

EXHIBIT 12-4B Visual Messaging**Pencils Down Means Pencils Down.**

"You guys will still break stories, right?"

"Your people can still write scripts, I mean, who would know?"

We would.

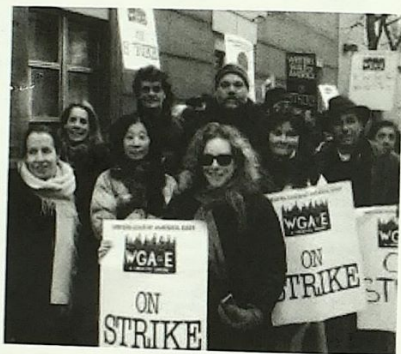
We would know that doing so undermines the very cause for which we're fighting. We would know that it sends the wrong message to those who honor our picket lines.

We would know that it only serves to prolong a Strike.

So, just to be absolutely clear: In the event of a strike, we, the following showrunners, will do no writing and no story breaking—nor will any be asked of our writing staffs—until we get a deal.



Writers Guild of America East picket at VIACOM in a hailstorm.



WGA-E picket line.

Courtesy Goldman Communications Group and Writers Guild of America East



Integrated Marketing Communications

Chapter 13 Integrated Marketing Communications



Integrated Marketing Communications

Public relations has long been used as a tool for marketing products and services to consumers, but in the past, public relations was segregated or departmentalized as a function separate from product advertising. Public relations advertising was strictly defined as advertising used to accomplish public relations objectives, such as image enhancement, not the sale of products or services.

Since the 1990s, integrated marketing communications (IMC) has become increasingly more popular in promoting the products and services of corporate America, government social marketing campaigns and nonprofits. IMC simply combines the operations of traditional public relations with traditional marketing and advertising. One pioneering definition of IMC is the following:

What is integrated marketing communications? It's a new way of looking at the whole, where once we only saw parts such as advertising, public relations, sales promotion, purchasing, employee communications, and so forth. It's realigning communications to look at it the way the customer sees it—as a flow of information from indistinguishable sources. Professional communicators have always been condescendingly amused that consumers called everything “advertising” or “PR.” Now they recognize with concern if not chagrin that that's exactly the point—it is all one thing, at least to the consumer who sees or hears it.¹

Like the major forms of public relations discussed in this book, IMC can be clearly understood using the ROPE process.

RESEARCH

Research for IMC may include investigation of the client, the reason for the program, and the publics or "stakeholders" to be targeted.²

Client Research

The usual background information needed for other forms of public relations is also necessary in the research phase of IMC: detailed analysis of the client's product or service, its personnel, financial status, and general reputation in its field. A frequently used tool in marketing is the SWOT analysis. SWOT stands for strengths, weaknesses, opportunities, and threats. To begin, the strengths and weaknesses of the client's products or services in the marketplace versus those of the competition should be honestly appraised. With this analysis in hand, the practitioner should assess opportunities or ways by which the client might best increase the market share of its products or services in competitive situations. Finally, an assessment of external threats, or factors that might work against the client, should be made.³

Opportunity or Problem Research

The most obvious reason for any marketing program is to sell the client's merchandise, programs, or services. The traditional product-oriented marketing model focuses on the four Ps: product, price, place, and promotion. This process begins with the underlying assumption that a company decides what product to manufacture; then prices it; distributes it in particular places, locations, or outlets; and finally promotes the product in an essentially one-way mode of communication, usually mass media product advertising.⁴

IMC, on the other hand, begins with the assumption that the needs of the consumers and other stakeholders should come first. This, in turn, calls for an audience-centered, transactional model. Instead of simply selling products, IMC attempts to create *relationships* with consumers and other stakeholders. In addition to striving to get consumers to purchase products, IMC strives to get support and loyalty from consumers and other stakeholders. Often called brand loyalty, these enduring relationships are built on good two-way communication and an understanding of underlying values, needs, and motivations, or known by PR practitioners as audience research.

Audience Research

IMC audience research, or stakeholder research, consists of using both nonquantitative and quantitative research methods to learn as much as possible about the groups to be targeted for communication. These stakeholder groups include:

Customers

- New customers

- Old customers

- Potential customers

Employees

Management

Nonmanagement

Sales and marketing staff

Customer relations departments

Human resources staff

Individuals staffing phone call centers

Media

Mass (broadcast, print, and online)

Specialized (broadcast, print, and online)

Investors

Shareowners and potential shareowners

Financial analysts

Financial press

Suppliers/vendors

Competitors

Government regulators

Attitudes, behaviors, media habits, psychographic (value-oriented segmentation), and other demographic data about stakeholders are important research information in IMC.

OBJECTIVES

IMC may use both impact and output objectives.

Impact Objectives

Impact objectives may affect stakeholders by informing them or by modifying their attitudes or behaviors. Examples might include the following:

1. To increase (by 20 percent) the stakeholder's knowledge and awareness of the organization's new service (during the next six months)
2. To enhance (by 15 percent) positive attitude formation toward the company's product (during the current year)
3. To increase consumer purchases of the client's product (by 20 percent) during the current year.

Output Objectives

Output objectives for IMC consist of measurable efforts for the client's program:

1. To increase advertising in major metropolitan newspapers by 10 percent during the sale period

2. To place product information on three social media sites during the next three months
3. To schedule five special events for the client's sales campaign during August.

PROGRAMMING

As with the various forms of public relations, IMC may begin with planning the theme and messages. The uniqueness of IMC programming is that it combines the activities of traditional advertising with traditional public relations.

Theme and Messages (consistent, single voice)

Advertising

Print

Broadcast

Radio

TV

Online

Search browsers

Social media sites

Specialty publications

Direct mail

Telemarketing

Point-of-purchase

Specialty advertising

Public Relations

Uncontrolled

Print

Broadcast (networks/local/online)

Online social media engagement

Controlled

Print

Audiovisual/video

Interpersonal

Online (websites, to include social media sites, search engine optimization, email, webinars, mobile smart phone application, and blogs)

Action or special events

IMC programming involves a strategic approach. Each public relation component should complement and reinforce marketing efforts. Also, public relations may be more effective with some audiences while direct marketing may work better with other groups. Yet together advertising and public relations form a seamless whole to accomplish essentially marketing goals.

Effective Communication

Since IMC seeks to establish interactive communication between client and stakeholders, the same principles of effective communication apply to it as to public relations. Of special interest to marketing communicators using IMC are the principles of source credibility, two-way communication, and audience participation. IMC is concerned with long-range consumer loyalty, not just the quick, one-shot sale of merchandise. The client's reputation thus becomes a matter of paramount concern. Customer involvement with the client or company is another major hallmark of IMC. Well-established interactive public relations techniques are a decisive advantage in such communication transactions.

EVALUATION

The success of IMC programs should be determined by tracking stated objectives. Impact and output objectives can be measured using the standard tools of public relations programs, as outlined in Chapter 2. The growth of sales or in adoption of new behaviors are also good measures.

