Prime Video EU Audience & Media Planning Narrative

Purpose
This document serves as Omnicom's response to the Audience & Media Planning brief from PV for Stage 7 and includes detailed recommendations for our strategy and recommended approach for building a "Core Broadcast Framework" (CBF) with supporting data and insights, for single title launch campaigns in France (FR) and Turkey (TR).

Background & Brief
You asked us to develop a CBF that will act as the baseline plan for 10 single title campaigns in 2024 for France and Turkey (lines 9 & 10 in the brief "E_EU_PV-Supplement"). We demonstrate this in two ways: through this narrative answering the five deliverables in the brief (lines 55-67) and demoed during our meeting on July 9 in our preferred format and Omni, our MarTech solution (line 121 of the brief). You also asked for a response to the Red One brief in EU including our rationale, media plans, and MarTech demos (line 111 of brief). Our Red One plan builds on the CBF; the response for which can be found in a separate Red One document (file name OMG – Omnicom x Amazon_ Audience & Media Planning Narrative_EU PV RED ONE_7.5.24). We will present our Red One solution to you during our meeting on July 9, demonstrating the applications and capabilities used in building our response.

A Common Approach for CBF Planning*:*

1.Please include a common approach and rationale for how to build this framework that can then be applied to individual territories with a clear logic (inputs, outputs).

Defining the building blocks of recognition to develop our Core Broadcast Framework

The Core Broadcast Framework is tasked with driving awareness against A18-54, measured by title recognition and cost of recognition ($ spend/recognition pts). The key to driving incremental streaming sign-ups is strong title recognition alongside perceptions of high quality, diverse, and exclusive content portfolio (**see Appendix A1**). Streaming consolidation is more common, with 25% of current subscribers questioning their platform choices (**see Appendix A2**). In FR, 8.8% have cancelled subscriptions, with cost concerns, lack of usage, and lack of new content as top reasoning (**see Appendix A3**).

Our entire plan (CBF and addressable) is tasked with driving recognition through a common approach and we have a clear rationale for the inclusion of different channels, vendors and formats; we also define <u>how</u> we build title recognition and what we expect each plan element to contribute.

Recognition through consistent impact (CBF): We make it easy for audiences to build associations and recognize PV titles by planning a consistent presence across selective channels, stations, programming, formats and sites in scalable, highly attentive media that reach a broad audience. This approach is evidenced via our work with clients such as Apple (**see Appendix A4**).

Recognition through relevance (Addressable): Recognition is also driven by relevant and contextual communications that result in deeper awareness & engagement with releases. We know from research studies that when advertising runs alongside contextually relevant content, recognition is greater (**see Appendix A5**). By adapting to title-specific audiences, context and moments, we pull the right levers to build groundswells of buzz around the title, increasing impact.

These drivers of recognition have been used to build consistent principles for channel selection between the CBF and addressable plans. Principles for addressable channel selection (**see Appendix B**) have been used in Red One plan development.

Designing a pan-European planning approach for the Core Broadcast Framework

We have defined a cross-region rationale to determine which channels should be allocated to the CBF using the above drivers of recognition. We have used Omni (our end-to-end marketing orchestration platform) to develop Master Single-Title CBF media plans. We do this using a regional two-step process which is owned by the Regional Strategy and Planning team (led by Carly Whiteford) and executed locally; 1) <u>what's included in the CBF (channel selection and budget allocation)</u> and 2) <u>how do we use it (channel tactics and flighting).</u>

1: What's included in the CBF: Channel Selection and Budget Allocation
CBF channel selection is driven through a planning scorecard consisting of three assessment criteria. All potential media channels are assessed against their ability to deliver against this scorecard by local teams (**see Appendix C1 & C2**). The assessment criteria are:

a) Ability to drive mass awareness quickly measured via <u>Cost effective reach (A18-54)</u>. Channels and formats that sit within CBF must offer national scale against A18-54 with a comparatively low cost versus reach index. We consider Union Reach when developing budget allocation and implementational planning.
b) Ability to aid memorability of message measured via <u>Channel attention driving potential</u>. Channels are scored using Omnicom Meta analysis of studies with attention measurement partners (**see Appendix D.1**), supplemented with local attention data where applicable (**see Appendix D.2**). Using this data markets have scored the channel out of 5 for their ability to drive attention.

c) Ability to provide value through upfront booking, scored via the % range of investment efficiencies delivered. By laying down a CBF master plan we will capitalize on the benefits and efficiencies that come with early booking in certain channels. Channels which offer tangible upfront benefits and investment savings should be prioritized.

Once CBF channels are selected, countries calculate the optimum channel budget allocation to maximize effective combined (cross channel), 1+ reach and therefore the total budget allocation. Omni's Channel Planner has been used to calculate the point of inflection where the cost per incremental Union Reach point outweighs the benefits achieved by the incremental Union Reach delivered (**see Appendix E),** allowing for local nuance of channel consumption, costings and multiplier effects to be applied to the regional framework.

We have created a customized version of Omni Channel Planner for Prime Video allowing us to optimize plans to recognition and Amazon's bespoke Union Reach, based on specific Amazon PV data sets and our proprietary Agile MMM approach. It leverages our bespoke machine learning algorithm to accurately estimate a campaign's projected recognition, translating this into effective reach curves. As we do not yet have Amazon's bespoke calculation of Union Reach, we use Omni to calculate deduplicated cross-channel reach based on attentive reach curves. These are calculated using proprietary attention research (**see Appendix D**). We have used attention as a proxy for recognition which we have observed (via case studies from our Omnicom benchmarking database) has a correlation of between 0.78 – 0.91. We would work with you to define an agreed methodology to aggregate all relevant data sources to create bespoke Union Reach and transfer into the bespoke Omni's Channel Planner.

Additionally, we have integrated country-level costing grids into Omni's Channel Planner to ensure monthly seasonal costings across 1,500+ data points, covering 'broadcast' channels, platforms, partners, formats and positioning (for A18-54) to maximize combined cross-channel Union Reach. As the CBF is applied to 10 titles across the year, we use seasonal pricing indexes through the costing grid to optimize CBF budget allocation and ensure we have optimum media spends to drive recognition.

