

1 Prime Video Australia & Philippines Audience & Media Planning Narrative

2 Purpose

3 This document serves as Omnicom’s response to the Audience & Media Planning brief for Prime Video and includes
4 detailed recommendations for the release of RED ONE for Australia and Philippines.

5 Audience & Media Planning Overview

6 Our response is structured in 5 sections and follows a customer-obsessed (audience-centric vs. channel-first) approach to
7 media: 1) Business Intelligence: sets the current business and competitive context, identifying the barriers and drivers of
8 growth; 2) Audience Approach: defines models, sizes and prioritises the customer segments to win with given the growth
9 opportunity, their relationship to the category, and behavioural attributes; 3) Communications Strategy: defines the
10 specific jobs to be done for each segment and sub-segment based on our audience understanding and campaign
11 objectives; 4) Media Plan: sets optimal investment, channel allocations, flighting and tactics to address the specific media
12 consumption behaviours of our target audiences and campaign delivery requirements to achieve our objectives; 5)
13 Measurement & Optimisation Approach: determines and prioritises KPIs, measurement methodology and optimisation
14 levers to realise maximum value and minimise wastage on every dollar spent. Omni, Omnicom's global data and
15 orchestration platform, is utilised across the end-to-end workflow, with specific Omni tools noted in each section below
16 and available for live demonstration during this meeting.

17 Business & Competitive Intelligence

18 PV 5.2: Can you demonstrate thought-leadership (ability to see around corners) with elements of these recommended 19 plans?

20 **Australia:** Netflix holds the largest viewership in Australia across all demographics. Netflix (9.5m), Disney+ (4.8m) and
21 Amazon (4.1m). However, Netflix's search interest on Google has shown a negative trendline over the past five years, while
22 Amazon Prime has experienced a positive trendline. In Q3 2023, Netflix experienced its first quarterly decline of 3% in
23 subscriber growth, whereas Amazon Prime grew by 9% in the same quarter. Netflix dominates Christmas-specific searches
24 on Google for content, with an uplift in searches starting in mid-October in the Australian market. Binge (12%) and Stan
25 (9%) hold significant share relative to their penetration.

26 In Australia, 41% of the total market spend in the Home Entertainment category falls into digital channels such as display,
27 BVOD, and CTV. Television is second, followed by outdoor advertising. Netflix in Australia allocates 77% to digital channels,
28 19% to TV, and 5% to out-of-home advertising. High impact stunts and experiential advertising is widely used in the Home
29 Entertainment category, as exemplified by Binge’s promotion of the House of Dragon franchise (MFA).

30 **Philippines:** Netflix is the most popular streaming platform with a 34% market share. This can be attributed to its early
31 penetration into the market since its launch in 2016 as part of the #netflixeverywhere campaign. Following Netflix is iFlix
32 with a 22% market share, known for its selection of Filipino telenovelas and the option to watch ABS-CBN shows on the
33 platform. Prime Video ranks third with a 15% market share, followed by HBO Go with 10%. Other players with single-digit
34 market shares include Viu and Disney+.

35 For SVOD players (VIU, iWANT) with strong tie-up with local TV networks (GMA and ABS-CBN), significant ad budget
36 allocation is on TV advertising (99%). However, among most SVOD brands (Amazon PV, Netflix, Disney+, HBO Go), digital
37 channels receive a higher allocation at 87% compared to TV at 11%. Minimal allocation is made for out-of-home
38 advertising at 2%. Digital creative is mainly distributed on social media and video platforms, focusing on programs
39 streamed rather than brand or cost proposition. Media campaigns are continuously active across brands, with ads shifting
40 to align with streaming content priorities. Netflix aims for disruption in its ads, evident in their video ads featuring Filipino
41 celebrities, vandalized billboards for specific shows, and on-ground stunts.

42 Across both countries, while Prime Video enjoys a sizable footprint (11m AU – eMarketer, 2m PH - Nielsen), share of
43 streaming remains relatively low (21% AU, 15% PH. JustWatch).

44 **Competitive Slate:** In both Australia and the Philippines, the holiday release window is typically crowded with major
45 releases. In 2024, family-friendly releases such as Moana 2, Wicked, Sonic the Hedgehog 3, and Mufasa: The Lion King are
46 all expected to attract broad & family focused audiences, but cost of living pressures create tension for expensive family
47 cinema trips. SVOD will provide alternative and more economical family experiences in the lead up to Christmas. Netflix
48 has an active slate of family-friendly, action, and live events scheduled for November and December that will draw
49 attention. In the Philippines, RED ONE's launch will coincide with anticipated blockbuster movies, along with the Metro
50 Manila Film Festival starting on December 25th.

51 With broad audience appeal, RED ONE has the potential to emulate the successful franchises like Marvel, Fast & Furious,
52 and Mission Impossible, but must rise above intense Q4 clutter (33% streaming spend) on a smaller comparative budget.
53 Consumer cost pressures create opportunity for Prime Video in a time when creating fun family experiences on a
54 purposeful budget is key.

55 Audience

56 **Answers questions 1.1 Can you take an audience profile provided by Amazon and convert this into a well-defined target**
 57 **that is actionable in the marketplace? 1.2 How have you leveraged syndicated sources, industry research, and digital**
 58 **platform data to create a relevant, meaningful target audience for media planning? 1.3 What proprietary resources does**
 59 **your agency have to support this process? 1.4 What 2nd and 3rd party data sources would you recommend for enriching**
 60 **plans? 1.5 How well can you do this in data-poor countries vs data-rich countries? 1.6 Can you define and size this target**
 61 **audience across multiple countries within a single region? 1.7 Can you produce meaningful insights that inform**
 62 **marketing creativity overall as well as creative media opportunities in particular?**

63 We modelled your demographic segments in Omni using behavioral, contextual (such as genre and cast affinity) and
 64 cultural data signals to understand the audience opportunity in terms of sizing, segmentation, and targeting addressability.
 65 We further validated these segments using 3rd party panel sources. In Australia, this is Roy Morgan, and in the Philippines,
 66 this is Nielsen (**Appendix A**).

67 **Demographic Audiences**

68 Built in Roy Morgan in AU / Nielsen in PH per global definitions (**Appendix B, Appendix C**):

69 **P13-54** [14.6m AU, 35.5m PH], **P13-24** [3.7m AU, 11.5m PH], **P25-54** [10.9m AU, 24M PH], **Parents with Children Aged 8+**
 70 **(PCH8+)** [6.1m AU, 17.1m PH]

71 **AU:** 33% of People aged 25-34 have viewed Amazon prime in the last 4 weeks, this is our highest indexing age segment
 72 within our 13-54 broad demo. 57.7% of People are Medium SVOD Viewers defined as 3-14 hours consumed per week.
 73 (Source: Roy Morgan Single Source Australia: Apr 19-Mar 24.)

74 **PH:** We focus on Social Grade ABC (top 60% of affluence) as these audiences are more likely to subscribe to paid SVOD
 75 (51%) vs broad TA (28%) (Nielsen, Urban Audiences). P13-54 and PWCH8+ consume Medium SVOD (3 to 15 hrs per week)
 76 and P13-24 consume Light SVOD (<3 hours per week). Filipino ABC audiences are highly present on Digital (99%
 77 penetration for 13-53 and 13-24, but 92% for Parents).

78 Across these audiences, Omni Culture Q Insights allows us to identify the macro and micro cultural trends impacting their
 79 behaviour in relation to the category. For both Australia and the Philippines, there is a strong trend towards Meme Culture,
 80 which is linked to 52% of signals related to the audience and category. Meme Culture is a trend where shared content is
 81 frequently a reinterpretation or remix of found imagery, often funny, that is shared with the goal of going viral. In a world
 82 of predictable holiday films, RED ONE can become a thrilling part of the seasonal cultural zeitgeist by challenging our idea
 83 of a holiday film and putting strong star power front and centre in an ownable way for Prime Video (**Appendix D**).

84 In addition to demographic segments, we believe there is opportunity to improve the effectiveness of RED ONE
 85 communications by targeting specific high-propensity audiences based on their relationship with the category and the film.

86 **Behavioural Audiences:** Built in Omni Audience Explorer with Omni ID data and pushed to DV360 for activation via Omni
 87 Audience Fusion: TV & Video Streaming Service Users [10.16m AU, 14.3m PH] (**Appendix E**).

88 **Genre Affinity:** Built and activated via Omni Audience Explorer (Google) in AU; built in Audience Explorer (Omni) with Omni
 89 ID in PH and activated via DV360: Comedy Movie Fans [7.03m AU, 12.2m PH], Action & Adventure Movie Fans [7.56m AU,
 90 12.13m PH], Family Movie Fans [3.33m AU, 14.05 PH] (**Appendix F**).

91 **Cast Affinity:** Built in Omni Audience Explorer (Semantic) in AU and Keyhole social listening in PH and pushed to DV360 for
 92 activation: Dwayne Johnston [2.33m], Chris Evans [729k], and Lucy Lui [31k]. (**Appendix G**).

93 Investment across these targeting methods and audience segments will be continually optimised to maximise campaign
 94 outcomes.

95 **Comms Strategy & Learning Agenda**

96 **Answers questions 1.4 What 2nd and 3rd party data sources would you recommend for enriching plans? 4.1 Based on**
 97 **information and context provided in the brief, what creative use of media do you propose are included? 4.4 What**
 98 **insights and ideas did you uncover and develop which might apply for the overall marketing campaign, beyond media?**
 99 **5.1 What parts of the plan recommendation for this specific campaign are scalable and have implications for larger or**
 100 **annual opportunities? 5.2 Can you demonstrate thought-leadership (the ability to see around corners) with elements of**
 101 **these recommended plans?**

102 The successful launch of RED ONE is a priority and central to our understanding of the task. But we must also consider the
 103 broader role of Prime Video in the Amazon portfolio – today and tomorrow. Today, Prime Video's role is driving
 104 penetration: PV is the 2nd most important driver of Prime membership (after fast shipping) and Prime Members spend
 105 2.5x more p/yr on Amazon than non-members (\$1,400 vs. \$600, Yaguara). Tomorrow, Prime Video's role is retention: As
 106 the rising cost of living continues to constrain HH budgets a strong value-exchange can insulate PV from subscription cuts,
 107 especially as competitors enjoy greater popularity (PV share of streaming in AU is 21% and 15% in PH respectively,
 108 compared to Netflix at 26% and Disney+ 16% in AU Source: Just Watch Q1,24).

109 Brands with meaningful difference increased pricing power 2.5x more than rational ones (IPA). Furthermore, Meaningful
 110 difference accounts for 94% of pricing effects vs 6% for salience/awareness (Kantar). Prime Video's meaningful difference

111 stems from being part of the Amazon ecosystem, entrenched as the brand that delivers convenience and joy to millions of
 112 people every day. Put simply, Amazon lights up our homes, and we must ensure that Prime Video marketing consistently
 113 leverages that scale and equity...including for RED ONE.