SUMMARY

IMC involves a combination of traditional advertising and public relations practices. The ROPE process is a convenient model for this relatively new field, which brings together separated categories of advertising and public relations into a unified communications campaign.

ENDNOTES

1. Don E. Schultz, Stanley I. Tannenbaum, and Robert F. Lauterborn, *Integrated Marketing Communications* (Chicago: NTC Business Books, 1993), p. xvii.
2. Stakeholders is the preferred term for IMC audiences. See Thomas L Harris, *Value-Added Public Relations* (Chicago: NTC Business Books, 1998), p. 124, for a concise definition of stakeholders. Also see Tom Duncan and Sandra Monarty, *Driving Brand Value* (New York: McGraw-Hill, 1997), chap. 4, for a more complete discussion of this concept.
3. For discussions of SWOT, see Hams, *Value-Added Public Relations*, p. 235, and Duncan and Monarty, *Driving Brand Value*, pp. 149-152.
4. For a discussion of four-Ps theory, see Schultz, Tannenbaum, and Lauterborn, *Integrated Marketing Communications*, pp. 5 and 12.

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Integrated Marketing Communications Cases

Case 13-1

Generating excitement for a campaign may include mixing a wide variety of community events, media promotions, social media, and marketing. Exhibit 13-1A is letter from the new Maestro, Exhibit 13-1B are promotions for two musical series and Exhibit 13-1C are from the annual report.

The Nashville Symphony Loves Nashville, Starring Our New Maestro

Nashville Symphony

SUMMARY

The Nashville Symphony faced the challenge of sustaining momentum and increasing single-concert ticket sales going into its third season in a new concert hall. Young and enthusiastic, its new energetic Maestro Giancarlo Guerrero was a rising star in the classical music world but still unknown in Nashville. The Symphony teamed up with KVBPR and Locomotion Creative to launch Guerrero as the “face” of the orchestra with a multi-channel communications campaign. The results: a 33 percent increase in classical single-ticket sales; and 12 percent increase in all-season ticket sales. And, Nashville loves its new Maestro.

SITUATION ANALYSIS

2008 marked the start of the Nashville Symphony's third year in the Schermerhorn Symphony Center, traditionally the point at which symphonies moving to new halls see a drop in ticket sales. The Nashville Symphony faced the challenge of sustaining momentum and increasing single-concert ticket sales going into the new season. Giancarlo Guerrero had recently been named the new music director for the Nashville Symphony. He would serve as music director designate in 2008-09, allowing him to fulfill his current contract in Eugene, Ore., and transition to full-time music director for the 2009-10 season.

Courtesy Nashville Symphony

Young and enthusiastic, Guerrero was a rising star in the classical music world. As the "face" of the orchestra, the Costa Rican-bred conductor gave the Symphony a new, young, and multicultural look. Prior to the 2008-09 season, Guerrero moved his family to Middle Tennessee and was ready to assume leadership of the Nashville Symphony, even though he was travelling to Eugene monthly. The Symphony marketing staff and outside public relations counsel used this opportunity to create a new "star" in Nashville and to launch a single-ticket sales campaign.

RESEARCH

The Symphony relies mostly on national audience research from the League of American Orchestras. However, they recognized they only had one chance to introduce Guerrero to the region. Primary research was conducted on past single-ticket buyers to determine demographic and media habits of the audience.

They found purchasers:

- Were singles, young couples and empty nesters;
- Preferred email and direct mail communications;
- Were likely to visit the website;
- Listened to public radio and watched public TV;
- Read the daily newspaper (print and online); and
- Watched television news.

PLANNING

A targeted, multi-channel communications campaign was planned to leverage Guerrero's persona to drive traffic to the website and sell tickets.

Program Goals

Based on research, goals were to:

- Reach new audiences
- Build awareness
- Sell single-concert tickets

Objectives

- To increase classical single-ticket sales by 26 percent for the 2008-09 season
- To maintain all-season ticket sales for the 2008-09 season

Target Audiences

Based on the research, the target audiences included:

- Past single-ticket buyers;
- Young professionals;

- General business community;
- Nashville's previously untapped, rapidly growing Hispanic community; and
- Adjacent Williamson County.

Strategy

Guerrero's predecessor and the symphony hall's namesake, the late Kenneth Schermerhorn, was an internationally known, traditional conductor who was embraced by classical music lovers throughout the city. Guerrero's style is very different and presented an opportunity to reach new audiences.

The campaign was created to maximize his enthusiasm and reinforce the message that the symphony is a welcoming place for all of Nashville. He embraced the strategy and added his own touches, including sharing his hobbies of dominos and billiards as opportunities for media outreach.

Budget Funding for the Guerrero "launch" came from a symphony patron, who donated \$250,000.

EXECUTION

The Symphony marketing team met weekly with KVBPR, its outside PR counsel, to develop a comprehensive campaign in a matter of weeks. KVBPR handled media outreach related to Guerrero, and the internal team focused on concert-related coverage. KVBPR coordinated external speaking opportunities; the internal team conducted events with existing patrons and audiences.

Locomotion Creative worked with both teams to implement the advertising portion of the marketing outreach.

Activities

- Nashville's New Maestro was the theme, with the tagline "I Nashville."
- A TV ad campaign showcased tuxedo-wearing Guerrero "conducting" at local landmarks (traffic in a town square; the fountains at a popular local park; domino players at a Hispanic restaurant) and playing drums in the house band at a famous honky-tonk bar.
- Print ads, mobile billboards, direct mail, Web ads, and Nashville Public Radio and Public TV underwriting complemented the TV ads.
- A viral social media program promoted the creative.
- YouTube posting of spots.
- Links to YouTube from the Nashville Symphony home page.
- E-mail blasts.
- Facebook page and Twitter postings.
- Interactive element on website for fans to post welcome messages.

An aggressive media relations program that included:

- Traditional publicity and blogger outreach about making the commercials;
- Non-performance-related publicity about Guerrero (TV feature on his love of billiards);
- Business coverage about the marketing campaign; and
- Hispanic media outreach about Nashville's new Hispanic celebrity.

A community outreach initiative including:

- Speaking engagements at The Rotary Club of Nashville;
- Receptions and events including Symphony patrons reception ("Grits and Guerrero"), Brentwood Library Foundation event, Conexion Americas and Hispanic Chamber events; and

A walk-on guest appearance at Shakespeare in the Park.

Challenges

- Guerrero was in the process of moving so his accessibility was sometimes limited.
- The TV spots were shot outdoors in July heat (and he wore a tux).
- A need to be sensitive to the memory of the late Maestro Schermerhorn.

EVALUATION

The campaign far exceeded its objectives of increasing single-ticket sales by 26 percent and maintaining the level of all-season ticket sales.

At this point in the 2008–09 Symphony season, results indicate:

- A 33 percent increase in classical single-ticket sales; and
- A 12 percent increase in season-ticket sales.