2: How we use the CBF: Channel Tactics and Flighting

Once channel selection and investment for CBF channels are defined, local teams tactically plan their selected channels using the CBF planning scorecard factors (**see Appendix C**) including cost effective reach, attention driving and up-front efficiencies. These tactics include defining the partners, formats and placements to best achieve our objective of driving recognition.

In addition to channel tactics, flighting is key to the deployment of the CBF as part of wider Single-Title campaigns. We have developed an optimal regional flighting approach for the CBF master single title plan using our Omni Flighter application in Omni (**see Appendix F**). This provides a title-level baseline from which to flex based on seasonal pricing, cultural moments and competitor activity.

Our base CBF flighting approach focuses on the main streaming release period, where delivering mass awareness is key and there are two phases to the CBF portion of the campaign: **Phase 1 Title Launch**, and **Phase 2 Sustain**. The addressable portion of the budget for each Single-Title campaign will consider supporting trailer drops in addition to amplifying the key release stage.

Phase 1 Title Launch: The total launch period is defined as T-3 weeks until T-0 weeks (four weeks total, where T-0 is week of release), using a combination of CBF (and Addressable channels) to drive mass reach. This includes full cross-channel mix with heavy investment within four weeks of broadcast national channels – 80%+ of total CBF investment. T-2 weeks sees spend increase significantly, particularly across broadcast channels.

Phase 2 Sustain: The total sustain period is defined as T+1 to T+4 (four weeks total, where T+1 is the week after week of release). In sustain there is reduced CBF spend with 20% of total CBF investment. CBF spend limited (less than 1%) beyond T+2 weeks with remainder of spend for Sustain made up by Addressable channels.

Local CBF rationale based on our orchestrated regional CBF planning approach

1.Individual recommendations for TR and FR as to which media channels sit within broadcast media (CBF) and be the same for each campaign, and which will form the addressable media (non CBF) buckets and flex with every brief. A clear breakdown of investment % into each CBF channel with data / insights to support your choice.

Taking our regional principles, countries build out localized CBFs. To maintain regional consistency and capitalize on the opportunities presented by local insights, we deep dive into audience analyses for each country. An Omni Audience Profile is created regionally by the Regional Planning Lead (Charlotte Eldridge) using Omni Audience applications and then shared from regional to local through Omni along with the definitions for replication for any enhancements with locally specific audience sources such as TGI. We profile the lifestyle, category behaviors and media consumption against A18-54 (weekly and monthly where available) and plan based on the reach & affinity index of each channel, allowing us to understand the key engagement opportunities for our audience in each individual country.

The France CBF plan (**see Appendix G**) and the Turkey CBF plan (**see Appendix H**) both provide individual recommendations for the media channels that live within the CBF, along with a breakdown of investment percentages for each.

France CBF rationale:

a) **Channel selection based on consistent planning principles:** Initial A18-54 analysis within Omni Channel Planner identified the following channels as key touchpoints for our audience: TV, OOH, Social Media, OLV, Radio and Display. We then utilized the Regional Planning Principles to evaluate and select the final CBF channels to drive recognition: cost effective reach vs audience; attention scorings and cost savings efficiencies; (full score card in **Appendix C**). This landed us on three key media channels:
OOH: OOH ranks as one of the highest reaching channels - 84% coverage against A18-54. Its attention score ranks in the medium range (2), its low CPM of €2.28, cost savings efficiencies of 5%-10% and ability to build instant reach makes it a key CBF channel. The formats identified are a combination of 2sqm & 8sqm networks offering 89% coverage in cities of 100k+ inhabitants.
TV: TV combines the 2nd highest attention score (4) with a CPM of €8.70 and annual booking potential of 10%-15%. The national coverage and fast reach-building potential against a broad demo of A18-54 (44% of reach in two weeks) make it a core channel for annual planning. The way we activate TV within the CBF will then depend on each title brief and planning period with the choice of either cherry-picking buys or standard burst buys.
AVOD: A high and fast reach-building channel (65% reach potential) with a competitive CPM of €7 and attention score of 3. AVOD is complementary to TV (especially CTV networks) and allows precision targeting against context and/or sub demos.

b. **CBF budget setting:** We started with the average single campaign budget of €1.7M as briefed (including CBF and addressable). Omni Channel Planner, calculates a 60% share of total investment as the optimum combination of TV, AVOD and OOH. The budget split by channel is planned, tested and optimized via Omni Channel Planner powered by the local costing grid. The optimized budget split output for CBF is 43% on OOH, 34% on TV and 23% on AVOD.

c. **Channel tactics incl. partners, formats and placements:** Partners, formats and placements are defined through the lens of optimum reach with the objective of driving awareness, cost effectiveness and using mostly a 20 second format to maximize impact and completion.

TV: Is used to build consistent reach in the two weeks leading up to the release. 50% of the plan's GRP are delivered between 8pm and 10pm to cover major daily talk shows (TMC, C8) and contextual content such as movies and series broadcast (TF1, M6, NRJ, TFX). This is combined with different channels with strong affinity on A18-54 sport passion points including Sports and Lifestyle channels such as L'Équipe 11% (1st TV sport channel in France/ affinity i131), Be In Sport 4% (official broadcaster of UCL, NBA and European Football Championship/affinity i157) or RMC découverte 6% (French equivalent of Discovery affinity i118).

OOH: OOH acts a top-of-mind media for movie release in France as Movie Distributors were banned on TV until 2020. The combination of 2sqm and 8sqm national networks provides the highest reach possible – 81%. Cityz (e.g. Clear Channel) 100% share of OOH budget offers both premium inventory and cost effectiveness. An annual commitment will open the possibility for preferential booking options for tactical placements inside malls (including exclusive builds as utilized by Netflix for example).

AVOD: Focusing on YouTube (all devices with 40% of TV) as our core partner, we will build a JBP delivering added value and preferential rates of 10-15%. We complement this with 2 connected TV networks (CTV) as it delivers an attention score of 3.5/5 and ability to drive directly to Prime Video. CTV key vendors are Audience Xpress and Teads with format such as 20'' spots or masthead to drive recognition.