114 RED ONE represents a significant investment and opportunity for Prime Video. To capitalise on this opportunity, we need
 115 marketing and media to behave 'big' – communicating this new movie with a sense of scale. Communicating distinctive and
 116 defined content and characters available only on the Prime Video platform, from this holiday season. However just
 117 communicating scale isn't enough, nor is communicating RED ONE's stars' presence alone. The opportunity for media and
 118 comms is to ensure that *Prime Video owns the star power* of this new ensemble cast of characters (rather than the other
 119 way around): using media as a canvas to present this new cast of characters *as an ensemble ONLY available on Prime*.

120 **Situation Analysis**

121 **Brand and Product Insight:** Amazon is a customer-obsessed company dedicated to bringing joy to our lives – from
 122 packages arriving in double-quick time, to their world-class content library on Prime. Prime Video is the only place to see
 123 RED ONE's cast of global stars together this holiday season.

124 **Category Insight:** With broad audience appeal, RED ONE has the potential to emulate the successful franchises like Marvel,
 125 F&F, and MI, but must rise above intense Q4 clutter (33% streaming spend) on a smaller comparative budget.

126 **Consumer Insight:** While Prime Video enjoys a sizable footprint (11m AU - eMarketer, 2m PH - Nielsen) share of streaming
 127 remains very low (21% AU, 15% PH. JustWatch) pointing to an issue with cultural relevance.

128 **Cultural Insight:** Streaming and social trends are fuelled by remixed, irreverent, and discovered content through Meme
 129 culture (Omni Culture Q Insights). In a world of predictable holiday films, RED ONE can become a thrilling part of the
 130 seasonal cultural zeitgeist by challenging our idea of a holiday film and putting strong star power front and centre in
 131 ownable way for Prime Video.

132 **Strategic Platform (multi-region)**

133 Leverage meme culture to present RED ONE's star power as a unique ensemble that will light up the home on Prime Video

134 *** **RED ONE UNWRAPPED:** Meet the Crew this Holiday Season ***

135 Use media as a meme-able canvas for content to turn RED ONE's stars into iconic own-able IP for Amazon Prime

136 Strategic principles: **(A)** Cut-through media formats and assets to introduce RED ONE characters to audiences **(B)** leverage
 137 sequential placement to ensure multiple individual characters are seen in proximity to each other **(C)** connect to
 138 meaningful audience moments in the holiday season **(D)** use media as a canvas to distribute sharable meme-able content
 139 introducing the broad range of characters.

140 **Learning Agenda**

141 The Learning Agenda guides a test and learn framework to systematically gather evidence that will improve effectiveness
 142 and optimise planning and business outcomes for Prime Video **(Appendix H)**.

143 **(1) Audience Performance:** Understanding the value of strategic audiences versus a broad targeting approach. By targeting
 144 the right audiences with the right content, we can potentially maximise our impact (Method: Multi-cell brand lift studies).

145 **(2) Cross-Media:** Establishes the relationships between platforms and media mix optimisation to brand and business KPIs.
 146 Illustrates how channels can work together to drive key brand KPIs (beyond R&F) through cross-media synergies. (Method:
 147 Omni Signal powered by Beatgrid (AU) & On-Device Research (PH) - single-source passive measurement tool for campaign
 148 R&F and Brand Lift). **(3) Cross-Campaign** – Determine the halo impacts and efficiencies that media has on shifting brand
 149 equity metrics. Drive brand equity through portfolio planning through the assessment of cross campaign impact. By
 150 flighting campaigns at similar times, we assess potential in driving better outcomes across LOB. (Method: Omni Signal for
 151 cross-campaign exposure, campaign overlap and impact on brand KPIs). **(4) Emerging Solutions:** Omni Entertainment
 152 Velocity Tool. Enable and understand leading indicators of predicting success of streaming releases (i.e. content demand
 153 opportunity) across KPI's, including search, social engagement, and web content **(Appendix I)**.

154 **Media Plan**

155 **Answers questions 1.4 What 2nd and 3rd party data sources would you recommend for enriching plans? 2.1 How have**
 156 **target audience insights been used to inform a recommended media channel mix? 2.2 What insights were applied cross-**
 157 **channel? 2.3 How do you see prioritization of these channels? 2.4 How will you account for media executed by Amazon?**
 158 **2.5 What trade-offs were considered and what is notably not included in the plan? 2.6 How did you set recommended**
 159 **weights for each channel? What data sources (whether syndicated, industry, or proprietary) informed your**
 160 **recommendations 2.7 Have you made any sub-channel recommendations? What informs those proposals? 2.8 What**
 161 **resources and tools do you use to establish cross-media & total campaign reach and frequency? 2.9 How have you set**
 162 **reach and frequency goals for the campaign? What trade-offs were considered in balancing both? 3.1 How have you**
 163 **allocated spending over time? 3.2 What data informs flighting recommendations? 4.2 Do these suggestions come at an**
 164 **opportunity cost to other media weight? How did you evaluate the trade-off? 4.3 How do you propose to measure the**
 165 **value and projected ROAS of these ideas?**

166 **Media Planning Approach**

167 Our channel prioritisation and tactical sub-channel approach is determined by three factors, which are all facilitated by
168 Omni Channel Planner (**Appendix J**):

169 **(1) Objectives:** Omnicom attention studies – in partnership with companies such as Amplified Intelligence - have identified
170 the levels and durations of advertising attention that are required for different channel objectives. Omni Channel Planner
171 includes format-level attention-threshold data which allows us to identify the most effective channels for each strategic
172 task. RED ONE activity requires us to communicate information to audiences who aren't immediately looking to view,
173 which requires >5 seconds of Active Attention (**Appendix K**). **(2) Audiences:** Omni Channel Planner incorporates media
174 consumption and pricing data for audiences built in the Omni Audience suite, allowing us to prioritise channels based on
175 their propensity to reach and engage each audience sub-segment. In both Australia and The Philippines, AV cross-platform
176 buying will be delivered through DV360, which integrates seamless implementation and optimisation across video
177 inventory (CTV, BVOD, and YouTube) for priority audiences. **(3) Strategy:** In-channel tactics and executions are tailored to
178 deliver against the strategic principles: (A) Use large media formats and assets to introduce the characters of RED ONE to
179 new audiences (B) leverage frequency to ensure multiple individual characters are seen in proximity to each other (C)
180 connect to meaningful audience moments in the holiday season (D) use media as a canvas to distribute sharable meme-
181 able content introducing the broad range of characters. Whilst these principles are not mutually exclusive, each aspect of
182 the plan will be anchored in a principle to ensure full translation into tactics.

183 **Media Strategy**

184 The strategy is executed across a three-stage plan:

185 **Stage 0: Pre-Phase (post trailer release). T-4 to T-3.**

186 We'll test trailer engagement by audience to inform investment weighting for Stage 1 Pre-Launch activity by targeting
187 genre affinity audiences on **YouTube and BVOD** through Omni Audience Explorer (Google) YouTube.

188 **Stage 1: Pre-Launch. T-2 to LW.**

189 **Australia:** We'll use large and high-impact formats to introduce the characters of RED ONE to new audiences. Through a
190 **Melbourne Central Station Domination (Appendix L)**, we'll create an iconic 3D installation in the Melbourne Central
191 station/shopping centre, featuring a RED ONE Santa suspended above the central atrium. 100% SOV on all small-format
192 digital OOH sites within the station, with touch-screen technology allowing audiences to 'unwrap Red One,' by changing
193 the characters and cast that appear on screens throughout the station.

194 A wider **Large Format OOH** plan will be optimised to postcodes that over-index for the three demographic sub-segments,
195 using Omni Geo-Location Explorer (**Appendix M**). For example, 4011 Clayfield in Brisbane's Northern Suburbs over-indexes
196 for PWCH8+, while 4059 Kelvin Grove in the inner-west over-indexes for P13-24. Supported by **Transit OOH** including tram
197 and light-rail wraps.

198 We'll leverage frequency to ensure multiple, individual characters are seen in proximity to each other through sequential
199 **Small Format OOH activity across transit and street furniture** sites, optimised with Omni Geo-Location Explorer to areas
200 with high concentrations of the demographic sub-segments. This approach will be replicated in **social media via Meta**
201 **Stories and TikTok in-feed**.

202 We'll connect to meaningful audience moments during the holiday season through innovative and disruptive installations
203 in iconic Australian holiday locations. Referencing the Snowman scene from RED ONE, we'll create **Snowman installations**
204 (**Appendix N**) on Bondi Beach in Sydney, Surfer's Paradise on the Gold Coast, and City Beach in Perth, generating WOM and
205 social buzz. The installations will be amplified through a **cross-platform partnership with Nine Entertainment**, where we'll
206 see a live cross to Bondi during the weather segment of The Today Show (791k national reach), and social posts promoting
207 them across Nine's portfolio of publishers including Pedestrian.TV (Reaches 78k P18-54 p/w), Refinery29 (Reaches 84k P18-
208 54 p/w), and Nine Honey (Reaches 538k P18-54 p/w).

209 We'll distribute sharable, meme-able content introducing the broad range of characters. Through ArtBot, our AI powered
210 **dynamic content and creative** division, we'll tailor creative variations for specific target audiences based on their cast and
211 genre affinities to infiltrate fandoms. For example, Comedy Film Lovers will initially see a trailer variation and supporting
212 content featuring humorous moments from RED ONE, whereas Action & Adventure Fans will be served content promoting
213 the action sequences. These audiences will be activated across **Programmatic OOH, Connected TV, BVOD and YouTube**.
214 All video activity will be traded via DV360 to enable cross-platform optimisation, while ongoing testing will help us
215 understand which characters and film features resonate with each audience segment. For example, if a Chris Evans
216 focussed trailer is seeing higher view-through-rates amongst PWCH8+ in YouTube; Programmatic OOH, BVOD and CTV
217 targeting against this audience will prioritise that creative (**Appendix O**).

218 **Philippines:** With tighter media budgets for PH (\$200k), the key strategy is to leverage efficient high reach media by
219 focusing on Digital instead of mounting on-ground and OOH activation. For Stage-1 (Pre-launch to Launch Week), we focus
220 on activating Programmatic Video via DV360 to maximize reach and drum up interest for Red One across critical video
221 inventory (CTV, BVOD, YouTube). DV360 video buys will also be supplemented by social to extend audience campaign
222 reach across high consumption platforms – Meta and TikTok. DCO activation from AU will be replicated, utilizing assets

223 churned from AU Artbot matching dynamic creative to consumer profiles aligned with tactical audience affinity sets (genre
224 preference).

225 **Stage 2: Post Launch. LW to T+2**

226 **Australia:** This stage of the plan will surround appointment-to-view, **co-viewed family programming in linear TV and CTV**,
227 such as Christmas films and special events for the week following RED ONE's release to stay front of mind during at-home
228 holiday moments.

229 We will showcase RED ONE's individual characters through **sequential TV and BVOD spots**. During hand-picked Family
230 films and TV programmes, we will run 3 x 15" spots per ad break, over two consecutive breaks. Each 15" spot will introduce
231 a different character, unwrapping RED ONE whilst we take over a relevant content environment. Using sequential 15" will
232 incur an incremental 60% loading on inventory cost so will be limited to priority, handpicked programs to balance impact
233 and efficiency. This approach will be replicated in **YouTube 6" Bumpers**, showcasing multiple characters through
234 sequential targeting.