The single ticket on-sale event day resulted in:

- A 59 percent increase in single-ticket sales;
- An 80 percent increase in the sales of specially discounted \$15 tickets; and
- A 39 percent increase in season-ticket sales as compared to the 2007–08 kickoff day.

The integrated marketing efforts targeted several new audiences, resulting in:

- A 16 percent increase in new ticket buyers;
- A 25 percent increase in ticket revenue from Williamson County residents; and
- A 19 percent increase in revenue from downtown residents.

Other program successes include:

- In Feb. 2009, with five months left in the season, overall ticket sales totaled \$6.8 million, compared to \$6.1 million for the entire 2007–08 season.

- A 42 percent increase in ticket sales via the Web.
- A heightened awareness among target audiences, including an ad campaign with more than 7.5 million media impressions, a Facebook fan-base of nearly 1,200 people, and a 17.8 percent increase in unique website visitors.

EXHIBIT 13-1A Letter from New Maestro

LETTER FROM GIANCARLO

Dear Friends,

I couldn't be more thrilled about what lies ahead. We stand before a world of opportunities, thanks to our top-notch musicians, our wonderfully designed building and your tremendous support. To find out what gets me excited about music, just flip through the pages ahead. Our classical repertoire spans centuries and continents, from the majesty of Brahms, Tchaikovsky and Beethoven, to world premieres by some of the most imaginative talents in classical music today. Our fabulous guest artists include the legendary actor Christopher Plummer. Throughout the season, I'll be inviting some of the finest conductors in the world — including Sir Neville Marriner, Krzysztof Penderecki and Helmuth Rilling — to lead the orchestra. Our pops concerts, led with style and good humor by Resident Conductor Albert-George Schram, will take a tour through bluegrass, world music and classic hit tunes, while Assistant Conductor Kelly Corcoran will bring a sense of fun and connection to our family and community concerts. All this and more is at your fingertips, so read on to find out about the great music we've got planned for you.

See you at the next concert.

Giancarlo
Giancarlo Guerrero

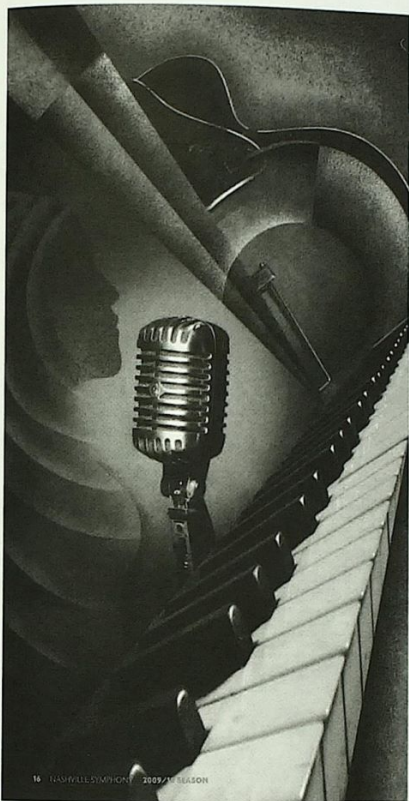
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PHOTO BY MATT ANDREWS
2009/10 SEASON NASHVILLE SYMPHONY 3

Courtesy Nashville Symphony

EXHIBIT 13-1B Promotional Brochure



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ADAMS AND REESE LLP

JAZZ SERIES

Thanks to the outstanding Adams and Reese Jazz Series, Schermerhorn Symphony Center has become one of the city's premier venues for live jazz music. In the past few years, we've welcomed some of the leading artists in the jazz world, first-class musicians whose appeal transcends generations and styles, and this season promises even more excitement. Whether you love the classic sounds of swing and bebop, or you groove to the offbeat spontaneity of jazz improvisation, the Adams and Reese Jazz Series will delight the senses.

October 9, 2009

AL JARREAUNashville Symphony
Matt Catingub, conductor

With his stunning, supple voice, Al Jarreau is the rare performer to earn GRAMMY® awards in jazz, R&B and pop. That versatility has kept his swinging style fresh throughout a phenomenally successful career that includes such irresistibly catchy songs as the radio hit "Mama" and the theme to the TV show *Moonlighting*.

January 29, 2010

BRANFORD MARSALIS

Concert presented without orchestra



Known for his innovative spirit and broad musical scope, saxophonist Branford Marsalis is part of jazz's most celebrated family. Having appeared as a guest artist with the Nashville Symphony three years ago, he returns this time around to deliver a concert of straight-ahead jazz inspired by the classic tradition of such heroes as Art Blakey and Sonny Rollins.

April 9, 2010

**GUEST ARTIST & PROGRAM
TO BE ANNOUNCED**

Refer to the flat-floor seating map on page 27.
Artists and repertoire subject to change.



2009/10 SEASON NASHVILLE SYMPHONY 17

SUNTRUST CLASSICAL SERIES

Experience the passion and dynamism of the tango as immortalized by the Argentine composer Astor Piazzolla, whose sensuous rhythms and zesty melodies left an indelible mark on world music. Ravel's always popular Bolero will close the evening with a rousing finish. Winter 2010 brings the world-renowned conductor Krzysztof Penderecki and the legendary Sir Neville Marriner, founder of the Academy of St. Martin-in-the-Fields, who'll lead the Nashville Symphony in a specially chosen program.

Special thanks to our tango dancers, Shirley and Giancarlo Guerrero.

TANGO & RAVEL'S BOLERO

BUY TODAY! GET 50% OFF
NO PRICE INCREASE!
Page 54 for more info

November 19, 20 & 21, 2009

TANGO & RAVEL'S BOLERO

Nashville Symphony
Giancarlo Guerrero, conductor
Tianwa Yang, violin
Daniel Binelli, bandoneon

ASTOR PIAZZOLLA Buenos Aires:
Tres Movimientos Sinfónicos, Op. 15
ASTOR PIAZZOLLA Concierto para Bandoneón
"Aconcagua"
ASTOR PIAZZOLLA Las Cuatro Estaciones Porteñas
[The Four Seasons of Buenos Aires]
RAVEL Bolero

December 3, 4 & 5, 2009

RACHMANINOFF & STRAVINSKY

Nashville Symphony
Giancarlo Guerrero, conductor
Teyla Robinson, soprano
Bryan Griffin, tenor
Damen K. Stokes, bass-baritone
Nashville Symphony Chorus
George Mabry, chorus director

STRAVINSKY Symphony of Psalms
LOWELL LIEBERMANN New Work*
RACHMANINOFF The Bells, Op. 35
*commissioned through the Magnum Opus project

January 7, 8 & 9, 2010

THE ORGAN SYMPHONY

Nashville Symphony
Giancarlo Guerrero, conductor
Hilary Hahn, violin

MARTÍNÍ The Frescoes of Piero della Francesca, H. 352
JENNIFER HIGDON Concerto for Violin
SAINT-SAËNS Symphony No. 3 in C minor,
Op. 78 "Organ"

January 21, 22 & 23, 2010

PENDERECKI COMES TO NASHVILLE

Nashville Symphony
Krzysztof Penderecki, conductor
Barry Douglas, piano
Roger Weesmeyer, English horn