One trade-off has been Social in France's CBF due to lower attention scores (1.5/5) compared to the primary channels for A18-54. However, investment in social media will be considered for highly relevant titles & we will make use of Omnicom's preferential global rates, where Joint Business Plans (JBPs) are in place. We have also not included Radio within the French CBF due to lower attention (2/5) and that it requires creation of audio assets and/or content beyond that produced for AV, therefore increasing production costs for this CBF.

d. **Optimal Flighting Recommendation:** We have used Omni Flighter to determine our flighting recommendation aligned with the Regional Flighting Planning Principles (lines 73-85), to deliver optimal resonance/recognition levels for launch. Considering the highly cluttered environment, and further testing plan scenarios within Omni Channel Planner, we recommend a CBF plan using 100% of our budget in the four weeks around release date with the weekly breakdown shown below. We are aware that in-campaign performance insights and subsequent optimizations could lead us to use additional addressable budgets to reinforce the sustain phase or pre-launch tactical spend (e.g. to capitalize and country around a local special event):

T-2:	Only Digital (AVOD)	8% of total CBF investment
T-1:	TV + Digital (AVOD)	19% of total CBF investment
T-0:	TV + Digital (AVOD) + OOH	58% of total CBF investment
T+1:	Digital	15% of total CBF investment

Turkey CBF rationale:
a) Channel selection based on consistent planning principles: Local audience analysis within Omni Channel Planner identified digital, TV and OOH as our key channels for consideration and fed into our approach using the regionally developed CBF planning principles:

Digital: Digital provides the most cost-effective reach against A18-54 (66.2% attentive reach). Although some digital buys will be more relevant for the addressable plan, given it is an effective reach channel in Turkey we recommend including select digital buys that command attention and will be used in every release.

TV: TV is our second largest cost-effective reach builder (29.8% attentive reach) and is holding the high attention score of 4 so it will be required on all plans. Due to the evolving nature of TV sales policies, we advise against pursuing annual purchasing commitments. Instead, we utilize a dynamic approach that leverages daily price negotiations to secure optimal cost-effectiveness, however the channel has a strong place in the CBF.

OOH: The third largest reach builder for our audience (8.1% attentive reach) We have included 190 unit of Digi CLPs (Istanbul), 100 Megalights (Istanbul/50, İzmir/25, Ankara/25),14 Led screens behind metro rails (Istanbul), Metro Wrap in Istanbul Europe subway line, 5 walls (Istanbul) OOH buys which command high attention and will benefit from up front commitments.

One trade-off has been to exclude linear radio from the CBF, in favor of digital channels, since the channel indexes low for our main target audience, A18-54, but it will be considered in single title briefs depending on core audiences.

b) CBF Budget Setting: Omni Channel Planner determines the optimum budget at a total and channel level and recommends a balanced approach between maximizing reach and brand recognition. It also reflects the local nuances such as TV optimal reach, daily GRP levels, and OOH pricing for our planning of the CBF media channels of Digital, TV and OOH. We calculate that an investment of €693k, equating to 70% of the total budget, is the optimal CBF budget to maximize 1+ reach.

The budget split by channel is planned, tested and optimized via Omni Channel Planner powered by the local costing grid. OOH does not have a national reach profile comparable to the national reach delivered by TV and digital, therefore we have upweighted this to maximize our visibility & recognition in the main city, Istanbul. The optimized budget split for CBF is 28% Digital, 26% TV and 47% OOH.

c) Channel tactics incl. partners, formats, and placements: To achieve our objective of mass awareness among A18-54 we have strategically selected a combination of media partners, formats and placements based on regionally developed CBF planning principles.

Digital: YouTube Mastheads and TikTok TopView are key environments that offer high-impact formats that draw attention (attention score 3.5) and mass awareness of 50% of our audience and 75% SOV from TikTok TopView. Smart Video delivers our video in programmatic display environments in a cost-efficient way, with annual bulk purchases unlocking up to 40% cost savings and reaching 50% of our broad target audience by title. Digital audio performs well across all audiences (A18-54) (listening online music 18-34 TA–126 index /18-54 TA-112 index) and is cost-effective with upfront bulk budget allocation resulting in 45% savings. Popular TV broadcasters YouTube channels such as TV8, TRT, Demirören are used for cost-effective, non-skippable ads (45% cost advantage by pre-purchasing). In addition to cost benefits, we will also achieve prime positioning, securing first A1 pre-roll placement on YouTube partner channels, free BLS studies, expanded reach with YouTube partner sales, and free creative development (added-value creation of audio, video, and DCO assets).

Total TV: To achieve maximum A18-54 1+ reach of 50-55%, 11 TV channels were carefully selected based on viewership share data. Shows are strategically scheduled in accordance with audience affinity index. Prime Time segments were prioritized (70%-80%), to maximize campaign exposure during peak viewing hours 19:00-00:30 The overall campaign's optimum daily GRPs of 35-40 are set to effectively deliver the campaign message. Additionally, we'll reach audiences through BVOD and CTV channels that exhibit highest attention score of 4 and strong affinity among A18-54, who watch channels on smart TV (111 index), VOD platforms usage (112 index). By committing to an annual budget, we can secure cost savings of up to 50% and secure A1 pre-roll placement on selected BVOD channels as an added value.

OOH: We included walls to drive consistent impact with annual bookings. In OOH we prioritized Istanbul, the highest populated city with 8.7million 20-54s. We have included high impact formats, Megalights (across Istanbul, İzmir, Ankara) Billboards, LED screens behind Metro rails and medium sized 190 unit of digital CLP network in Istanbul where an annual commitment brings us a cost advantage of 8%.

d) Optimal Flighting Recommendation: Three weeks flighting except annual walls per title. When we analyzed the ideal campaign duration (exc. Annual walls) through Omni Channel Planner, we saw that a strong three-week media plan would bring us the most effective reach - 25,37 attentive reach for 5 weeks vs 36.77 combined attentive reach for 3 weeks. The Launch phase focuses on OOH to build awareness then big formats on digital – YouTube Mastheads, TikTok Topview & Pulse, TV airings and OOH running in T-1 followed by the bulk of the investment running in the release week of the campaign.