235 To connect to meaningful audience moments during holiday season, we will run a first-to-market **Westfield Santa**
236 **Sponsorship**. 175,000 families had a photo at Santa's Grotto in Westfield in 2023 (Scentre Group). For one hour per day,
237 Santa's Grotto across Westfield shopping centres nationally will be RED ONE themed. In addition to a photo with Santa,
238 families will be able to have their photo taken with Dwayne Johnston, Chris Evans, Lucy Lui and Agent Garcia the polar bear
239 using innovative CGI and Augmented Reality technology (**Appendix P**). Families who participate will be given a code with a
240 free 7-day trial of Amazon Prime, allowing them to see RED ONE at launch. To amplify the activation, we'll invite **family**
241 **influencers** such as The Norris Nuts, Ben and Zara, Amanda Morley, and Jarrad Duggan-Tierney (**Appendix Q**) to have their
242 picture taken to share across their social channels.

243 Finally, we'll create interactive **AR lenses for Instagram and TikTok** that allow audiences to 'meet the crew' by finding out
244 which 'character they are.' When users activate the lens, it will rapidly cycle through the various characters in the film,
245 before 'matching' one to the user using AI image recognition. An image will hover above the user's head with a brief
246 description of the character. The filter will be promoted through **influencers** aligned to the specific audience segments.

247 **Philippines:** In post-launch phase, we showcase the different beloved characters from RED ONE to audiences, unwrapping
248 the film. We do this via YouTube Sequential 6s ads over Linear TV due to high LTV advertising costs in PH. To further
249 consumer engagement, we allow audiences to 'meet the crew' by replicated the AR Instagram and TikTok lens and running
250 character quizzes on Facebook.

251 **Bringing the Plan Together: (Overall flighting plan and channel mix in Appendix R).**

252 **AU: Total plan:** \$3,025,000 (AUD), 99.25% 1+ reach (95.4% attentive), 22.3 average frequency (8.1 attentive) (P14-54).
253 **Stage 0. T-4 to T-3:** \$203,433 (AUD), 40.77% 1+ reach (20% attentive), 2.1 average frequency (1.5 attentive) (P14-54); **Stage**
254 **1. T-2 to LW:** \$1,767,126 (AUD), 97.52% 1+ reach (89.1% attentive), 13.0 average frequency (5.6 attentive) (P14-54); **Stage**
255 **2. LW to T+2:** \$1,054,441 (AUD), 92.17% 1+ reach (73.9% attentive), 9.3 average frequency (3.3 attentive) (P14-54).

256 **PH: Total plan:** \$200,000 (USD), 86.38% 1+ reach, 11.6 average frequency (P18-54); **Stage 0. T-4 to T-3:** \$30,000 (USD),
257 43.42% 1+ reach, 2 average frequency (P18-54); **Stage 1. T-2 to LW:** \$105,900 (USD), 80.1% 1+ reach, 7.1 average
258 frequency (P18-54); **Stage 2. LW to T+2:** \$64,100 (USD), 71.92% 1+ reach, 4.8 average frequency (P18-54).

259 **How we arrived at the Media Strategy**

260 Overall investment has been optimised using Omni Channel Planner. To ensure that we have the optimal flighting strategy
261 we have used Omni Flighter (**Appendix S**), which uses campaign-response norms to optimise investment across a campaign
262 period. We have used Flighter to allocate investment across the campaign period to ensure maximum resonance in LW at
263 95% in AU (vs. average 61% over 6-weeks), 77% in PH (vs average 73% over 6-weeks) however using our Entertainment
264 Velocity reporting suite, we will closely monitor social buzz, search trend data and qualify this with PR to ascertain
265 promptly if we need to flex budgets and pivot phasing to accommodate changes in-flight.

266 **Investment Trade-offs**

267 60/40 peak vs. off-peak split in linear TV included over 100% peak to drive cost efficiencies and access family audiences.
268 Spots will remain hand-selected to ensure quality and contextual placement of genre-based trailers. Sequential 15" spots
269 only used in selected programming as they incur a 60% loading vs. 30" spots. PH has limited TV and OOH inventory and
270 reduced investment so Digital - Social Media (Meta, TikTok), and YouTube can be prioritised.

271 **Accounting for In-house Media**

272 Media mix is weighted targeting audiences who are not immediately looking to view and will optimise towards
273 engagement metrics rather than conversion metrics to maximise synergy with in-house media. Insights on the most
274 engaged audiences and creatives will be shared with in-house teams to help improve lower-funnel performance.

275 **Implication for XCM**

276 Both PV and XCM will be investing heavily over this campaign period. A clash management decision framework will be used
277 to manage inventory overlap, especially in OOH which has more finite availability, giving priority to campaigns with
278 contextual relevance for the LOB, alignment to target audience for the LOB, specification overlap with other activity on the

279 plan to enable production efficiencies for the LOB. If overlap is to occur, we can look at differing the same format using
280 different media partners or different locations or different flighting.

281 **Scalable commercial and strategic opportunities that drive larger or annual value**

282 Our ArtBot AI powered dynamic creative can be built and leveraged across multiple campaigns and regions, as a global
283 solution for maximizing engagement with content and driving personalisation at scale. Our measurement plan can be
284 leveraged across campaign and markets through our globally connected team to instil a culture of shared learnings and
285 value extraction from media.

286 **Measurement & Optimisation Approach**

287 Our PV measurement framework (**Appendix T**) is guided by our flexible global Good, Better, Best approach (**Appendix U**) in
288 describing the level of first party data shared by Amazon. We will actively monitor the campaign performance through
289 proxy metrics across tactical, strategic leading indicators, and business KPIs as outlined below.

290 **Business KPIs (Proxy):** Title Awareness & Intent, PV Platform Preference, PV Platform Engagement. We will deploy passive
291 tracking measurement studies (Omni Signal) and Connected TV panel analysis to assess Title Awareness & Intent, PV
292 Platform Preference and PV Platform Engagement.

293 **Strategic Leading Indicators:** We will use Omni Entertainment Velocity Tool, a bespoke model created to build correlation
294 between viewership performance, social buzz and sentiment, search, and web/content creation. This can be leveraged as a
295 robust proxy to estimate demand generated via marketing initiatives across the lifecycle of a Web/TV Series (Pre-launch,
296 Launch, Post-Launch, Sustain, and Residual Demand).

297 **Tactical KPIs:** Reach / Frequency, On-Target %, Impressions, Completed Views, CPMs, CTR, Viewability, Attention. We will
298 be leveraging our Omni Cross-Clean Rooms Solution (AMC, ADH, Meta AA) to measure and optimise campaigns on media
299 engagement, reach & frequency, and audience performance insights.

300 All Omni capabilities have the flexibility to incorporate Amazon Prime Video first party data, including user-level as well as
301 aggregated and obfuscated measures that preserve Amazon's privacy while preserving directional performance insight.

302 **Optimisation Plan**

303 We will deploy an Agile Optimisation Framework that ensures each audience approach, content strategy and measurement
304 framework are interconnected through a defined set of optimisation principles. These are 1) All activity must drive towards
305 key objective, or proxy conversion. Only activity pre-agreed within the Test & Learn approach can deviate from this
306 following Prime Video's approval. 2) All of the following optimisation tactics can be implemented WITHOUT additional
307 Prime Video approval: bid adjustments, small budget movement within same PO, removing underperforming
308 audiences/creatives/keywords. 3) All of the following optimisation tactics can only be implemented WITH additional Prime
309 Video approval: expanding audiences, moving budgets across budget lines/POs. 4) Pacing must adhere to a 20% tolerance
310 on a channel basis, as defined by Flighter. 5) Any deviations from performance benchmarks, spend approvals, pacing
311 thresholds MUST be escalated to the Regional Digital Hub Lead and Global lead immediately.

312 This Agile Optimisation Framework is owned by the Regional Digital Hub Lead, or Local Buying Lead (as relevant per market
313 and title) and is enacted in real-time by Regional or Local buying specialists. The Regional Digital Hub Lead is responsible for
314 the delivery of in-campaign performance reporting, including optimisation tactics being implemented through the Agile
315 Optimisation Framework and the impact (positive or negative) these are having on KPI-aligned performance. The Regional
316 Digital Hub Lead is also responsible for analysing cross-market performance trends to shape broader supplier discussions at
317 a Regional/Global level, delivering agility in top-down Omnicom partnership negotiations and performance-rectifying
318 actions. In-campaign performance reporting will be sent on day 3 of a campaign, and then daily (or against Prime Video's
319 preferred cadence) until all activity is complete. Campaign activity will ultimately feed into longer-term business level
320 measurement solutions, such as Omni Agile MMM. This will ensure campaign performance will inform future planning
321 recommendations based on performance across a range of relevant metrics.

322 Governance and Brand Safety ensure high quality, safe execution of our campaigns. Omni Governance AI which is our
323 proprietary digital QA tool designed to prevent and detect set up errors across social, display/video, and search platform
324 campaigns. This tool provides real-time alerts and notifications to ensure compliance and streamline the campaign setup
325 process. We build customised automated reporting solutions with daily data refreshes. They are tailored to specific needs
326 with input from stakeholders and end-users. It acts as a centralized hub, providing insights into campaign and placement
327 performance and integrating brand safety. Omnicom employs various processes to manage Brand Safety effectively,
328 including manually curated target inclusion lists and customizable exclusion lists tailored to specific client requirements.
329 Our programmatic platforms utilise pre-bidding features as a default control to exclude high-risk content and categories,
330 along with third-party pre-bid features to bid against brand-safe inventory while excluding high and moderate-risk content.
331 For full optimisation plan, please refer to KPI and Optimisation Setup for PV in the appendix (**Appendix V**).

