available globally at no cost. The racing game borrowed many attributes of the GTI to provide the feeling of a high-speed test drive. Users could post videos on YouTube and an online leaderboard tracked rankings. In the showroom, customers learned about the new GTI. Using the iPhone's GPS function, fans could easily locate the nearest VWoA dealer and schedule a test drive.

The launch was driven solely by publicity - no paid media, not a single online banner, print ad, or broadcast spot. MWW Group launched the campaign with a press, blogger and influencer event in New York at the Classic Car Club of Manhattan, which married a beautiful raw space SoHo with the smell of gasoline. VWoA's mobile only strategy and Real Racing<sup>®</sup> GTI game was announced. No advanced access or pre-interviews were granted. Instead, the event took place on the eve of the availability of the game and car, making the entire event a sneak peek.

The team worked closely with Apple PR to leverage their audience of iPhone supporters and app development media.

Guests could play the game on iPhone devices tethered to HDTVs throughout the event space and even try their skills on the main stage on a theater-sized screen. Custom cocktails named for key attributes of the car and game helped liven the spirits of guests while culinary expressions of classic "guy food" fed the energy.

Since VWoA is not in the gaming business, they wanted a host whose involvement would legitimize Real Racing GTI for the gaming elite and lend

credibility to attract new players. MWW selected Olivia Munn, host of “Attack of the Show” on G4 TV. Olivia was the hottest name in gaming and her following was predominantly within VWoA’s target demographic. In addition, Olivia’s Twitter following of more than 175k gaming fanatics was a valuable property when considering the host. Olivia introduced the game to guests, played head-to-head on the theater screen with VWoA’s then vice president of marketing, Tim Ellis, and then stayed to challenge guests throughout the evening. Her tweets from the event helped engage her followers and kicked off a spike in conversation. Gobos showing the event hashtag (#gti2010) and screens throughout the space showed tweets from around the world (and in the room) appearing live on Twitter. Grammy Award-winning DJ Questlove of The Roots, set the mood as DJ and helped make the VWoA GTI launch the event of the evening.

More than 125 journalists, bloggers and influencers joined VWoA to celebrate the launch of the GTI and to experience the Real Racing GTI game. Following the event, Tim Ellis went on the media circuit speaking to business, marketing, and automotive press, while Charlie Taylor, director of digital marketing at VWoA, spoke to all technology, mobile, gaming, and social media outlets as well as bloggers covering the launch. At the conclusion of week one, MWW shifted gears from communicating Real Racing GTI to promoting the car as the hero. Utilizing six prize cars, media relations to drive visibility surrounding the winners and their customized GTI models became top priority resulting in automotive and enthusiast press focusing on the styling and performance of the 2010 GTI.

## EVALUATION

VWoA’s primary goals for the program were to create national buzz around the launch to increase consideration of the GTI amongst consumers, and to use the unique launch platform to drive retail sales interest. The program exceeded expectations in both categories. The program ran for six weeks and during that time, generated more than 255 million media impressions. Over 125 press, bloggers and influencers joined VWoA at the launch event in New York City to take Real Racing GTI—and VW’s alternative marketing strategy—for a spin. Coverage highlights included *The New York Times* App of the Week column, *The New York Times* Wheels Blog, *BusinessWeek*, *USA Today*, ABC News, *Wired*, TIME.com and AdAge, and endorsements from top tech and gaming sites including Engadget, Joystiq, Kotaku, and CNET.

Total media relations efforts returned \$2M in equivalent ad value to VWoA (an 800 percent return on its public relations investment). To make the car successful, VWoA first had to make the app a phenomenon. With the bar set at 1.5 million downloads, the numbers far exceeded expectations. Real Racing GTI saw more than 3.7 million downloads (nearly 800,000 in the 4 days following the launch event). Real Racing GTI became the #1 free app on Apple iTunes App Store within 5 days, the #1 free global app on Apple iTunes for 36 of 59 countries and a Top 5 free app in all countries where the iTunes Store is available.

In addition to media impressions, the VWoA program hashtag (#gti2010) reached #6 on the global trending topics on Twitter during launch week (ahead of Balloon Boy). More importantly, the business results proved even more effective. Over the course of the campaign, VWoA saw an 81 percent increase in weekly leads for the GTI from vw.com, an 86 percent increase in “Get a Quote” submissions for the GTI and an 80 percent jump in test drives at dealers. Most rewarding, a total of 85 cars were sold via leads generated exclusively by Real Racing GTI, as tracked through VW direct sales match backs.

#### **EXHIBIT 4-4A News Release**

### **Volkswagen Becomes First Auto Manufacturer To Launch a Car Exclusively on a Mobile Device**

**Free Real Racing GTI Game Brings Volkswagen All-New 2010 GTI to iPhone® and iPod touch®**

**Six U.S. Players Will Each Win One of Six Customized Limited-Edition GTI MkVI Vehicles Through December 2**

**HERNDON, Va., October 22, 2010 /PRNewswire/** – Volkswagen of America, Inc. today announced the launch of the all-new 2010 GTI via the App Store by making available a free version of the popular Firemint Real Racing game that exclusively features the all-new 2010 GTI. This is the first time an automotive manufacturer has used the App Store to launch a new vehicle. Additionally, users of the Real Racing GTI App in the United States can compete for the chance to win one of six, limited-edition 2010 GTIs that are fully-customized inside and out.