PENDERECKI Adagio from Paradise Lost for English
Horn and String Orchestra
SHOSTAKOVICH Symphony No. 6 in B minor, Op. 54
PENDERECKI Concerto for Piano "Resurrection"

February 25, 26 & 27, 2010

SIR NEVILLE MARRINER & CHRISTOPHER PLUMMER

Nashville Symphony
Sir Neville Marriner, conductor
Christopher Plummer, narrator
Nashville Symphony Chorus
George Mabry, chorus director
Blair Children's Chorus
Hazel Somerville, director

VAUGHAN WILLIAMS Symphony No. 2 in G major
"A London Symphony"
WILLIAM WALTON Henry V: A Shakespeare Scenario

4 NASHVILLE SYMPHONY 2009/10 SEASON



Courtesy Nashville Symphony

continued on next page
2009/10 SEASON NASHVILLE SYMPHONY 7

EXHIBIT 13-1C Annual Report

A TIME FOR GREATNESS Gifts of \$250,000+

American Retirement Corp.
The Gipsan Family
EBS Foundation
Harry and Jan Jacobson
The Judy and Noah Liff Foundation
Robert Straus Lipman
SunTrust Bank
Laura Anne Turner
Anne H. and Robert K. Zelle

Gifts of \$100,000+

Mr. and Mrs. Dale Allen
Phyllis and Ben* Alger
American Constructors Inc.
Andrews Cadillac/Land Rover Nashville
Averitt Express
Barbara B. and Michael W. Barton
Marty and Betty Dickens-BellSouth
Julie and Frank Boehm
Boul. Cummings, Conover & Berry, PLC
Richard and Judith Braden
Mr. and Mrs. James C. Bradford Jr.
The Very Rev Robert E. & Linda M. Brodie
The Charles R. Carroll Family

Fred J. Casetty

Mr. and Mrs. Michael J. Chazareff
CLARCOR
The William Sherrard Cochran Family
Mr. and Mrs. Thomas Fite Cone
Corrections Corporation of America
Deloitte & Touche LLP
The Rev. Canon & Mrs. Fred Dietzweiler
Michael D. and Carol E. Ennis Family
E&S Design Team

Earl Swenson Associates Inc.
L.C. Thomason Associates Inc.
KSI/Structural Engineers
Ametek and Irwin* Ecklund
Jane and Richard Elkind and Family
Mr. and Mrs. Steven B. Franklin
Frost Brown Todd LLC
Drs. Priscilla and Pedro Garcia
Gordon and Constance Gee
Genesee Inc.

Amy Grant and Vince Gill
Mr. and Mrs. Joel Charles Gordon
Guardsmark, LLC
Billy Ray and Joanie* Hearn
The Hendrix Foundation
Mr. and Mrs. Henry W. Hooker
and Family
Walter and Sarah Koestrick
Lattimore, Black, Morgan & Cain, PC
Mrs. Jack C. Massey
Lynn and Ken Melkus

Andrew Woodfin Miller Foundation
Nashville Symphony Chorus
Nashville Symphony Orchestra League
Pat and John W. Nalley Jr.
O Charley's

Bonnie and David Perdue
Pamela K. Pfeffer & Philip M. Pfeffer
Mr. and Mrs. Dixie W. Polley
Mary C. Ragland Foundation
The John H. Rivers Jr. Foundation Inc.
Mr. and Mrs. John T. Rochford III
Anne and Joseph Russell and Family

Daniel and Monica Cittado-Scokin
Bill and Sharon Sherill
Mr. and Mrs. Martin E. Simmons
Luke and Susan Simmons
Irvin and Beverly Small
The Henry Laird Smith Foundation
Mr. and Mrs. Michael W. Smith
Barbara and Lester Speyer
The Starr Foundation
Hope and Howard Stringer
Louis B. and Patricia C. Todd Jr.

Mr. and Mrs. Fred Viehmann
Mr. and Mrs. E.W. Wendell
Mr. David M. Wilds



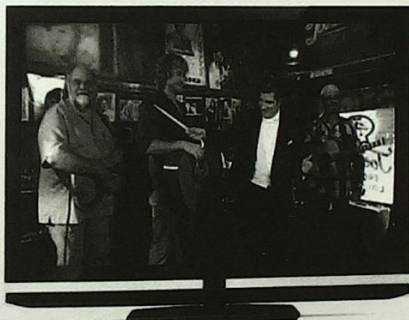
We ♥ Giancarlo Guerrero!

A full year ahead of his official start as the orchestra's seventh Music Director, Giancarlo Guerrero relocated to the Nashville area last summer with his wife, Shirley, and their daughters, Virginia and Claudia. His arrival marked the beginning of a new chapter in the Nashville Symphony's history, while Giancarlo himself represents a new breed of conductor — a serious, committed musician, but also accessible and able to connect with audiences of all ages and backgrounds.

To share our excitement with the community, we launched a series of memorable television advertisements introducing "Our New Maestro." In one spot, a tuxedo-clad Giancarlo could be seen "conducting" the fountains at the Bicentennial Mall, while in another the onetime percussionist could be seen playing drums in the house band at Tootsie's Orchid Lounge. In the months that followed, he was spotted all over town: on billboards and T-shirts, accompanied by the slogan "I ♥ Nashville"; performing a small role at Nashville Shakespeare Festival's annual Shakespeare in the Park; and, of course, on the stage of Laura Turner Concert Hall, where he led the Nashville Symphony with skill and panache.

With his arrival, Giancarlo also helped usher the Nashville Symphony into the digital age. We reached out to new audiences through the use of online social networking tools such as Facebook and Twitter, while Giancarlo himself took part in the Nashville Symphony's first-ever live webcast and answered questions submitted by visitors to our website.

Thanks to Giancarlo and to the musicians of the Nashville Symphony, 2008/09 was a spectacular season at the Schermerhorn — and the coming season promises to be even more thrilling!



Scores from our award-winning ad campaign. At left: Giancarlo at Tootsie's Orchid Lounge. Below, from left to right: on the lawn square in downtown Franklin, at La Hacienda Taqueria and at Bicentennial Mall State Park





Giancarlo visits with children at Bethlehem Centers of Nashville



A word with Giancarlo

What makes Nashville stand out from all of the other places you've lived?

This is a truly vibrant community; people obviously love living in Nashville, and they are always happy to show hospitality to their new neighbors.

What's your favorite thing about living here?

There's so much to do during every time of the year; my family and I have enjoyed visiting the many parks around town, and we have quite a few favorite restaurants all over the city that we visit regularly.

You've spent a lot of time traveling over the past year. Are there particular things you'd like to do in Nashville once you have more time to enjoy the city?

I want to visit some of the historical sites around Nashville, and I really want to attend more sports and pop concert events. But with all my traveling, I have to say that what I look forward to the most is spending as much time as possible with my family and friends in our home.

What do you love about performing with the Nashville Symphony?