332 **Appendix A: Syndicated Data Sources + Omni**

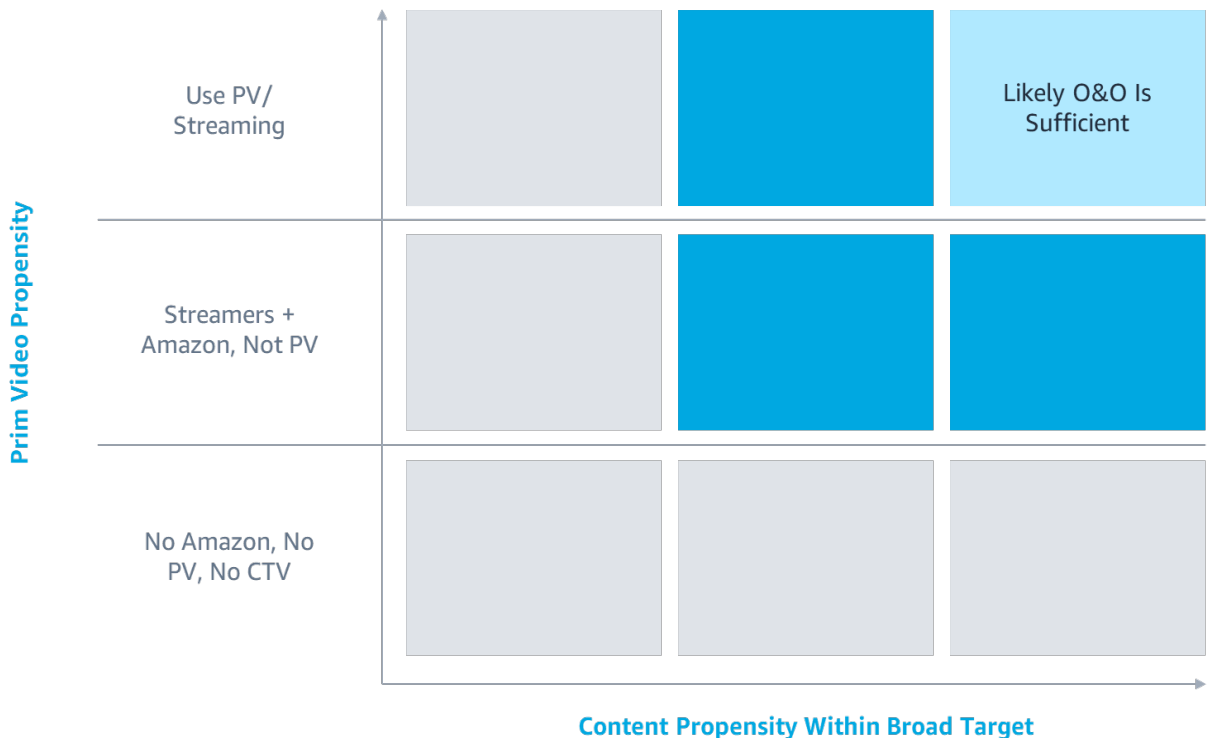
333 **Syndicated Data Sources:**

- 334 • Roy Morgan/Nielsen CMV: Provides detailed consumer insights, including demographic data, media habits, and purchasing behaviour. Based on rolling quarterly survey data. N=50,000 (Roy Morgan). N=10,000 (Nielsen CMV)
- 336 • GW (GlobalWebIndex): Offers rich data on digital consumer behaviour, including social media usage, streaming habits, and content preferences.

338 **Omni:**

- 339 • Audience Explorer (Omni): ID-based audience creation application for building, sizing, and profiling audiences based on large-scale respondent-level behavioural data, including Omni’s people-based Omni ID. This provides full transparency into how audience and look-a-like models are created. This tool integrates disparate data sources around demographics, interests and lifestyle, media preferences, digital browsing behaviour, and location, allowing us to uncover a variety of insights – not just on our target’s media behaviour, but also how they view, behave, and think in the world.
- 345 • Audience Explorer (Google): We’ve integrated Google’s Insights Finder directly in Omni. This app uses data gathered from Google search, YouTube, and devices to provide information about relevant search topics, interests, demographics, and Google defined audiences. Not yet available in PH.
- 348 • Omni Assist: In terms of Generative AI, we have established first-mover advantage through a series of partnerships and have integrated the technology into Omni to power Omni Assist – a series of plugins that we are actively developing and beta testing harnessing Omnicom data in a secure way.
 - 351 ○ Audience Intelligence: Automated insight to summarize key consumer insights and provide a more natural way for teams to interact and explore rich Omni Audience data. The plug-in delivers speed to insight and strategy, by summarizing large amounts of audience data available in Omni Audience Explorer and surfacing hard to identify insights.
 - 355 ○ Audience intelligence Fusion: Automates matching of audiences between Omni and any other data/research and media/commerce activation platform, without ID-based matching.

357 **Appendix B: Global Audience Prioritisation State**



358

359 **Appendix C: Global Audience Definitions**

360 **Core Global Broad Media (A18-54)**

361 Our broad audience loves gaming, travel, and taking care of themselves in the gym. They are regularly listening to music
 362 whether it's on a train, plane, or at the gym, it's "always on", especially as they prepare for their next concert! They stay up
 363 to date through the news and they are regularly checking Snapchat for messages from friends or location sharing. This
 364 audience will bring in subscriptions since they aren't over-indexing for using the service currently. They will enjoy the hunt
 365 of this approach due to their love of gaming.

366 **Current Global Prime Viewer (A18-54)**

367 (defined as A18-54 who is highly likely or likely a heavy user of streaming Amazon Prime Video)

368 Single male, typically older Gen Z / younger Millennial (A25-34). He loves subscription models, and has them for YouTube
 369 TV, Netflix, Amazon, and Spotify. His preferred content includes the news, sports, comedies / comedy specials, anime /
 370 cartoons. He enjoys spending time on Amazon across the ecosystem and using all his membership benefits, including
 371 watching his favourite shows on Prime Video, researching on IMDB, watching Twitch, being able to rent a not-yet-released
 372 movie on Prime Video, and getting fast shipping. He is just as likely to see a movie in theatres as he is to rent or stream it
 373 for free at home.

374 **Global Comedy Streamer (A18-54)**

375 (defined as A18-54 who use a streaming service and watch Comedy or Romantic Comedy Movies or Comedy Television)

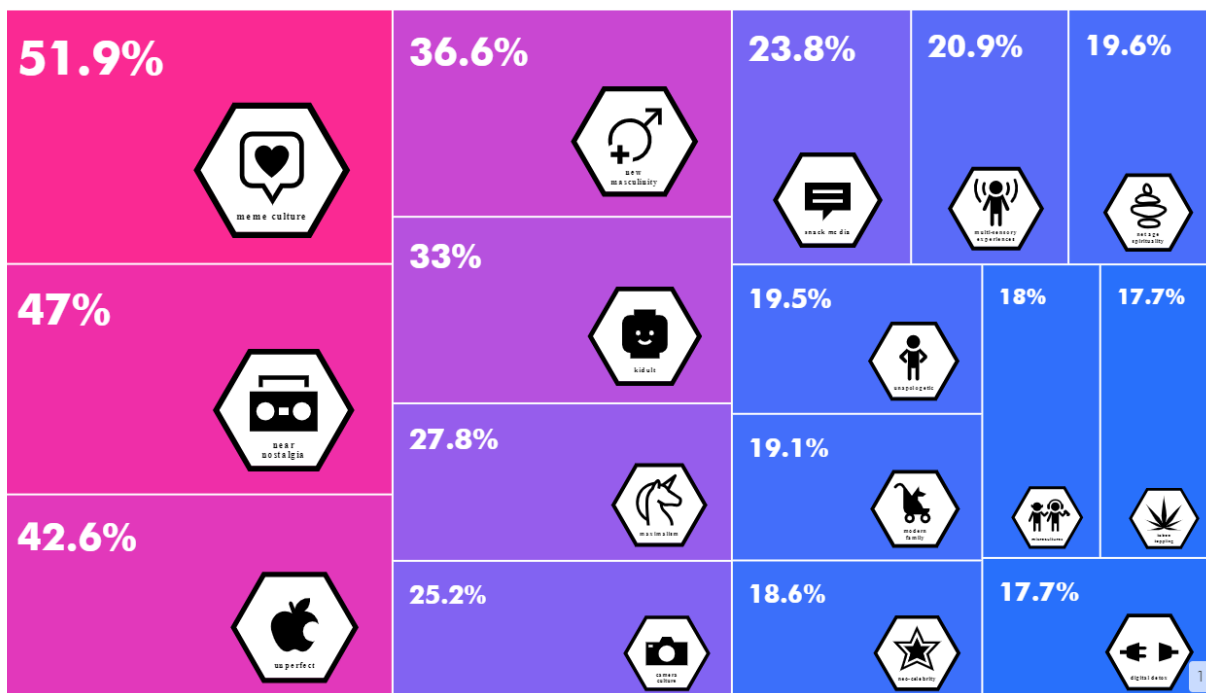
376 This audience is more evenly split between men and women, with a majority of the audience having kids in the house.
 377 They watch a lot of TV and enjoy watching with the whole family. They ensure the content is friendly for everyone in the
 378 house – splitting their viewing between comedy, family entertainment, and sports. They are shopping online and getting
 379 their groceries delivered, but only about 55% are Prime Shoppers in the US. This audience enjoys taking trips, both
 380 domestic and international – with over 50% globally enjoying a trip to Disney or attending a music festival. At home, they
 381 are playing music, working on a DIY project, playing a family video game, cooking / baking or playing with their pets.

382 **Appendix D: Omni Culture Q Insights**

383 Culture Q Insights is a feature within the Omni platform that leverages the Q™ AI-Powered Cultural Intelligence Platform
 384 developed by Omnicom. It provides users with a comprehensive understanding of cultural trends and changes by ingesting
 385 information from over 9,000 global sources across 143 countries and 27 verticals. With access to a variety of cultural data
 386 types, such as social media posts, news articles, academic papers, and more, Culture Q Insights enables users to track
 387 societal patterns, predict potential impacts, and identify future opportunities for their marketing campaigns.

388 Search Query: (family OR holiday OR Christmas) AND (film OR movies OR tv OR entertainment)

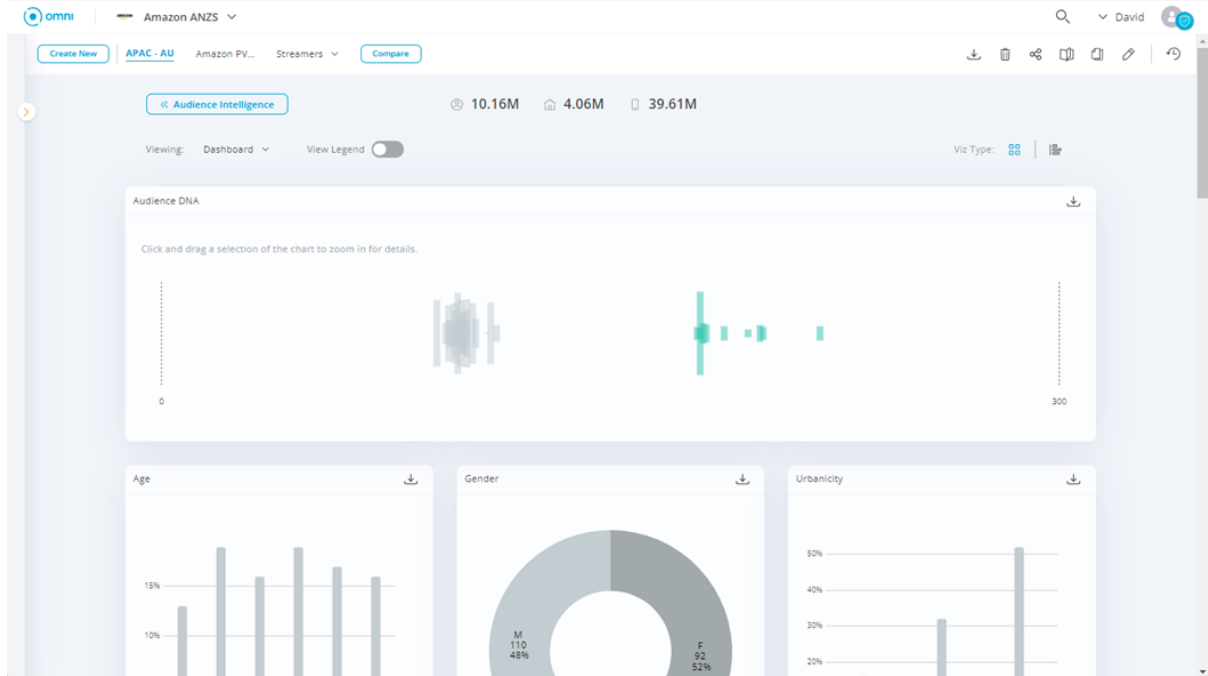
389 Countries: AU, PH



390 **Appendix E: Omni Audience Explorer (Omni ID) – AU and PH**

391 Omni Audience Intelligence Description – Streamers (AU example)

392 Streamers are a vibrant and engaged audience with a passion for digital content and social media. They show a strong
 393 affinity for Digital Payments, Ridesharing, Young Adult Literature. Demographically, they skew towards 18-24,
 394 predominantly male, and have a propensity for remote work. They are highly engaged on social media platforms like
 395 YouTube, Facebook, and Instagram, with a significant presence on TikTok. They prefer TikTok, action television genres, and
 396 downloading videos.