T-2: Launch with annual walls – 8% of total CBF investment

T-1: Digital + Annual Walls. On digital with programmatic video & display and audio streaming platforms - CTV, BVOD, YouTube Partner, Spotify, Karnaval, Onedio, smart video. Presence on OOH walls - 13% of total CBF investment

T-0: TV, Digital (YouTube CPH& CPM mastheads, TikTok Topview & Pulse) and Static high impact and DOOH usages to dominate the view - 61% of total CBF investment

T+1: Digital (Programmatic Display, Programmatic Video and Audio Streaming platforms) + OOH (Megalight & Billboard) and Digital CLP - 18% of total CBF investment

Measurement & Optimization Plan:

To determine performance against recognition metrics and CBF optimization recommendations, we have an integrated measurement framework that enables our measurement of media performance against business KPIs, and provide frequent leading indicators of KPIs to enable more detailed optimizations on varying levels of cadence (daily, weekly, monthly) (**see Appendix I**).

The business, brand and diagnostic KPIs that we propose to measure CBF performance, including the leading media metrics for in-flight optimization, are:

Business KPIs (shared by Amazon where possible): PV Incremental Subscriptions and platform engagement, brand perceptions.

Business Proxy KPIs (shared by Amazon where possible): Amazon brand tracking measures: Campaign Recognition, PV intent to subscribe, brand Linkage, Viewership (if available).

Strategic Leading Indicators (provided by Omnicom): Search Query Volume & Organic Trailer Views, Addressable Attention, Social Mentions.

Tactical Leading Indicators (provided by Omnicom): Omni Union Reach (and Frequency), Impressions, Clicks, Visits, Completed Views, CPMs, CTR, Viewability.

Based on these metrics and availability to Omnicom, we will deploy agile measurement solutions to discern the value of our investment in driving the metrics, and then recommend future optimization recommendations that would justify deviations from the CBF plan. These learnings would feed into a learning agenda, providing a framework for testing and analyses that guides in-campaign and future campaign optimization strategies. Our Red One learning agenda can be found in the Red One response.

This approach to agile measurement and learning agenda analytics therefore justifies our position on your Hotly Debated Topic:

In what instances do you propose that individual campaigns deviate from the recommended standard plan?

We would only advise deviating from the CBF plan when there is a clear evidence-based opportunity to do; so per title. In keeping with the principles of the development of the CBF, we want to codify these potential alterations to local single title plans. We have created the Flex Factor Optimizer in Omni (**see Appendix J**) to guide the adjustment of the CBF media mix and weightings.

Based on our experience of working on other global entertainment clients, we will use the following inputs in the Flex Factor Optimizer:

Core audience media consumption: Channel mix prioritization and weighting compared to the core CBF audience.

Genre interest: Country relevancy for the single title release genre.

Star Power: Talent recognition and buzz.

Competitive Environment: Communications landscape for launch.

Once these shifts are defined, local teams adjust budgets, formats and flighting as necessary based on:

Cultural relevance of title in countries: Cultural opportunities or challenges presented by the title storyline or characters showing how large the growth opportunity is and therefore budget recommendations vs other titles across the year.

Cultural calendar in countries: Key seasonal events of interest in each country (sourced from local planning teams) including entertainment moments, religious events, public holidays & shopping dates affecting flighting recommendations.

Distribution Flighting (i.e. weekly, stacked, periodical): Affecting media flighting recommendations.

Effective frequency of media: By channel and addressable platform.

Due to the nature of CBF negotiations, we would not recommend adding additional vendors to the CBF, unless local Market conditions demand it, i.e. Turkey daily TV negotiations.

Agile MMM would power the Flex Factor Optimizer, by enabling us to analyze the specific adjustments that should be made based on the above variables and act as our ongoing evaluation tool, aligned to our Measurement Framework (lines 206 - 222). Our Agile MMM solution coupled with our geo and brand lift studies, enable us to run hyper-granular and calibrated time series models on proxies like search query or trailer organic views to understand the drivers of media and other factors to these leading indicators of recognition and intent to subscribe. Once we have isolated the important factors that drive recognition, we can predict their impact on the plan and the resulting actions we should take and adjustments that maximize performance.

Historical recognition and viewership data will enable us to correlate leading indicators to identify, for example, how much a 5% increase in a title's trailer views impacts recognition and intent to subscribe. Agile MMM models will be trained on historical and live campaign data, response curves and signals from the models will be applied, so that each of the attributes in the CBF have the latest Prime Video campaign results. Benchmarks will be reflective of the most recent period in the Flex Factor Optimizer e.g. uplift on recognition and intent to subscribe of certain star power and genre attributes, helping drive the required investment.

As we progress from title to title, we strengthen our understanding of the components of Union Reach. For example, our models will build different versions of effective reach, and correlate these with leading indicators and business indicators, and further test the right approach to build the right Union Reach metrics as we move to a bespoke definition.

We showcase the Flex Factor approach applied to Red One, including cultural nuances in France and Turkey.

Media Buy Execution and Campaign Development:

Proposed next steps to extract the most possible media value from this approach on an annual level (partnerships, competitive restrictions, bulk buying).

Omnicom will deploy a Global Strategic Investment Model (GSIM) to fully harness the scale of Amazon investment and achieve maximum value and efficiency for all countries and LOBs. The CBF leverages this GSIM. The four key roles that our CBF leverages are: 1) Supporting the setting of the Global Investment vision and strategy aligned to Amazon's overall business objectives, competitor activities and evolving marketplace conditions (including programmatic expansion, inflation, consumption shifts, currency innovation, and data privacy / regulatory movements); 2) Evaluate, negotiate and manage global media partnerships, sponsorships and joint business plans whilst supporting local CBF partnerships and JBPs; 3) Establish, maintain and share marketplace best practices across countries and LOBs to support robust development of CBF JBPs at a global and local level and 4) Track and report the delivery of agreed-to value targets through the PV EU CBF Commitment Tracker. The GSIM is managed and governed by a Global Investment & Accountability function, which is led by a Global XLOB Investment Lead Mark Gallagher.

The CBF Commitment Tracker (**see Appendix K**) is managed and governed by the EU PV Media Operations Lead. The tracker combines upfront CBF commitments with suppliers, and compares against planned media spend across campaigns. This is a live tracker that updates as plans are finalized, enabling local investment teams to ensure they are meeting commitments, and have the agility to flex on plans where required. This can be viewed at a local and regional level, further enabling the Regional Investment Team to have visibility of global synergies.