It is a great joy to stand in front of the musicians of the Nashville Symphony; they are not only immensely talented, but very professional and disciplined. It is a privilege to make music with them and be able to host some of the world's most famous guest artists. I also have to mention that we are blessed with an amazing administrative staff and dedicated board of directors.

From this past season, what was your favorite piece of music that you conducted?

Every concert for me was very special, but if I had to pick one, I would choose performances of Mahler's Sixth Symphony in January. This is a piece that I'd been wanting to conduct for quite some time, and because it is such a complex and difficult work, it was a great way to forge a stronger musical bond with the musicians of the Nashville Symphony.



Courtesy Nashville Symphony

MAJOR GIFTS

Gifts of \$50,000+
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 Mr. and Mrs. Jack O. Bower Jr.
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 Musicians of the Nashville Symphony

*Giancarlo
 has led the
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 Symphony
 with skill
 and panache.*

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 Mr. and Mrs. John F. Jacques

Case 13-2

For a national association, a period of crisis around a product recall demands quick communication with association members and rapid actions to protect the interests of the association's product. Exhibit 13-2A is an open letter published in national papers, Exhibit 13-2B is a presentation to members on the campaign initiatives, and Exhibit 13-2C is an ad published to promote the use of peanut products.

National Peanut Board Responds to Recall of More Than 3,000 Products

National Peanut Board with GolinHarris
and Lawler Ballard Van Durand
2009 Silver Anvil Award Winner

SUMMARY

The recall of more than 3,000 peanut products struck the peanut industry hard in January 2009. On behalf of America's 10,000 peanut farmers and their families, the National Peanut Board (NPB) responded quickly and efficiently to educate consumers and influencers and restore trust in USA-grown peanuts and peanut products—reversing a downward trend in volume sales and eventually increasing sales over the previous year.

SITUATION

Nine people had died. More than 900 were sickened. Because of recent recalls of beef, spinach and other products, the halls of Washington were abuzz. A full blown panic was brewing and people were throwing away all peanut-related products. Early news reports were largely inaccurate; many continued to be fueled by rumors keeping the story alive for weeks. Eventually, more than 3,000 products were pulled from stores across the nation. Some experts predicted a \$1 billion industry loss.

Consumption of all things peanut was dealt a serious blow on Jan. 9, 2009, when the Minnesota Department of Health confirmed that salmonella found in institutional size containers of peanut butter matched the strain that eventually

infected people in nearly every state. The product was produced by Peanut Corporation of America (PCA) at its plant in Blakely, Ga., where PCA also made ingredients like granulated peanuts and peanut paste, which it sold to other manufacturers. While PCA produced less than one percent of all peanut butter in the U.S.—and didn't have a single label of its own on the shelf—it quickly became the source of the largest food recall in American history.

Jarred peanut butters sold in grocery and retail stores were not affected—and neither were 99 percent of peanut products. However, because of the daily onslaught of product recalls and non-stop and often inaccurate media reporting, a public panic ensued. Consumers began throwing out peanut butter, a much-loved pantry staple found in the pantries of 90 percent of U.S. homes according to independent consumer research. Grocery stores were discarding unaffected products and restaurants considered pulling anything with peanuts off their menus.

RESEARCH

Information Resources, Inc. (I.R.I.) retail sales scan data showed a 19.42 percent drop in volume sales for jars of peanut butter in January 2009 compared to January 2008. To “get underneath” the sales declines, NPB in mid-February launched the first wave of a proprietary consumer tracking study. The board wanted to know what was driving the sales declines so that we could develop a program that addressed consumer concerns. Second, NPB needed to gauge timing: would consumers already be receptive to messages about peanuts and peanut butter again? The research told NPB among other things:

- There was high awareness: 93 percent believed that peanuts/peanut butter were affected.
- There was a high degree of confusion/misperception: 50 percent believed jarred peanut butter was affected, when in fact no jars of peanut butter contained any PCA ingredients (PCA supplied peanuts/peanut butter as ingredients to companies that made finished products such as nutrition bars, etc.).
- 19 percent reported they stopped eating peanut butter.
- One-third of consumers conducted their own research; the Internet was the top source for information.

PLANNING

Because the crisis originated from a manufacturing facility and not a farm, protocol dictated that the industry's trade organization would take the lead in reacting to media and legislative affairs. At the same time, as the organization representing America's 10,000 peanut farmers, NPB took on the role of driving a “Resumption of Consumption” program once the immediate crisis had passed.

NPB's goal was to reverse the slide in trust, confidence and sales of peanut butter and other peanut products. The board's single-minded objective for the

program was to reach Americans directly and indirectly with accurate information about the safety of peanut products. NPB set the following measures for its efforts:

Outputs:

- Engage at least 40,000 consumers in New York directly (and subsequently another 100,000 in additional markets).
- Generate more than 50 million media impressions through the New York events.

Outcomes:

- Drive a reduction in the number of consumers who said they had stopped purchasing, serving and consuming peanut butter.
- Reverse the slide in peanut butter sales.

IMPLEMENTATION (LABELED EXECUTION IN PROOF)

Beginning in January 2009 and continuing throughout the year, NPB, with agencies GolinHarris and Lawler Ballard Van Durand, aggressively engaged and educated Americans through direct communications, events and traditional and non-traditional media. At the heart of the program, NPB positioned the industry's most credible and authentic spokespeople—peanut farmers and their families—and developed clear, concise messages that focused on the vast majority of products that were never affected.

Key messages were: 1) Major and national store brands of jarred peanut butter are not affected by the recall. 2) America's peanut farmers care and condemn the actions of this single bad-actor manufacturer that caused the outbreak. 3) Visit nationalpeanutboard.org for the latest information, including details on which products were (or were not) affected.

- **Aggressive Traditional and Social Media:** NPB reached out and responded to the media to share the farmers' perspective of the crisis, which generated extensive coverage in *The Wall Street Journal*, *New York Times*, CNN Radio, *Atlanta Journal-Constitution*, and hundreds of newspapers, TV and radio stations and websites from coast to coast reaching tens of millions. NPB moved forward with a new branding campaign, "Peanuts: Energy for the Good Life," through advertising in major consumer, trade and transit media. The board placed a letter from NPB's chairman in *USA Today* to reassure consumers and let them know farmers care. NPB built a new blog and leveraged social media channels to engage peanut "evangelists" and other influencers (food service executives, school systems, etc.). Employing respected pediatricians, nutritionists, food safety experts and others, the board also worked to ensure that influencers felt confident and safe in recommending peanut products to those with whom they came into contact.