397

398 **Appendix F: Omni Audience Explorer (Google) – AU Only**

399

Comedy Movie Fans

56% Male
 21% aged 25-34
 70% not a parent

Top interests:

Dance (63%, ix. 120)
 Soccer (41%, ix. 140)
 Food (70%, ix. 100)
 Games Consoles (17%, ix. 140)

Family Movie Fans

79% Female
 27% aged 35-44
 55% not a parent

Top interests:

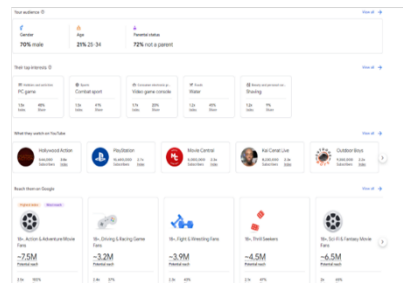
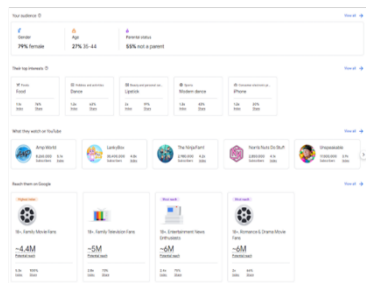
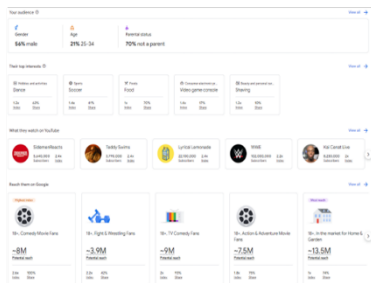
Food (76%, ix. 110)
 Dance (63%, ix. 120)
 Lipstick (43%, ix. 200)
 iPhone (20%, ix. 120)

Action Movie Fans

70% Male
 21% aged 25-34
 72% not a parent

Top interests:

PC games (48%, ix. 150)
 Combat sport (41%, ix. 150)
 Games consoles (20%, ix. 170)



400

401 **Appendix G: Omni Audience Explorer (Semantic)**

402 AU: Audience Explorer (Semantic) is a tool within the Omni platform that allows users to create custom audiences based
 403 on log-level content consumption data. It enables users to curate segments using keywords to define the content
 404 consumed across URLs. The tool also provides options to control for recency and frequency of visitation, resulting in more
 405 relevant and transparent audience segments.

Dwayne Johnson cast affinity



Chris Evan cast affinity



Lucy Liu cast affinity

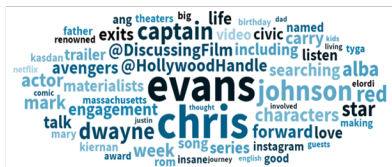


406 PH: As Audience Explorer (Semantic) is not available in PH, we can replicate custom audience creation based on word cloud
 407 conversation data from social listening tool Keyhole. It enables users to build audience segments using conversation
 408 keywords related to specific affinities (i.e. cast fandoms). The tool also provides options to control for recency of source
 409 data, resulting in recent, relevant, and transparent audience segments.

Dwayne Johnson cast affinity



Chris Evan cast affinity




Lucy Liu cast affinity



411 **Appendix H: Learning Agenda**

412 AU:

Learning Agenda Pillars: PV			
 STRATEGIC OBJECTIVES IDENTIFIED ACROSS FUNCTIONS & CHANNELS			
AUDIENCE PERFORMANCE	CROSS-MEDIA	CROSS-CAMPAIGN	EMERGING SOLUTIONS
Value of Strategic Audiences & Data	Tactical & Channel Specific	Brand Equity / Halo Effects	New Capabilities & Platform Enhancements
Establish whether refined targeting yields a better result than a broad targeting approach, considering the wide / family appeal of the content.	Establish whether there are relationships between platforms and media mix optimisation and illustrate how channels can work together to drive brand KPIS	Determine the halo impacts and efficiencies that media has on shifting brand metrics	Enable and understand leading indicators of predicting success (content demand opportunity) of streaming releases across KPI's, including search, social engagement and web content
Q: How does targeting audiences by genre and category interests impact title awareness and intent and PV platform preference?	Q: How does offline and online campaign activity contribute to driving preference and purchase intent and what are the channel contributions?	Q: How does XLOB cross-campaign (XCM and PV) exposure impact performance for each LOB? (can we drive better outcomes by fighting at similar times?)	Omni Entertainment Velocity Tool
Performance defined as:			
- Total R&F and campaign overlap - driving greater title awareness and intent and PV platform preference			

413

Prime Video Red One Learning Agenda Pillar: LATCANZ Audience Performance Australia

Q: How does targeting audiences by genre and category interests impact title awareness and intent and PV platform preference?

Campaign: Red One	Platform: Meta, TikTok, YouTube and Nine	Test Flight: In-campaign	Test Budget: OOS
Test Summary	Establish whether refined targeting yields a better result than a broad targeting approach, considering our key strategic audiences		Planning + Analytics
Hypothesis	We can maximise our impact by targeting the right audiences with the right content		Planning + Analytics
Goal	Utilize best-in-class audience behavior and transaction data from Yahoo, Nine and/or Experian in Australia to enhance campaign performance.		Planning + Analytics
Campaign Execution	Implement two types of audience targeting strategies to measure the impact on key media and business metrics. In-platform targeting (CONTROL – Lineltem 1) Omni Strategic Audience (EXPERIMENT – Lineltem 2) Tag the campaigns using Campaign Manager 360 to capture user and event level interactions in Google Ads Data Hub.		Planning + Analytics
Measurement Strategy	Use Media Metrics to drive campaign efficiency, including interactions and engagement metrics across platforms. Employ Brand Metrics to drive business outcomes, such as brand preference and purchase intent.		Analytics
Measurement Design	YouTube, Meta, and TikTok: Conduct multi-cell brand lift studies to compare CONTROL VS EXPERIMENT line items using each platform's brand lift methodology. Utilize Google Ads Data Hub & Meta AA to measure campaign efficiency across LineItems 1 & 2. Nine (in Yahoo DSP): Implement a test and control methodology overlaid with Yahoo measurement data to evaluate campaign intent KPIs impact based on email history. Use Google Ads Data Hub to measure campaign efficiency across LineItems 1 & 2.		Analytics
Reporting Cadence	Post campaign		Analytics
Deliverable	Consolidated reporting within PCA		Planning + Analytics

414

Prime Video Red One Learning Agenda Pillar: LATCANZ Cross-Media Australia

Q: How does offline and online campaign activity contribute to driving preference and purchase intent and what are the channel contributions?

Campaign: Red One	Platform: AV + OOH (ex social)	Test Flight: Tn-campaign + 1 week pre	Test Budget: OOS
Test Summary	Establish whether there are relationships between platforms and media mix optimisation and illustrate how channels can work together to drive brand KPIs		Planning + Research
Hypothesis	Channels work together to drive key brand KPIs; there are cross-media synergies.		Planning + Research
Goal	Optimise media mix for future campaigns		Planning + Research
Measurement Set Up	Cell 1: Control (no campaign exposure) Cell 2: Exposed (any exposure). Exposed by channel.		Research
Set Up Criteria	Minimum reach thresholds reach for each campaign, overlap must be sufficient (flight close together or at the same time, broader targeting). Suitable for AV + OOH campaigns (ex Social, AV formats with no sound).		Planning + Research
Measurement Tool	Omni Signal powered by Beatgrid (single-source passive measurement using tracking technology)		Research
Test Type	Incrementality		Research
Success KPI	Title Awareness and Intent, PV Platform Preference		Research
Reporting Cadence	Post campaign		Research
Deliverable	Consolidated reporting within PCA		Planning + Research

415

Amazon XCM & PV Learning Agenda Pillar: LATCANZ Cross-Campaign Australia

Q: How does targeting audiences by genre and category interests impact title awareness and intent and PV platform preference?

Campaign: Cross-Campaign (Red One X Holiday/Black Friday)	Platform: AV + OOH (ex social)	Test Flight: In-campaign + 1 Week Pre	Test Budget: OOS
Test Summary	Determine the halo relationship and efficiencies of campaign exposure across different LOBs		Planning + Research
Hypothesis	We can drive better outcomes for each LOB by flighting campaigns at similar times		Planning + Research
Goal	Maximize our portfolio investment when flighting campaigns		Planning + Research
Measurement Set Up	Cell 1: Control (no campaign exposure) Cell 2-4: Exposed PV, Exposed XCM, Exposed Both XCM and PV		Research
Set Up Criteria	Minimum reach thresholds reach for each campaign, overlap must be sufficient (flight close together or at the same time, broader targeting). Suitable for AV + OOH campaigns (ex Social, AV formats with no sound).		Planning + Research
Measurement Tool	Omni Signal powered by Beatgrid (single-source passive measurement using tracking technology)		Research
Test Type	Incrementality		Research
Success KPI	PV Platform Engagement, Title Awareness & Intent		Research
Reporting Cadence	Post campaign		Research
Deliverable	Consolidated reporting within PCA		Planning + Research

416

417 PH:

Learning Agenda Pillars: PV
Consistent with AU, but with exclusion of Halo Effect Analysis onto XCM given PH focus is only PV.



STRATEGIC OBJECTIVES IDENTIFIED ACROSS FUNCTIONS & CHANNELS

AUDIENCE PERFORMANCE Value of Strategic Audiences & Data	CROSS-MEDIA Tactical & Channel Specific	EMERGING SOLUTIONS New Capabilities & Platform Enhancements
Establish whether refined targeting yields a better result than a broad targeting approach, considering the wide / family appeal of the content.	Establish whether there are relationships between platform engagement and attention metrics and KPI(s) to determine whether to optimise to engagement or exposure.	Enable and understand leading indicators of predicting success (content demand opportunity) of streaming releases across KPI's, including search, social engagement and web content
Q: How does targeting audiences by genre and category interests impact title awareness and intent and PV platform preference ?	Q: How does offline and online campaign activity contribute to driving preference and purchase intent and what are the channel contributions?	Omni Entertainment Velocity Tool

418

Prime Video Red One Learning Agenda Pillar: APAC Audience Performance Philippines



Q: How does targeting audiences by genre and category interests impact title awareness and intent and PV platform preference?