In France, Local Investment Teams will negotiate upfronts deals with TV broadcasters and OOH sales houses to maximize ROI with the budget allocated to each media in our CBF. We will organize negotiation tenders to select a preferred partner for each media type, not only based on pricing but also on added value such as priority access to special inventory or innovation preview. For example, the added value for OOH we negotiate for Amazon includes:

Live creative testing with JCDecaux and CITYZ - creative recommendation to optimize recognition

Bespoke OOH network placement when Movie/Show cast visits France, usually between hotel and movie/show premiere

Bonus panels of up to 15% of the net media spend

Additional broadcasts on DOOH, up to 10% of the net media spend

In Turkey, for TV, where prices fluctuate according to the demand, local planning teams execute daily negotiations to ensure the most advantageous rates. Our teams negotiate for global clients such as Apple, Unilever, L'Oreal for upfront deals for digital placements and OOH sites to offer significant cost advantages through lowering unit costs, volume additions, and free services like cross-channel Brand Lift Studies.

RED ONE Response

Following the development of the annual CBF laydown, title-specific briefs will be received and responded to utilizing the Omni workflow (see **Appendix L**). Using this workflow, we have responded to your Red One brief (see supplementary brief starting on line 400).

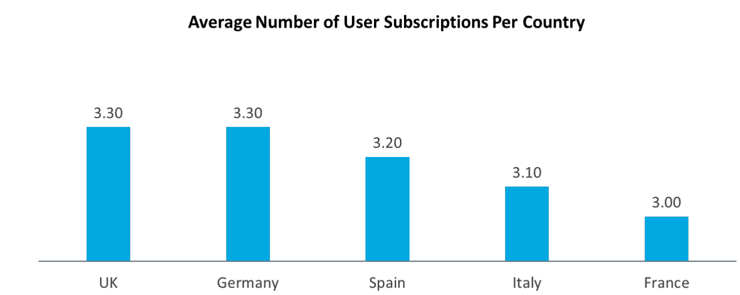
APPENDIX A: Sources

A.1. Drivers of purchase for Streaming Services – France Data by CBF and Core Title Audiences

	Name	18-54YO	18-34YO	Parents with Kids 8+
	TOTALS	**100.0%**	**100.0%**	**100.0%**
Drivers to Purchase TV Streaming Services	Large amount of content	33.8%	34.3%	37.0%
Drivers to Purchase TV Streaming Services	Content outside my country / foreign content	8.6%	10.7%	6.9%
Drivers to Purchase TV Streaming Services	New content regularly added / refreshed	31.6%	33.0%	34.4%
Drivers to Purchase TV Streaming Services	Original content	36.2%	41.2%	40.2%
Drivers to Purchase TV Streaming Services	Part of a bundle plan	7.1%	6.7%	10.1%
Drivers to Purchase TV Streaming Services	Price	47.8%	53.1%	48.4%
Drivers to Purchase TV Streaming Services	Limited / no commercials	29.3%	32.7%	28.6%
Drivers to Purchase TV Streaming Services	Live content (e.g. live television shows)	6.7%	8.5%	7.6%
Drivers to Purchase TV Streaming Services	Live sports events	5.8%	6.7%	7.5%
Drivers to Purchase TV Streaming Services	Other	0.7%	0.9%	0.4%
Drivers to Purchase TV Streaming Services	None of these	1.0%	1.2%	0.6%

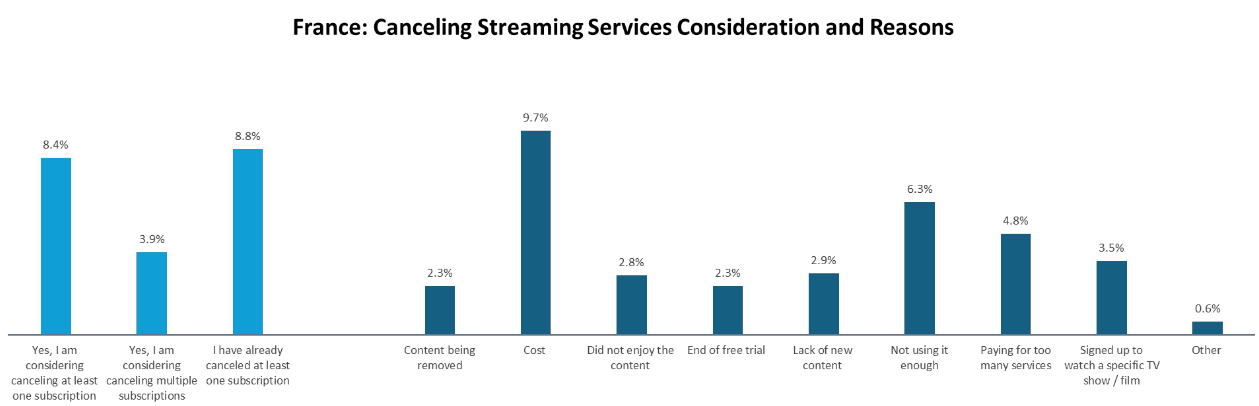
Source: GWI GlobalWebIndex, Base: France (Country), Year: 2021, Export Date: 3 Jul 2024, Export Time: 17:21

A.2. European streaming subscription figures, average number of subscription by user, by country