- **“Resumption of Consumption” NYC Event and National Grower Tour:** NPB built a “live” peanut field (with more than 200 plants grown in an Oklahoma greenhouse) in New York’s Grand Central Terminal and enlisted more than a dozen manufacturers to hand out free product samples that were unaffected by the recall. A media/blogger chef demonstration and tasting event reached 200+ influencers. NPB also conducted a satellite media tour with Iron Chef Michael Symon and a registered dietitian. The board announced a major donation to the Food Bank for New York City and leveraged that event to reach other food banks that feared distributing peanut butter – one of their most valued staples. Following the successful New York events that showed consumers truly embrace peanut farmers as credible sources of information and reassurance, NPB created a “Grower Tour” with additional stops in Atlanta, Washington, D.C., Minneapolis/St. Paul, Chicago, Nashville, Houston, and Santa Monica.
- **Foodservice Outreach:** With an ongoing foodservice communications and marketing strategy already in place, NPB worked to reach our decision-maker contacts with facts about the recall. The team sent daily email briefings to restaurant chain operators, retailers and manufacturers summarizing the background, facts, NPB’s position and highlighted products not affected by the recall.

EVALUATION

- NPB directly reached 50,000 consumers through the Grand Central Terminal exhibit and another 200 million+ through print, broadcast and online media coverage surrounding the program. Subsequent grower city tours collectively reached more than 150,000 consumers.
- According to I.R.I., peanut butter volume sales in 2009 increased every month as compared to the same period in 2008 from the precipitous decline in January. (March, up 5.6 percent over 2008; April, 13.5 percent; May, 24.7 percent; June, 5.1 percent; July, 7.9 percent; August, 18.6 percent; September, 4.8 percent.)
- In the latest wave of the NPB Consumer Study (May 2009), those who said they have stopped eating peanut butter from a jar has dropped 6 points to 13 percent. The percentage of those who have resumed eating peanut butter has increased sharply by 43 points to 70 percent. In a January 2010 article about NPB’s response program, PRWeek said, “[NPB’s] efforts did more than just restore confidence, they moved the needle.”

EXHIBIT 13-2A Open Letter from Peanut Farmers



National Peanut Board™

An Open Letter From America's Peanut Farmers

No one is more deeply disturbed by the recent salmonella crisis than the thousands of USA peanut farmers and their families. For generations, we've worked to deliver the freshest, most wholesome peanuts possible because we value the bond we've built up with you over the years.

Peanuts, peanut butter and peanut products, as much as any food, are part of the American experience, from the familiar PB&J in millions of school lunch boxes to the many innovative uses introduced each year. In fact, it wouldn't be a stretch to say that your confidence in peanuts and peanut butter has helped them become affordable, nutritious staples in the American pantry. But recent events beyond our control have shaken that confidence, and caused many to question the integrity of the peanuts we nurture and grow.

We are all deeply upset by the actions of one isolated company. We may be peanut farmers, but we also are fathers, mothers, sons and daughters—and consumers—just like you. So we understand and share your concerns.

This company's actions also have led to confusion about what is safe to eat. According to the US Food and Drug Administration, "major national brands of jarred peanut butter found in grocery stores have not been among the products recalled," and a vast array of other peanut butters and peanut products are also unaffected.

We want to help answer your questions. Please visit www.nationalpeanutboard.org where you'll find resources and important links to help get the information you need.

America's peanut farmers care. That's why we are in support of efforts to safeguard and protect the growing, manufacturing and distribution of our peanuts. We don't want anyone to ever worry about the safety of peanuts or any food product again.

We will be in New York City at Vanderbilt Hall in Grand Central Terminal on March 4 and 5—to meet and talk with you, answer questions and to share some of the tastes you've always loved. This is one of many events we have coming up throughout the country in the coming months.

We value your trust. We also know it's something we have to earn every day.

Sincerely,

Roger Neitsch

EXHIBIT 13-2B Presentation on the Campaign

TARGETS: Consumers, Food Banks across the nation

Fighting hunger... and getting peanuts back on Food Bank shelves—through donations



America's peanut farmers and our manufacturer partners came together to fight hunger with a major donation to the Food Bank for New York City.

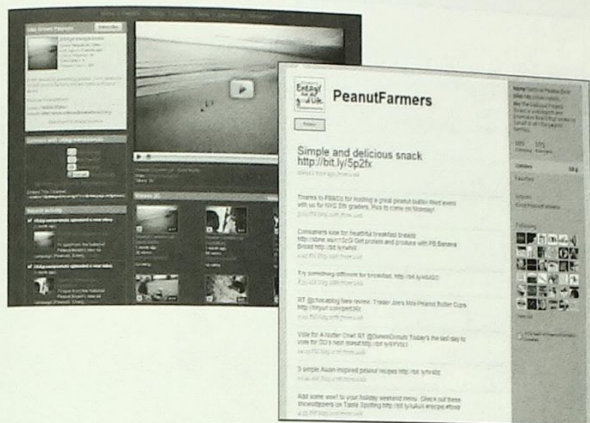


TARGET: Chefs, media, other influencers

Engaging chefs, foodies and writers with peanuts and world cuisines



We stepped up our social media

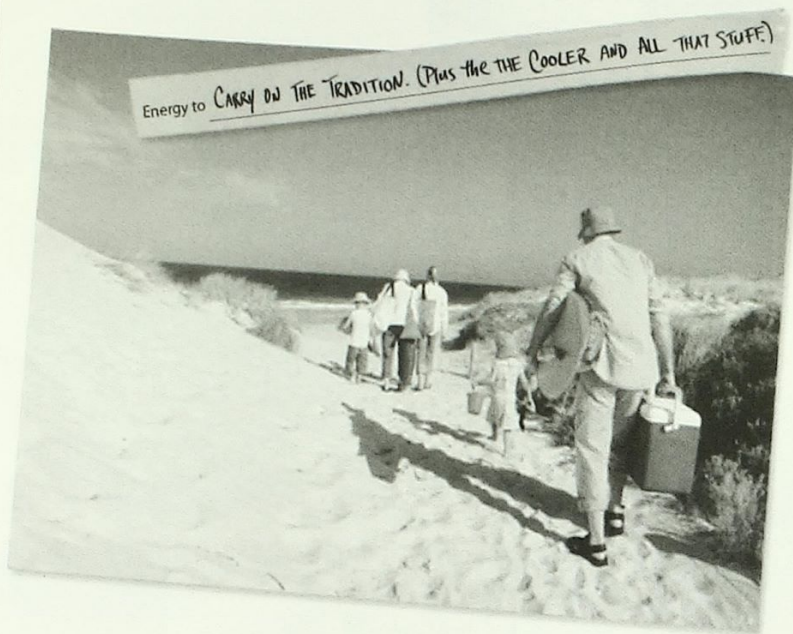


We fast tracked our new peanut blog



Courtesy National Peanut Board and GolinHarris

EXHIBIT 13-2C Campaign Ad



ENERGY for the good life.

www.nationalpeanutboard.org

Courtesy National Peanut Board and GolinHarris

Case 13-3

Tapping into core emotional connections with other people provides a ready way to multiply the impact of a campaign. Birthdays involve so many emotions that a campaign around this theme generates automatic and universal engagement. Using both marketing and public relations strategies can give added clout to the campaign. Exhibit 13-3A is a news release for the campaign.