Campaign: Red One	Platform: Meta, TikTok, YouTube and Nine	Test Flight: in-campaign	Test Budget: OOS
Test Summary	Establish whether refined targeting yields a better result than a broad targeting approach, considering our key strategic audiences		Planning + Analytics
Hypothesis	We can maximise our impact by targeting the right audiences with the right content		Planning + Analytics
Goal	Optimized targeting and creative for future campaigns		Planning + Analytics
Campaign Execution	Implement two types of audience targeting strategies to measure the impact on key media and business metrics. In-platform targeting on Broad Demographic Audience (CONTROL – <u>Linelt</u> tem 1) Omni Strategic Audience and Creative based on Tactical Affinities – Genre (EXPERIMENT – <u>Linelt</u> tem 2)		Planning + Analytics
Measurement Strategy	Use Media Metrics to drive campaign efficiency, including interactions and engagement metrics across platforms. Employ Brand Metrics to drive business outcomes, such as brand preference and purchase intent.		Analytics
Measurement Design	<u>YouTube, Meta, and TikTok: Conduct multi-cell brand lift studies</u> to compare CONTROL VS EXPERIMENT line items using each platform's brand lift methodology. <u>Utilize Google Ads Data Hub & Meta AA</u> to measure campaign efficiency and effectiveness metrics across Linelttems 1 & 2.		Analytics
Reporting Cadence	Post campaign		Analytics
Deliverable	Consolidated reporting within PCA		Planning + Analytics

419

Prime Video Red One Learning Agenda Pillar: APAC Cross-Media Philippines



Q: How does offline and online campaign activity contribute to driving preference and purchase intent and what are the channel contributions?

Campaign: Red One	Platform: AV + OOH (ex social)	Test Flight: in-campaign + 1 week pre	Test Budget: OOS
Test Summary	Establish whether there are relationships between platforms and media mix optimization to illustrate how channels can work together to drive brand KPIs		Planning + Research
Hypothesis	Channels work together to drive key brand KPIs; there are cross-media synergies.		Planning + Research
Goal	Optimise media mix for future campaigns		Planning + Research
Measurement Set Up	Cell 1: Control (no campaign exposure) Cell 2: Exposed (any exposure). Exposed by channel.		Research
Set Up Criteria	Minimum reach thresholds reach for each campaign, overlap must be sufficient (flight close together or at the same time, broader targeting)..		Planning + Research
Measurement Tool	Omni Signal powered by <u>On-Device Research</u> (single-source passive measurement using tracking technology)		Research
Test Type	Incrementality		Research
Success KPI	Title Awareness and Intent, PV Platform Preference		Research
Reporting Cadence	Post campaign		Research
Deliverable	Consolidated reporting within PCA		Planning + Research

420

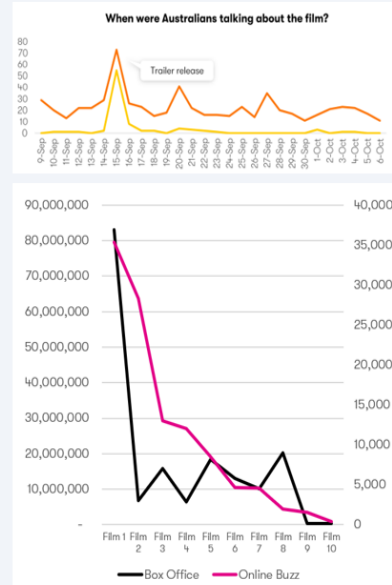
421 **Appendix I: Omni Entertainment Velocity Tool**

Appendix I: Omni Entertainment Velocity Tool

Omni Entertainment Velocity Tool provides a Framework to enable/understand content demand opportunity across KPIs

- We will utilise a combination of tools to deliver ongoing measurement for social buzz, search and web content and the impact it has on content success so that KPIs can be provided based on several different TV show variables
- Our approach will be split into two parts to deliver against this objective:
 - Part one:** Look at correlation between box office performance, social buzz and sentiment, search and web/content creation across 50 films or tv shows to find a proxy for determining what level of 'buzz' is needed to achieve streaming success
 - Part two:** Ongoing tracking of social buzz, sentiment, search and web content across new streaming releases. Reporting can be weekly, fortnightly or monthly depending on requirements
- Through this tool we can create a proxy for streaming success by looking at how online buzz builds over time. This will help us define a KPI for each film or TV show based on volume of engagement needed in order to reach streaming targets (taking into account factors such as genre)
- By understanding what engages consumers we can maintain interest peak for a longer period
- We will replicate this tool across multiple countries

Note: We use the social listening tool Brandwatch which provides coverage across the following platforms: X, Instagram, News, Review sites, Blogs, Reddit, Forums, Facebook and YouTube



422

423 **Appendix J: Channel Planner**

424 AU:

AMAZON / LATCANZ / AUSTRALIA

SCENARIO 1

SINGLE SEGMENT OPTIMISATION

Audience BROAD: 14 - 54

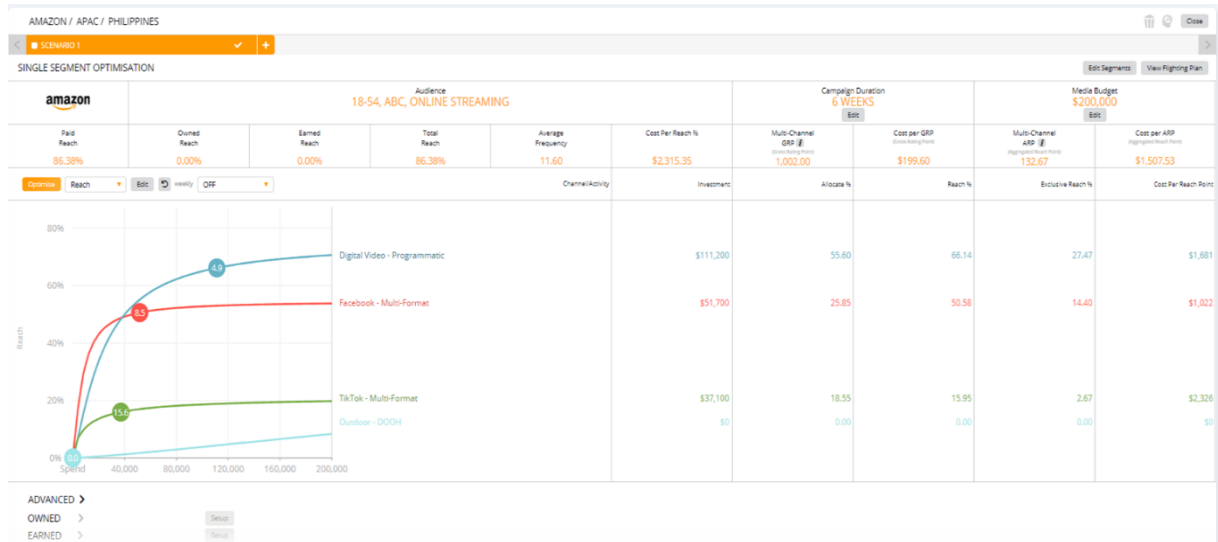
Campaign Duration 6 WEEKS

Media Budget \$3,025,000

Paid Reach	Owned Reach	Earned Reach	Total Reach	Average Frequency	Cost Per Reach %	Multi-Channel GRP (Gross Rating Point)	Cost per GRP (Gross Rating Point)	Multi-Channel ARP (Aggregated Reach Point)	Cost per ARP (Aggregated Reach Point)
99.25%	0.00%	0.00%	99.25%	22.26	\$30,478.59	2,209.00	\$1,369.40	363.48	\$8,322.39

Channel/Activity	Investment	Allocate %	Reach %	Exclusive Reach %	Cost Per Reach Point
Instagram - Stories	\$160,000	5.29	62.73	1.25	\$2,550
Outdoor - Roadside	\$179,801	5.94	47.13	0.66	\$3,815
TV - Total	\$730,082	24.13	59.27	1.08	\$12,317
Outdoor - POOH	\$160,000	5.29	22.37	0.21	\$7,152
Digital Video - BVOD	\$265,083	8.76	35.40	0.41	\$7,488
Outdoor - Large Format	\$495,934	16.39	36.94	0.43	\$13,425
Digital Video - YouTube	\$287,003	9.49	40.79	0.51	\$7,036
Outdoor - Transit	\$250,097	8.27	21.70	0.21	\$11,525
TikTok - In-feed	\$160,000	5.29	37.01	0.43	\$4,323
Outdoor - Westfield & Mel. Central	\$337,000	11.14	0.14	0.00	\$2,407,142

425 PH:



426

427 **Appendix K: Attention-second Thresholds**

428 Attention data is measured through innovative eye-tracking and motion capture technology that measures audience’s
 429 actual exposure to advertising. The studies show that different levels of attention lead to different brand and response
 430 affects. This data is integrated into Omni Channel Planner to aid channel prioritisation.

Channel	+5 Active Attentive Seconds (%)
BVOD 15"	79.58
BVOD 20"	84.21
BVOD 30"	84.21
Cinema	63.76
Contextual Display	8.32
DOOH (Large)	18.30
DOOH (Small)	11.65
Facebook_in_feed_image	13.37
Facebook_in_feed_video	9.07
Facebook_story	35.59
High Impact Display	16.64
Instagram_in_feed_video	13.51
Instagram_story	32.81
Online Display	4.49
DOOH (Large)	16.64
DOOH (Small)	13.31
Press	13.31
Print	13.31
Radio	11.24
Streaming Audio	11.24
Television_30_seconds	34.30
Television_lte_15_seconds	25.78
Twitter_in_feed_card	19.94
Twitter_in_feed_video	20.21
Youtube_nonskippable_gt_15	35.09
Youtube_nonskippable_lte_15	21.71
Youtube_skippable_gt_15	12.35

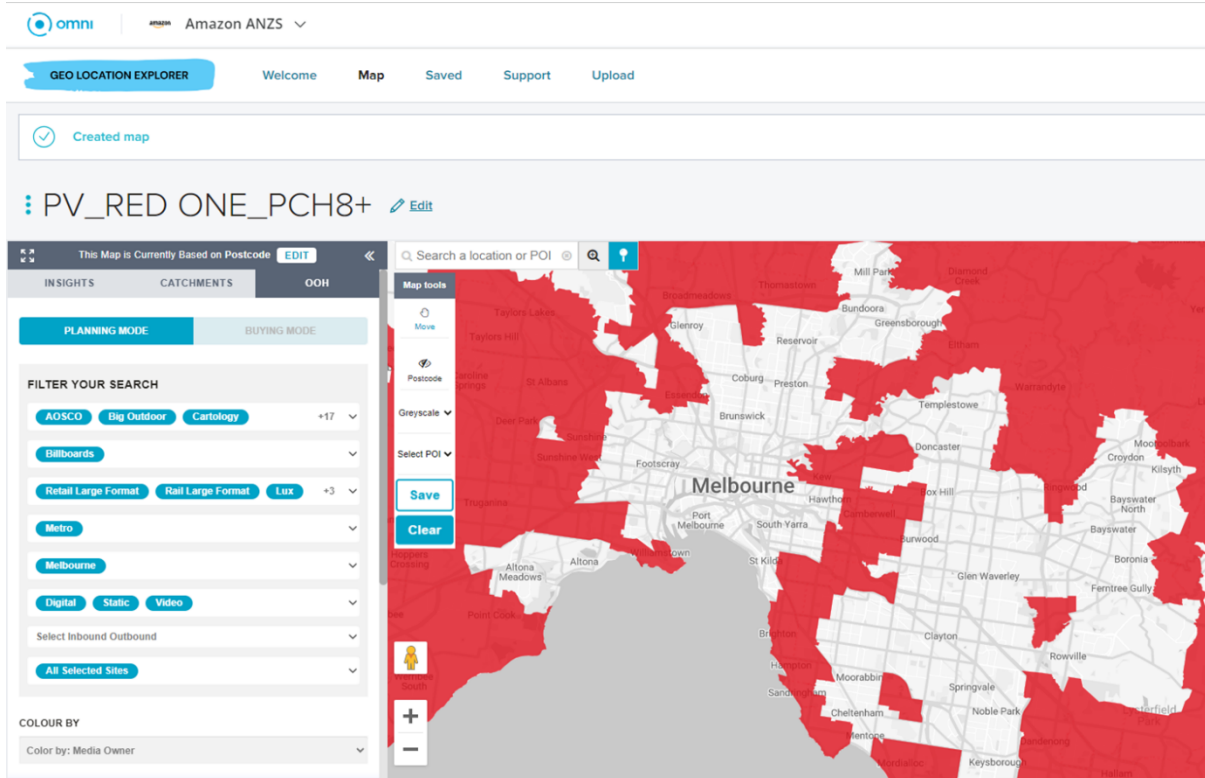
431 **Appendix L: Melbourne Central Station Domination Mock Up**