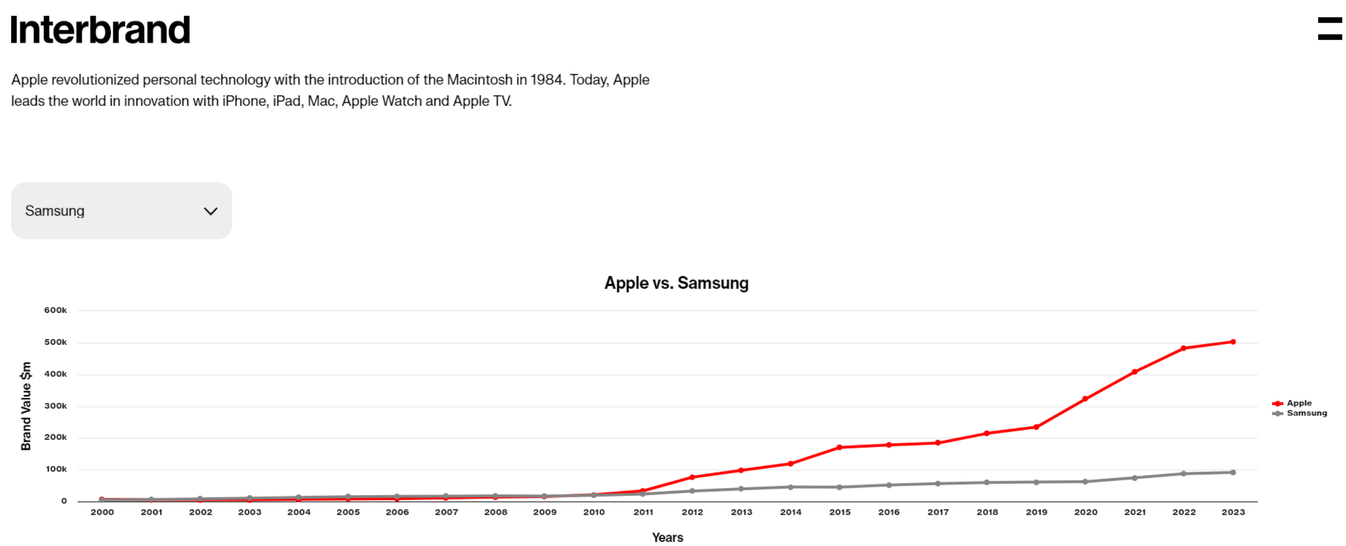
Source: Bango: Streaming trend accelerating in Europe, despite price hikes (thedesk.net)

A.3. France – Of the 8.8% who have recently cancelled a subscription (left chart), motivations for cancelling (right chart)



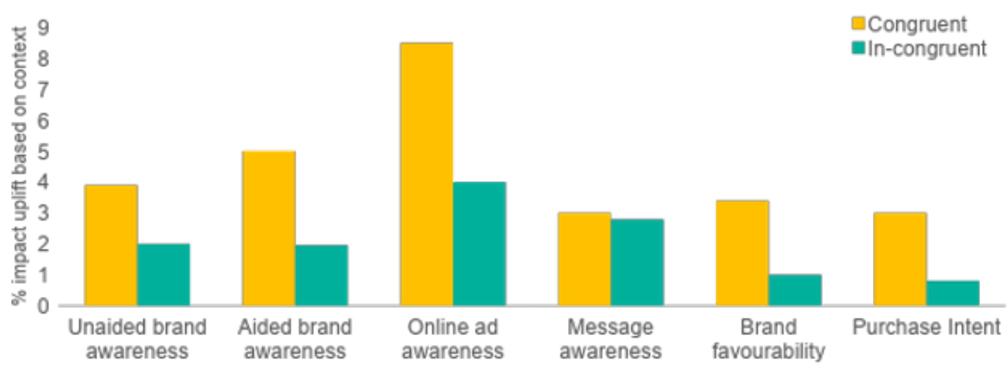
Source: GWI Zeitgeist

A.4. Apple brand value divergence from Samsung



Source: Interbrand

A.5 Contextual relevance in media selection boosts advertising recall and other key brand effectiveness metrics



Source: Millward Brown - Digital advertising impact of contextual advertising

APPENDIX B: Addressable Principles

Addressable channel principles to guide local addressable channel selection per title brief:

1. ***Buzz driving effects***: It is important we use our addressable channels to build a ground swell in culture around the title. We select channels that are optimal for leveraging engagement to build anticipation and buzz.
2. ***Ability to create tailored audience approaches***: Addressable channels should be used effectively to address core audiences through targeting capabilities or through the specific nature of the channel audience.
3. ***Benefits of flexibility and agility:*** To complement the consistent upfront planning approach of the CBF, addressable channels should have a strong ability to tap into contextual and cultural elements for each title and planning period. The flexibility and agility afforded through addressable media allows us to react to the “unplannable” (e.g. topical, cultural, governmental, talent & title-based challenges), as described in the Amazon Programmatic/Biddable Media Meeting on June 26.

APPENDIX C: Country CBF Scorecard

C.1 FR Country CBF Scorecard

The below is our France CBF scorecard, 3 variables are used to assess the CBF potential of each channel:

- Cost effective reach: CPM level against 18-54
- Attention driving: attention score between 1-5, 5 being the highest score
- Up-front efficiencies: our ability to generate cost efficiency by committing spend up-front

CBF Addressable

	COST EFFECTIVE REACH (A18-54)	ATTENTION DRIVING	UP-FRONT EFFICIENCIES
TV	€8.70 CPM 81% 1+REACH potential	4	10%-15%
BVOD	€8.70 CPM 60% 1+REACH potential	3.5	15%-20%
OOH National /Roadside	€2.28 CPM 84% 1+REACH potential	2	5%-10%
OOH High Impact	€1.17 CPM 84% 1+REACH potential	3	0%-5%
DOOH	3€ CPM 62% 1+REACH potential	3	0%-5%
Event OOH	€8.50 CPM Reach potential not available	3	0%
Programmatic Video	7€ CPM 65% 1+REACH potential	2	15%-20%
YouTube	5.50€ CPM 50% 1+REACH potential	3	Only free credits + Minimum commitment at +20% vs N-1
META	1€ CPM 98% 1+REACH potential	1.5	0%
TikTok	1.15€ CPM 29% 1+REACH potential	1.5	Ratecard free credit
Snapchat	1€ CPM % 1+REACH potential	1.5	Ratecard free credit
Radio	2.10€ CPM 78% 1+REACH potential	2	10-15%
Print	37€ CPM 49% 1+REACH potential	2.5	
Cinema	Standard buy: 38€ CPM Follow film buy: 60€ 31% 1+REACH potential	5	10-15%
Display	CPM and Reach pending publisher selection	2	5%-10%

C.2 TR Country CBF Scorecard

The below is our Turkey CBF scorecard, 3 variables are used to assess the CBF potential of each channel:

- Cost effective reach: CPM level against 18-54
- Attention driving: attention score between 1-5, 5 being the highest score
- Up-front efficiencies: our ability to generate cost efficiency by committing spend up-front