Creating A World with More Birthdays

American Cancer Society with Brodeur Partners

SUMMARY

The American Cancer Society and Brodeur Partners developed the More Birthdays movement to help deepen understanding of how the Society saves lives in communities nationwide and to unite people passionately committed to creating a world with less cancer and more birthdays. Through the movement, the Society is reinventing itself by simply and positively communicating its progress in saving lives from cancer and engaging new members in the fight. To-date, the effort has shown statistically significant increases in awareness and relevance of the Society's mission and is cultivating a new generation of donors and volunteers for this legacy brand.

SITUATION ANALYSIS

For 96 years, the American Cancer Society (ACS) has played a leading role in the fight against cancer. As a major legacy charity brand, the Society enjoys tremendous brand awareness, trust, and a sterling reputation. Yet, in 2007 the Society began to see a decline in understanding of the value it offers. With understanding down and the Society continuing to "get older," young, fresh competitors were generating public support in more contemporary ways. Now was the time to blow the dust off a 100 year-old brand and help people understand what the Society is all about. The plan? Re-position the most recognized cancer brand to 1) create a greater understanding of what the Society does to save lives from cancer, 2) increase emotional connection and relevance among its key audiences, and 3) create a springboard to engage people around the globe who are passionately committed to creating a world with less cancer.

RESEARCH

The case for a brand refresh was clear. In fall 2007, ACS conducted its biennial Image Study that revealed long-standing positives about the brand, but also concerns. Knowledge about the Society decreased with fewer people reporting they knew "a lot" or even "a little" about the organization. That decline threatened ACS's ability to attract donors and volunteers as the data also showed that greater knowledge translated to greater affinity for the organization. Additionally, competition was gaining visibility and traction among the Society's core constituencies.

This prompted an effort to simplify the way the organization expressed its mission. ACS needed a simple, positive way to share the good work it was doing—a value proposition that communicated the progress being made in the fight against cancer and the ways the Society contributed to that fight. That value proposition was clear: the American Cancer Society saves lives by helping people stay well, get well, by finding cures and by fighting back against cancer. In tests, after exposure to the new value proposition, understanding of what the Society did increased an amazing 47 percent among survey respondents. The challenge would now be translating that value proposition into mass-market-friendly terms and sharing it with the Society's primary audience—women.

The Society turned to its new agency partners, Brodeur Partners and The Martin Agency, for guidance on how to reinvent itself among women 35–64. Understanding the need to break through marketplace clutter and make women take notice, the Society and its agencies adopted a bold campaign theme that was truly unexpected—the Official Sponsor of Birthdays—which honed in on the central message of the Society's new value proposition—the ACS saves lives. Qualitative research confirmed that this theme resonated strongly with the target audience. Extensive primary and secondary research conducted by Brodeur Partners revealed key interests and drivers among the target audience which helped to shape campaign activities.

PLANNING

The notion of "a world with more birthdays" gave the Society and agency partners creative leeway to refresh the brand with a fun and unique program. The extensive research on the target audience—both primary and secondary—quickly helped to focus planning. For example, the research revealed that time constraints are a significant barrier for the audience, so involvement had to be easy and convenient. The team also learned that baking is a key interest, and incorporated this into the plan. Because of the Society's limited marketing resources, well-known, and popular personalities were integrated into the campaign to drive maximum exposure.

The Society also focused on making this program relevant to multicultural audiences, particularly African Americans, since this group is disproportionately affected by cancer. Finally, special attention was paid to the Society's extensive internal audiences—its 6,000 staff around the country and its more than 3 million volunteers—to carry the message as its brand ambassadors. The budget for the More Birthdays public relations brand refresh was \$1 million/year.

Target Audience Analysis:

The primary audience for the Society has always been women because they have the greatest impact on health, community service and philanthropic decisions in the home. However, the research showed that to gain market share in today's highly competitive nonprofit category, the campaign would have to 1) target women in new ways and 2) reach a younger demographic to keep the donor and volunteer base fresh and engaged.

Objectives

1. Increase knowledge of what the Society does among women 35–64.
2. Increase emotional connection and personal relevance of the Society among women ages 35–64.
3. Spur engagement through a national movement for a world with less cancer and more birthdays.

Strategies

1. Create an army of brand ambassadors through extensive internal communications.
2. Establish the Society as the Official Sponsor of Birthdays.
3. Empower women to prevent and fight cancer by educating them about the breadth of Society resources.

EXECUTION

The campaign, which consists of internal communications, national advertising, earned media, social media, blogger outreach, multicultural communications, and ongoing e-marketing, launched on April 21, 2009.

The campaign

1. Created an army of ambassadors. ACS generated significant excitement among its volunteers and staff nationwide by conducting an exhaustive series of presentations on the new value proposition and campaign theme, as well as a video series that brought the value proposition and birthdays theme to life leading up to campaign launch. The first video of the series that featured ACS CEO Dr. John Seffrin in a birthday hat created tremendous internal buzz and set a record for the Society's most-viewed internal video ever. An e-learning module, viewed by 3,000 staff members, armed them with messaging they could deliver in local communities.
2. Made engagement easy and convenient. Given the increasing amounts of time women spend online, the team created a vibrant "more birthdays" community through interactive and social media tools to make involvement

fun and easy. This included a new website (www.morebirthdays.com), Facebook presence, Twitter feed and blog (officialbirthdayblog.com) that all allow people to join a global movement for more birthdays. Ongoing email marketing with special offers and promotions keeps the members engaged and the movement growing.

3. Established ACS as a birthday expert. To connect ACS to birthdays, the team created a benchmark birthday survey that gauged attitudes and insights about celebrating birthdays, which successfully generated attention from top national consumer press, including *USA Today* and *Prevention Magazine*. This effort also revealed that African Americans place greater emphasis on birthdays than any other racial group, which the team leveraged with earned media efforts. To reinforce the notion that a healthy lifestyle can help prevent cancer, the team launched a national contest to reinvent the birthday cake with the Culinary Institute of America. The contest (judged on “Ace of Cakes” by celebrity chef Duff Goldman) and the winning cake recipe resonated deeply, with hundreds of downloads from the campaign site and winning rave reviews from *The New York Times*, *Glamour*, and *SELF* among many others.
4. Met women where they really are. Because blogging has become a powerful source of connectivity for women, the team recruited a dozen respected female bloggers for the Society’s Blogger Advisory Council, aimed to build awareness and activism around the More Birthdays movement online. The Council has driven hundreds of influential blog posts and educated countless women through its Bloggers for More Birthdays initiative. Earned media also focused on reaching women where they get news—online and from women’s magazines including *MORE*, *Parents* and *O, The Oprah Magazine*.

These placements complemented campaign ads which also appeared online and in women’s magazines. Presence in African American media as well as at events like the Stellar awards, helped to reach women of color. Engaging celebrities such as the cast of ABC’s *Private Practice* in a “Help Blow Out Cancer” media event helped to draw entertainment media attention to the effort. Finally, the team met women on the ground by deploying the More Birthdays Crew in a series of regional events that wish happy birthday to popular people or organizations, like U.S. President Barack Obama on the White House lawn and Matt Lauer and Meredith Vieira on-air on *Today* that were then merchandised through social media.