432

433 **Appendix M: Geo-location Explorer (Example)**

434 Omni Geo Location Explorer is a proprietary Australian local-market tool that uses Roy Morgan Live and ABS data,
 435 overlaid with media availability at a postcode level. Used to identify OOH sites for specific audiences and understanding
 436 audience composition at a granular regional level.



437

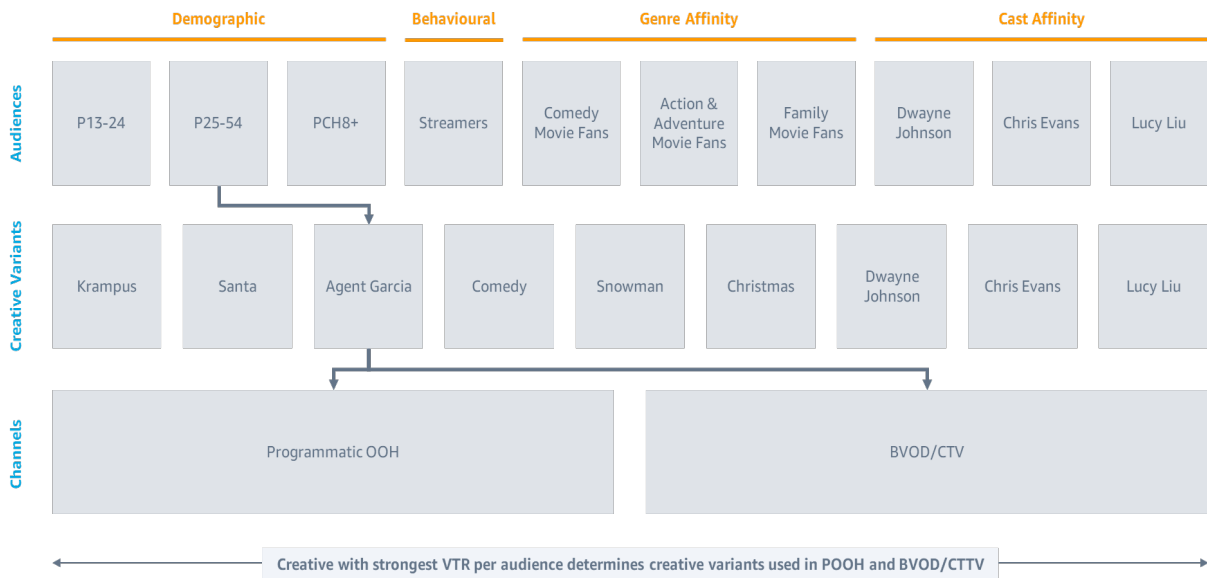
438 **Appendix N: Snowman Installations Mock Up**



439

440 **Appendix O: ArtBot – Example Decision Tree for Dynamic Creative**

441



442 **Appendix P: Westfield Santa's Grotto Activation Mock Up**



443 **Appendix Q: Priority Family Influencers**

445



The Norris Nuts (NSW)
 🎵 3.8M followers (2.1% ER)
 📷 1.07M followers (1.81% ER)
 📌 75.9K page likes (n/a ER)
 📺 7.51M subscribers (0.51% ER)
 📧 12.7K followers (0.38% ER)



Amanda Morley - justamelbournemama (VIC)
 🎵 2.02K followers (7.01% ER)
 📷 46.4K followers (0.07% ER)
 📌 241 page likes (3.18% ER)



Ben and Zara (NSW)
 🎵 4.63M followers (1.4% ER)
 📷 2.31M followers (4.2% ER)
 📺 429K subscribers (6.76% ER)



Jarrad Duggan-Tierney - therealdads ofmelbourne (VIC)
 🎵 683 followers (19.19% ER)
 📷 122K followers (1.11% ER)
 📌 4.37K page likes (n/a ER)

446

447 **Appendix R: Block Plans**

448 AU:

Amazon Prime Block Plan

Key Dates: T-3 (15th Nov in Cinema), T-2, T-1, RW, T+1 (1st Dec on Prime), T+2 (Sustain Post Release)

Stage	Channel	Channel	Considerations	w/c 27th of Oct	w/c 4th of Nov	w/c 11th of Nov	w/c 18th of Nov	w/c 25th of Nov	w/c 2nd of Dec	w/c 9th of Dec	Budget	Total by Pillar	%
Pre-Phase	Programmatic Video	YouTube	Programmatic with ArtBot								\$98,349.48	\$203,385.48	7%
	Programmatic BVOD	7Plus / 9Now	Programmatic with ArtBot								\$105,036.00		
Phase One (Pre-Launch)	Programmatic Video	YouTube	Programmatic with ArtBot								\$80,000.00	\$1,977,205.80	65%
			Bumpers								\$14,326.00		
	Programmatic BVOD	7Plus / 9Now	Programmatic with ArtBot								\$80,000.00		
	Large Format OOH	JCD 60% / oOh Media 40%	High traffic locations across S Cap								\$495,934.00		
		Torch media / JCDecaux	Tram Wraps								\$85,065.00		
	Transit	JCDecaux	Bus Wrap								\$67,032.00		
		JCDecaux	Xtrack								\$100,048.00		
	POOH	Vistar	Programmatic OOH with ArtBot								\$80,000.00		
	Street Furniture	QMS / JCDecaux	Consecutives								\$179,800.80		
		JCDecaux	Melbourne Central Takeover								\$137,000.00		
	Social Media	Meta	Stories								\$80,000.00		
		TikTok	In-Feed								\$80,000.00		
Activation	Westfield	Santa's Grotto Takeover								\$200,000.00			
TV Sponsorship	Nine Entertainment Co.	Today Show Integration								\$300,000.00			
Phase Two (Post-Launch)	Programmatic Video	YouTube	Programmatic with ArtBot								\$80,000.00	\$844,409.00	28%
			Bumpers								\$14,327.00		
	Programmatic BVOD	7Plus / 9Now	Programmatic with ArtBot								\$80,000.00		
	Social Media	Meta	Stories								\$80,000.00		
		TikTok	In-Feed								\$80,000.00		
	Linear TV	Seven West Media / Nine Entertainment Co.	Spots								\$310,082.00		
	POOH	Vistar	Programmatic OOH with ArtBot								\$80,000.00		
CTV	Samsung Ads	Connected TV								\$120,000.00			
Totals											\$3,025,000		

449

450 PH:

Amazon Prime Block Plan

Key Dates: T-3, T-2 (15th Nov in Cinema), T-1, RW, T+1 (1st Dec on Prime), T+2 (Sustain Post Release)

Stage	Channel	Channel	Considerations	w/c 4th of Nov	w/c 11th of Nov	w/c 18th of Nov	w/c 25th of Nov	w/c 2nd of Dec	w/c 9th of Dec	Budget	Total by Pillar	%
Pre-Phase	Programmatic Video	DV360	Programmatic with ArtBot							\$30,000.00	\$30,000.00	15%
Phase One (Pre-Launch)	Programmatic Video	DV360	Programmatic with ArtBot							\$51,200.00	\$105,900.00	53%
	Social Media	Meta	Automatic Placement							\$31,700.00		
		TikTok	In-Feed							\$23,000.00		
Phase Two (Post-Launch)	Programmatic Video	Bumpers	Sequential Bumpers							\$30,000.00	\$64,100.00	32%
	Social Media	Meta	Automatic Placement							\$20,000.00		
		TikTok	In-Feed							\$14,100.00		
Totals										\$200,000		