	COST EFFECTIVE REACH (A18-54)	ATTENTION DRIVING	UP-FRONT EFFICIENCIES
TV	4.99 2.5€ CPM 50% 1+REACH potential	4	No (due to daily negotiations in TR marketplace)
TV-N	0.13 1.26€ CPM 9,88% 1+REACH potential	4	
Linear Radio	13.27 0.84 € CPM 6,33% 1+REACH potential	3	
Meta	0.44 0.29 € CPM 65% 1+REACH potential	2	
Snapchat	28.60 2,86 € CPM 10% 1+REACH potential	3	
TikTok (TopView)	1.78 1,34€ CPM 75% 1+REACH potential	3	30% overall saving. On Pulse format using agencies bulk buying power to minimize the cost.
TikTok Pulse	1.54 0,77€ CPM 50% 1+REACH potential	3	
TikTok InFeed	0.84 0,54€ CPM 65% 1+REACH potential	3	
YouTube – CPH & CPM MastHeads	0.87 0,35€ CPM 40% 1+REACH potential 0.46 0,23€ CPM 50% 1+REACH potential	3,5	35% Saving on Prebooking. Avoiding mid-year price increases.
YouTube InStream	0.86 0,56€ CPM 65% 1+REACH potential	3	
YouTube Bumper	0.81 0,44€ CPM 55% 1+REACH potential	3	
Programmatic Video BVOD Tooplay, Nokta, Doğuş, Ciner, Turkuvaz, TV 8 , TRT, Demirören /Instream 30" + CTV - LG, Doğuş ,Puhu, Ciner, TV8 (Video 20-30")	78.99 5,72€ CPM 7% 1+REACH potential	4	50% Price Advantage
YT Partner Sales 20' NonSkippable	54.53 5,15€ CPM 9% 1+REACH potential	4	45% Price Advantage
Programmatic Display – Smart Video	0.69 0,23€ CPM 33% 1+REACH potential	2	40% Price Advantage
Spotify	50.34 3,72€ CPM 7,4% 1+REACH potential	3	45% Price Advantage
Karnaval	73.48 5,43€ CPM 7,4% 1+REACH potential	3	45% Price Advantage
Sinemalar	51.15 4.00€ CPM 7,8% 1+REACH potential	N/A	45% Price Advantage
Teads	109.72 8.58€ CPM 7,8% 1+REACH potential	1,5	
Walls	135.46 17,61€ CPM 13% 1+REACH potential	3	%11 price advantage
Roadside Static Usages High Impact/Megalight Istanbul) &Billboard & Giantboard	25.31 3,29€ CPM 13% 1+REACH potential	2	8% advantage with 20 weeks commitment
Roadside Static Usages High Impact/Megalight (Izmir)	194 1,94€ CPM 1% 1+REACH potential	2	
Roadside Static Usages High Impact/Megalight (Ankara)	150 1,50€ CPM 1% 1+REACH potential	2	
High Impact LED Screens (Shopping Malls)	74.33 150 8,92€ CPM 12% 1+REACH potential	3	
High Impact Digital Units	68.62 8,92€ CPM 13% 1+REACH potential	3	
LED Screens (Metro Rails)	68.62 8,92€ CPM 13% 1+REACH potential	2	8% Advantage (20 weeks commitment)
Roadside Static CLPs - Izmir	99.75 3,99€ CPM 4% 1+REACH potential	2	
Roadside Static CLPs - Istanbul	36.23 4,71€ CPM 13% 1+REACH potential	2	
Roadside Medium Digital Usages - Digital CLPs	533.54 69,36€ CPM 13% 1+REACH potential	2	8% Advantage (20 weeks commitment)
Roadside Medium Digital Usages (icon cubes) Izmir	626.07 17,53€ CPM 3% 1+REACH potential	2	

APPENDIX D: Proprietary Attention Research

D.1 OMG's proprietary attention planning tool within Omni

Adam

PLANNING FOR ATTENTION

Close

Using the data within Omni

Turn on the 'Attention' slider in the Advanced options. This creates a new column in your optimiser. The data currently in this column needs to be replaced with the data in this table. Please identify the most appropriate channel from the below list for each of the channels you are using in your optimiser, and over-write the existing number with the corresponding number from this table:

	ACTIVATING	IMPACTING	REINFORCING	BUILDING
Channel	+1 Active Attentive seconds (%)	+5 Active Attentive seconds (%)	+5 Active or Passive Attentive seconds (%)	+10 Active or Passive Attentive seconds (%)
BVOD 30"	100.0	85.0	85.8	76.8
BVOD 15"	100.0	82.3	83.0	70.1
CTV 20"	69.7	56.2	87.2	82.8
CTV 30"	73.4	62.5	89.4	87.4
CTV less than 15"	63.8	48.2	79.7	67.0
Facebook in-feed image	81.4	12.9	56.6	24.2
Facebook in-feed video	77.3	7.5	29.3	9.0
Facebook in-stream	84.3	45.9	75.8	44.8
Facebook story	98.6	27.3	27.8	12.0
Instagram in-feed video	96.0	10.4	12.3	2.2
Instagram story	98.8	3.5	3.5	0.0
Linear TV 30"	52.1	39.3	85.0	82.4
Linear TV 60"	71.8	56.5	91.4	88.2
Linear TV less than 15"	46.1	32.3	82.4	77.6
Tiktok 15"	99.2	19.8	20.9	10.1
Tiktok 6"	99.3	27.0	27.4	0.0
Twitter in-feed card	80.3	19.0	68.1	38.5
Twitter in-feed video	76.4	19.8	54.8	24.1
Youtube non-skippabe longer than 15s	82.5	52.9	86.3	77.2
Youtube non-skippabe less than 15s	76.4	33.2	81.6	12.1
Youtube skippabe longer than 15s	71.5	22.7	71.8	20.5
Youtube skippabe less than 15s	85.7	41.5	82.4	23.1
OOH (Large)	72.0	16.6	65.3	40.6
OOH (Small)	54.3	13.3	50.8	31.6