(Photo: <http://www.newscom.com/cgi-bin/prnh/20091022/DE96311-a>)

(Photo: <http://www.newscom.com/cgi-bin/prnh/20091022/DE96311-b>)

The free Real Racing GTI App is available worldwide and spares no detail, allowing players to experience every thrilling aspect of the all-new 2010 GTI right in the palms of their hands on iPhone and iPod touch. From the redesigned exterior with more aggressive headlights and the famous red-striped grille, to the sporty interior with a race-inspired steering wheel, the all-new 2010 GTI races its way to life on the screen for a thrilling gaming experience.

“With the personalization of media and the challenges inherent with reaching constantly connected consumers, we tasked ourselves to rethink the way we launch vehicles in order to engage our consumers in a meaningful way,” said Tim Ellis, Vice President of Marketing, Volkswagen of America, Inc. “The GTI customer is a tech-savvy consumer who enjoys social networking, playing games and spending time on mobile devices—most often an iPhone. Launching the all-new 2010 GTI via the Real Racing GTI App allows us to connect with this savvy GTI consumer within his or her everyday life in a way that no 30-second spot ever could.”

U.S.-registered players enjoying the action of the Real Racing GTI App will be challenged to put their skills to the test for a chance to win one of six limited-edition 2010 GTI models. The more they play, the more chances they have to win. Each week for six consecutive weeks beginning today, one player will be chosen to win the ultimate racing prize: the exclusive GTI MkVI, an individually-numbered, specially-tuned version of the legendary hatchback. Each model includes the GTI’s 2.0T 200hp

four-cylinder engine, a performance tuned suspension finished with black, Volkswagen motorsport 18-inch all-new wheels, and special interior touches, including carbon fiber-look trim, a numbered dash plaque, and unique stitching in the front headrests. For more information on the competition please visit: [www.vw.com/RealRacingGTI](http://www.vw.com/RealRacingGTI).

Given the ever-increasing prominence of social networking in the lives of the games' target consumers, Real Racing GTI includes several features designed to foster social connectivity. These include the ability of players to send messages to their competitors via Twitter and to capture and upload videos of their best laps to the game's YouTube channel for international bragging rights. Additionally, GTI MkVI buyers will also be able to configure their vehicles, modeled after the six prize cars, at participating Volkswagen dealerships throughout the United States.

The Real Racing GTI App is available for free from the App Store on the iPhone and iPod touch or at [www.itunes.com/appstore/](http://www.itunes.com/appstore/). No purchase is necessary to enter the contest, which officially ends on December 2 at 11:59PM.

For more about the 2010 Volkswagen GTI, the *Real Racing GTI* game, and an in-depth look at the six GTI prize editions that are waiting to hit the streets, please visit [www.media.vw.com](http://www.media.vw.com).

#### **About Volkswagen Group of America, Inc.**

Founded in 1955, Volkswagen Group of America, Inc. is headquartered in Herndon, Virginia. It is a subsidiary of Volkswagen AG, headquartered in Wolfsburg, Germany. Volkswagen is one of the world's largest producers of passenger cars and Europe's largest automaker. Through its Volkswagen division, VWGoA sells the Golf, GTI, New Beetle, New Beetle convertible, Jetta, Jetta SportWagen, Eos, Passat, Passat Wagon, CC, Tiguan, Touareg, and Routan through approximately 600 independent U.S. dealers. All 2010 Volkswagen models come standard-equipped with Electronic Stabilization Program. This is important because the National Highway and Traffic Safety Administration (NHTSA) has called ESC the most effective new vehicle safety technology since the safety belt. Visit Volkswagen of America online at [www.vw.com](http://www.vw.com) or [www.media.vw.com](http://www.media.vw.com) to learn more.

#### **About Firemint**

Firemint creates fun, addictive games. The studio has worked with the industry's leading publishers developing over 30 titles from notable franchises as well as originals. Firemint's first self-published iPhone game Flight Control has been a world-wide #1 App Store hit. Firemint's second self-published iPhone game, the high-end 3D pro racing title Real Racing, has been critically acclaimed as a triumph for the platform. Founded in 1999 by CEO Robert Murray, Firemint is located in Melbourne, Australia's games development hub, and employs 35 people. For more information about Firemint, please visit [www.firemint.com](http://www.firemint.com).

SOURCE: Volkswagen of America, Inc.

Photo: <http://www.newscom.com/cgi-bin/prnh/20091022/DE96311-a>

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**EXHIBIT 4-4B Screenshot of Mobile App**



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