EVALUATION

Spurred by more than 300 million earned media impressions (96 percent directly reflect core messages), billions of social networking impressions, a decorated ad campaign, and a legion of internal brand ambassadors, the More Birthdays campaign has created statistically significant increases in knowledge of the Society’s mission and

personal relevance as measured by a monthly tracking study (see slides). According to the same study, unaided recall among women associating ACS with the Official Sponsor of Birthdays was 44 percent. African American women have responded strongly to the campaign with eight percent greater knowledge of the Society's mission than the general market.

Our core movement members are 54,000 strong—87 percent of whom are women, predominantly (58 percent) between the ages of 35–64, the campaign's target demo. The movement also counts nearly 32,000 members on Facebook, 93 percent of whom are female (45 percent in target demo). A long-term effort, the campaign continues to evolve and grow to build a strong movement for less cancer and more birthdays.

EXHIBIT 13-3A News Release

American Cancer Society Unveils the Ultimate Online Birthday Destination: morebirthdays.com

Redesigned site features breakthrough group e-card technology, celebrity entertainer phone calls, great gifts, and birthday scheduling tools—all to help fight cancer

ATLANTA – November 29, 2010 – The American Cancer Society, the official sponsor of birthdays, today announced exciting new details of its recently redesigned morebirthdays.com website—the **ultimate online birthday destination**. The new morebirthdays.com features groundbreaking technology and birthday merchandise that make wishing loved ones a “happy birthday” and contributing to the fight against cancer, fun, easy and convenient.

Since September, more than two dozen leading entertainers and artists, including Rihanna, Keith Urban, Lady Antebellum, Justin Bieber, Usher, Eric Carle and Masha D'Yans, have come together to generously donate their talent to support the More Birthdays movement and help the Society create a world with less cancer and more birthdays. The art and “Happy Birthday” music videos have been turned into a variety of birthday products and resources, making morebirthdays.com a one-stop destination for all your birthday needs.

Every custom-created piece of art featured has its roots in an inspirational fact about the role the American Cancer Society plays in fighting the disease, including: the American Cancer Society is the largest private funder of cancer research in the U.S.; nearly 70 percent of America is now covered by smoke-free laws in public spaces; and the American Cancer Society has fought to provide millions of cervical and breast cancer screenings to women who could not afford them.

Recently launched birthday resources include:

- **Celebrity Phone Calls**—Want to send your daughter a phone call from Justin Bieber singing her “Happy Birthday?” Visit the new morebirthdays.com and select from a number of music videos, enter a personal message, and then schedule the phone call to be sent on any future date and time for up to one year. Check-out this how-to video from blogger Julie Pippert of Using My Words on why she finds the birthday phone calls to be a great way to send birthday greetings to her loved ones: morebirthdays.com/birthdaydestination.

- **Group Birthday E-Card**—Debuting this week on morebirthdays.com are unique multi-media interactive group e-cards. These enable co-workers, or a group of friends and family who are spread out across the globe, to join together to send a birthday wish to someone special. Each contributor to the group e-card can choose from the wide variety of art and music featured in the birthday gallery, add a personal message, video, or photo, and the final multi-media collection of wishes is sent along to the recipient. As with the musician phone calls, the group e-cards can be created and scheduled for delivery anytime in 2010 or 2011, allowing busy people to never forget a loved one's big day. Check out the new group e-card how-to video launching today featuring Tech Savvy Mama's Leticia Barr at morebirthdays.com/birthdaydestination.
- The group e-cards and musician phone calls are both free to send, or a user can make a minimum \$5 donation to the American Cancer Society. By making a donation, a user turns a birthday wish into a meaningful gift that helps the American Cancer Society save lives.
- **Birthday Dance**—A fun twist on a birthday e-card is the birthday dance. Users upload a photo of their friend or family member to place on the body of an animated dancer. The user then selects from options including the breakdance, moonwalk or disco, adds fun props, and the dance is created. The dance can then be sent by e-mail to the birthday celebrant.
- **Birthday and Holiday Gifts**—For gift seekers, the inspirational art from the campaign that has been inspired by the American Cancer Society's lifesaving work has been turned into prints and limited edition posters. And, for anyone looking to make every gift a gift that gives back, gift wrap featuring the artwork is also available for purchase. Each item purchased or donation made will help the American Cancer Society raise money and save more lives to create a world with less cancer and more birthdays. Also, 100 percent of the proceeds from the sale of items go directly to the American Cancer Society, which helps people stay well, get well, find cures and fight back against cancer.

By sharing the art and music featured on morebirthdays.com, users are helping to spread information about how the American Cancer Society has contributed to progress against cancer. Today and every day, 350 birthdays are being celebrated that would have been otherwise lost to cancer, thanks in part to this progress.

The American Cancer Society invites everyone to visit morebirthdays.com and join these entertainers, artists, and the thousands of supporters who have already joined the movement to create a world with less cancer and more birthdays.

#

About the American Cancer Society

The American Cancer Society combines an unyielding passion with nearly a century of experience to save lives and end suffering from cancer. As a global grassroots force of more than three million volunteers, we fight for every birthday threatened by every cancer in every community. We save lives by helping people get well by preventing cancer or detecting it early; helping people get well by being there for them during and after a cancer diagnosis; by finding cures through investment in groundbreaking discovery; and by fighting back by rallying lawmakers to pass laws to defeat cancer and by rallying communities worldwide to join the fight. As the nation's largest non-governmental investor in cancer research, contributing more than \$3.5 billion, we turn what we know about cancer into what we do. As a result, more than 11 million people in America who have had cancer and countless more who have avoided it will be celebrating birthdays this year. To learn more about us or to get help, call us anytime, day or night, at 1-800-227-2345 or visit cancer.org.

Courtesy American Cancer Society

Appendix I



Questions for Class Discussion and Case Analysis

The following questions can be used in class discussions of each of the cases in this textbook. Students can gain valuable experience by leading class discussions.

RESEARCH

Does the case give adequate background information about the organization itself? What was the major reason for conducting this program? Was the program proactive or reactive? Which audiences were targeted for communication? Should other audiences have also been targeted? How were research data about each audience obtained? Were the data as complete as necessary? Is there anything unusual about the research phase of this case? What are the research strengths and weaknesses of this case?

OBJECTIVES

Categorize this case's objectives. Which are impact objectives? Specify informational, attitudinal, or behavioral. Which are output objectives? Should they have been more quantitative? Should they have used time frames? Were output objectives used when the ultimate goal was really impact? What is your overall assessment of the objectives used in this case?

PROGRAMMING

Evaluate the theme (if any) used in this case. Is it short, catchy, memorable, to the point? What major message or messages are communicated in this case? Will the messages resonate with the publics identified by your research phase? Evaluate the central



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Public Relations Cases



Public Relations Cases

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