451

452 **Appendix S: Fighter**

453 AU:

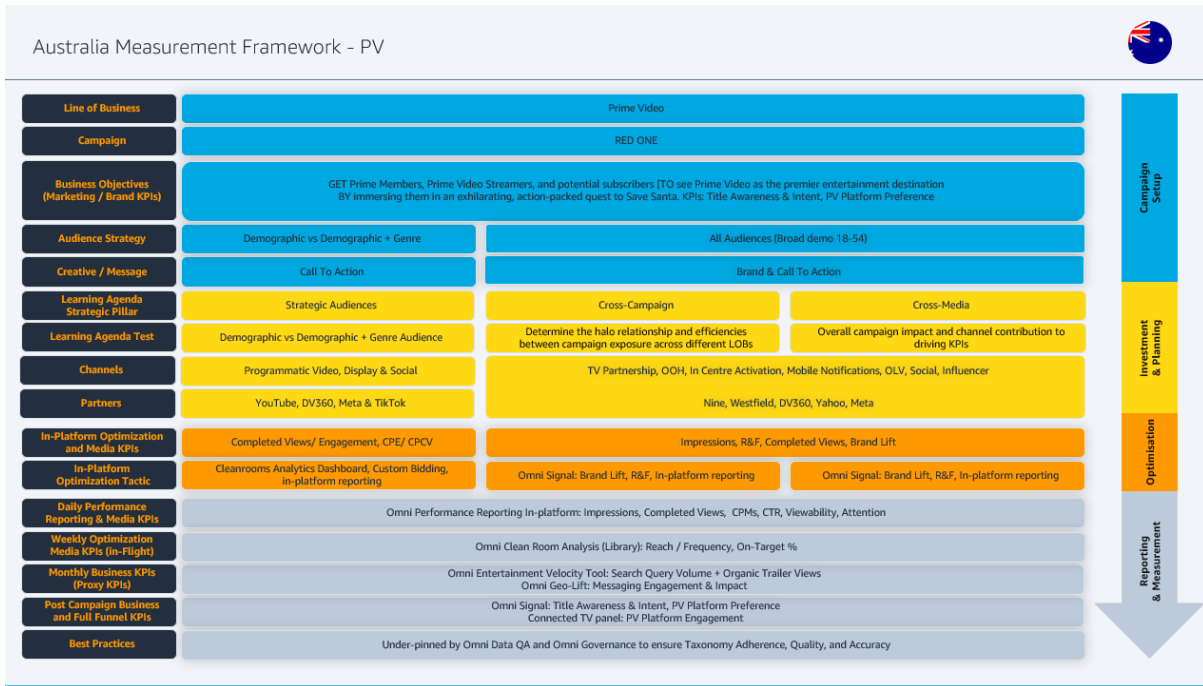
AMAZON / LATCANZ / AUSTRALIA																							
Audience						Campaign Duration			Media Budget														
BROAD: 14 - 54						6 WEEKS			\$3,025,000														
Weekly Resonance %	Paid Reach	Owned Reach	Earned Reach	Total Reach	Average Frequency	Multi-Channel GRP (\$)	Cost per GRP (\$)	Multi-Channel ACP (\$)	Cost per ACP (\$)														
46.62%	99.25%	0.00%	0.00%	99.25%	22.26	2,209.00	\$1,369.40	363.48	\$8,322.39														
Flight Type	Period Span	by week	Schedule	November 2024 - December 2024																			
Channel	Metric	Total	Allocate %	Reach %	Carryover %	4 Nov	11 Nov	18 Nov	25 Nov	2 Dec	9 Dec	16 Dec	23 Dec	30 Dec	6 Jan	13 Jan	20 Jan	27 Jan	3 Feb	10 Feb	17 Feb	+/- vs Optimiser	
+ Digital Video - BVOD	Spend	\$265,083	8.76	35.40		\$53,542	\$53,541	\$40,000	\$40,000	\$40,000	\$40,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Digital Video - YouTube	Spend	\$327,003	9.49	42.79		\$49,175	\$49,175	\$47,164	\$47,163	\$47,163	\$47,163	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Instagram - Stories	Spend	\$160,000	5.29	62.73		\$0	\$0	\$40,000	\$40,000	\$40,000	\$40,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Outdoor - Large Format	Spend	\$495,934	16.39	36.54		\$0	\$0	\$247,967	\$247,967	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Outdoor - PODM	Spend	\$160,000	5.29	22.37		\$0	\$0	\$40,000	\$40,000	\$40,000	\$40,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Outdoor - Roadside	Spend	\$179,801	5.84	47.13		\$0	\$0	\$89,900	\$89,901	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Outdoor - Transit	Spend	\$260,097	8.27	21.50		\$0	\$0	\$104,362	\$104,283	\$20,766	\$20,766	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Outdoor - Westfield & M...	Spend	\$337,000	11.14	0.14		\$0	\$0	\$94,250	\$94,250	\$94,250	\$94,250	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ TikTok - In-Feed	Spend	\$160,000	5.29	37.01		\$0	\$0	\$40,000	\$40,000	\$40,000	\$40,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ TV - Total	Spend	\$730,082	24.13	59.27		\$0	\$0	\$150,000	\$150,000	\$276,041	\$156,041	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
+ Total	Spend	\$3,025,000	100.00			\$101,717	\$101,716	\$883,963	\$883,964	\$207,220	\$497,220	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Resonance %						28.18	31.52	32.31	35.23	34.97	33.60	76.36	62.12	49.38	36.29	23.17	19.92	14.42	11.41	7.59	5.65	0	
Seasonal Factors - Sales Index						100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	0

454 PH:

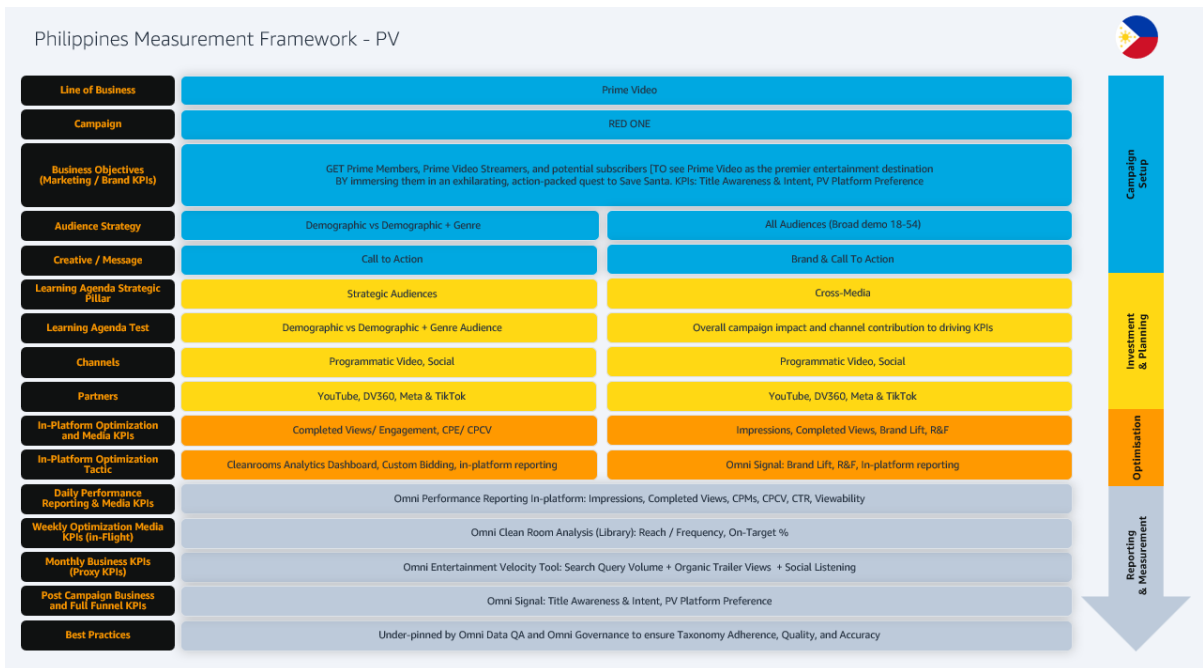
AMAZON / APAC / PHILIPPINES																								
Audience						Campaign Duration			Media Budget															
18-54, ABC, ONLINE STREAMING						6 WEEKS			\$200,000															
Weekly Resonance %	Paid Reach	Owned Reach	Earned Reach	Total Reach	Average Frequency	Multi-Channel GRP (\$)	Cost per GRP (\$)	Multi-Channel ACP (\$)	Cost per ACP (\$)															
34.93%	86.38%	0.00%	0.00%	86.38%	11.60	1,002.00	\$199.60	132.67	\$1,507.53															
Flight Type	Period Span	by week	Schedule	November 2024 - December 2024																				
Channel	Metric	Total	Allocate %	Carryover %	4 Nov	11 Nov	18 Nov	25 Nov	2 Dec	9 Dec	16 Dec	23 Dec	30 Dec	6 Jan	13 Jan	20 Jan	27 Jan	3 Feb	10 Feb	17 Feb	+/- vs Optimiser			
+ Digital Video - Programm...	Spend	\$111,200	55.60		\$15,000	\$15,000	\$20,000	\$20,000	\$15,000	\$15,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0		
+ Facebook - Multi-Format	Spend	\$51,700	25.85		\$0	\$0	\$15,850	\$15,850	\$10,000	\$10,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0		
+ TikTok - Multi-Format	Spend	\$37,100	18.55		\$0	\$0	\$11,000	\$11,000	\$7,000	\$7,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0		
+ Total	Spend	\$200,000	100.00		\$15,000	\$15,000	\$32,850	\$32,850	\$32,000	\$32,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0		
Resonance %						27.35	26.40	29.49	27.63	25.77	24.83	62.43	48.26	32.38	19.95	12.48	8.10	5.19	3.95	2.45	1.84	0		
Seasonal Factors - Sales Index						100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	0

456 **Appendix T: Measurement Framework**

457 AU:



458 PH:
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461 **Appendix U: Measurement and Optimisation Evolution**

Measurement and Optimisation Evolution

Optimisation Evolution Framework: Evolving Beyond Good by Enriching our Omni Process with Information from Amazon

		Good (No Information from Amazon)	Better (Good + Limited Information from Amazon)	Best (Better + Ideal Data Sharing from Amazon)
	MMM and Agile MMM	Agile MMM developed independent of MMM using Proxy KPIs and Credit Card Sales Data (varies based on LOB)	Indexed ROI or media attributed contribution from MMM for upper/mid funnel media to inform Agile MMM via priors	Amazon shares indexed attributed media contribution across all media touchpoints to control for as much media as possible with Agile MMM
	Cleanrooms (MTA, TV Content, Library)	Leveraging AMC, ADH, and AA with natively available data plus data signals from Omni such as credit card data, and streaming / linear video (pending fee approval)	Enabling Amazon performance media data in AMC to enable a more holistic view of the consumer journey to improve attribution against mid/upper funnel touchpoints	Enabling Amazon 1P data within AMC for each LOB (sales, subscriptions, viewership, brand survey if applicable at an ID level)
	Performance Reporting	Performance reporting leveraging Omnicom purchased media with alignment on requirements (use cases and dashboard views)	Sharing of Amazon campaign performance data (prioritise upper/mid funnel) to support full-funnel optimisation and cross channel insights	Sharing of Amazon Brand and Sales Lift studies and integrating full funnel test and learn strategies. Sharing lower funnel performance data to analyze how upper funnel impacts lower funnel conversion
	Real-time Optimisation	Omnicom optimises Omnicom managed media via custom bidding, supply path, and workflow	Amazon provisions access to Amazon owned seats to enable Omnicom to implement optimisation algos across social and programmatic	Amazon to partner on incrementality testing via Brand Lift, Sales Lift

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463 **Appendix V: KPI and Optimisation Setup**


464 AU:

KPI and Optimisation Setup for Prime Video

AMZ Business KPIs	PV Platform Engagement, Title Awareness & Intent		
	Cadence	Proxy Metrics	Optimisation Capability
Business Proxy KPI	Post-Campaign & PV Aggregate	Title Awareness & Intent PV Platform Preference PV Platform Engagement	Omni Signal (Title Awareness & Intent, PV Platform Preference) Connected TV panel
Strategic Leading Indicators	Monthly	Search Query Volume + Organic Trailer Views Messaging Engagement & Impact	Omni Entertainment Velocity Tool Omni Geo-Lift
Tactical Leading Indicators	Weekly	Reach / Frequency On-Target %	Omni Clean Room Analysis (Library)
	Daily	Impressions, Completed Views CPMs, CTR, Viewability, Attention	Omni Performance Reporting In-platform

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466 PH:

KPI and Optimisation Setup for Prime Video 

AMZ Business KPIs	PV Platform Engagement, Title Awareness & Intent		
	Cadence	Proxy Metrics	Optimisation Capability
Business Proxy KPI	Post-Campaign & PV Aggregate	Title Awareness & Intent PV Platform Preference PV Platform Engagement	Omni Signal (Title Awareness & Intent, PV Platform Preference)
Strategic Leading Indicators	Monthly	Search Query Volume + Organic Trailer Views Messaging Engagement & Impact	Omni Entertainment Velocity Tool
Tactical Leading Indicators	Weekly	Reach / Frequency On-Target %	Omni Clean Room Analysis (Library)
	Daily	Impressions, Completed Views CPMs, CTR, Viewability, Attention	Omni Performance Reporting In-platform

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