D.2 Local Attention research from France

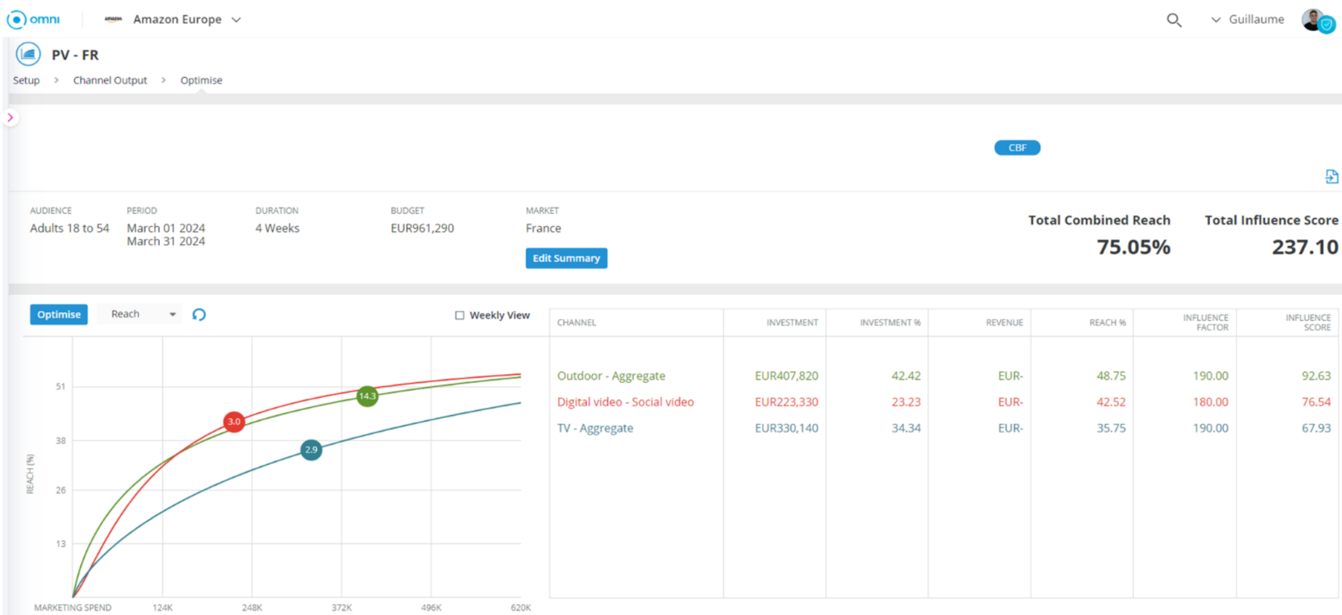
Attention score matrix based on industry data, methodology and panel size detail

	Score Attention	Source	Metho	Panel size	Discriminating factors
	Meta Analysis				
TV PIB #1	85%	Etude SNPTV Mediamento and XplnAI/ FTP Cultivons l'attention Ipsos	Lunettes Eye Tracking	60 panelists 18+ and 10 campaigns analyzed with XplnAi which represent 10 publishers and +/-250 millions I	Size of screens (desktop vs TV). Advertising format : 20s vs 15s ...and Share of Voice
TV	82%	Etude SNPTV Mediamento/ FTP Cultivons l'attention Ipsos	Lunettes Eye Tracking	60 panelists 18+ and 10 campaigns analyzed with XplnAi which represent 10 publishers and +/-250 millions I	Size of screens (desktop vs TV). Advertising format : 20s vs 15s ...and Share of Voice
TV Sponsorship	92%	Etude SNPTV Mediamento/ FTP Cultivons l'attention Ipsos	Lunettes Eye Tracking	60 panelists 18+ and 10 campaigns analyzed with XplnAi which represent 10 publishers and +/-250 millions I	Size of screens (desktop vs TV). Advertising format : 20s vs 15s ...and Share of Voice
e environment / premium / BVOD	76%	Etude SNPTV Mediamento/ FTP Cultivons l'attention Ipsos	Lunettes Eye Tracking	60 panelists 18+ and 10 campaigns analyzed with XplnAi which represent 10 publishers and +/-250 millions I	Size of screens (desktop vs TV). Advertising format : 20s vs 15s ...and Share of Voice
Online Video Plateform	55%	Etude SNPTV Mediamento/ FTP Cultivons l'attention Ipsos	Lunettes Eye Tracking	60 panelists 18+ and 10 campaigns analyzed with XplnAi which represent 10 publishers and +/-250 millions I	Size of screens (desktop vs TV). Advertising format : 20s vs 15s ...and Share of Voice
Print	93%	ACPM et Mediamento for Eye Tracking protocol & Kantar for media efficiency	Lunette Eye Tracking	54 panelists for the qualitativ protocole in Lille and Paris. Basis of 2474 advertising analysed for 10450 pages. Then a quantative phase with 1462 15+ interviews with kantar on post test evaluation	Not Available
Radio	33%	Indicateur Alpha/ Harris Interactive et My	Questionnaire	Fieldwork among 4000 interviews French Representativ. Conducted by Harris Interactiv	Not Available
OOH national/roadside	30%	Illigo/Cityz	Questionnaire and Eye tracking on a video	Fieldwork among 1226 interviews 18-64 Paris and Suburbs	Not Available
OOH rolling format, 2sqm	45%	Proxi evaluation using Illigo & Cityz data	Questionnaire and Eye tracking on a video		Not Available
OOH Airport / Event	60%	Proxi evaluation using Illigo & Cityz data	Questionnaire and Eye tracking on a video		Not Available
OOH Metro	87%	Proxi evaluation using Illigo & Cityz data	Questionnaire and Eye tracking on a video		Not Available
DOOH Malls	70%	Proxi evaluation using Illigo & Cityz data	Questionnaire and Eye tracking on a video		Not Available
Display	20%	XplnAI	Eye Tracking with XplnAI	Panel Size100 panlists in labo and 500 in "remote" . Using Machine Learning + AI for each impression analysed	Authentic Viewability, Page Experience and Context and Audience
Social Media	34% for video / 20% for stati	Etude SNPTV Mediamento/ FTP Cultivons l'attention Ipsos	Eye Tracking with XplnAI	Panel Size100 panlists in labo and 500 in "remote" . Using Machine Learning + AI for each impression analysed	Authentic Viewability, Page Experience and Context and Audience
Event	60%	Indicative - not mesured to date in the shared studies	Questionnaire	Fieldwork among 1000 interviews French Representativ. Conducted by Bilendi for OMG	Creative
Influence	50%	Indicative - not mesured to date in the shared studies	Questionnaire	Fieldwork among 1000 interviews French Representativ. Conducted by Bilendi for OMG	Creative
Brand content / partnership	60%	Indicative - not mesured to date in the shared studies	Questionnaire	Fieldwork among 1000 interviews French Representativ. Conducted by Bilendi for OMG	Creative

APPENDIX E: Omni Channel Planner

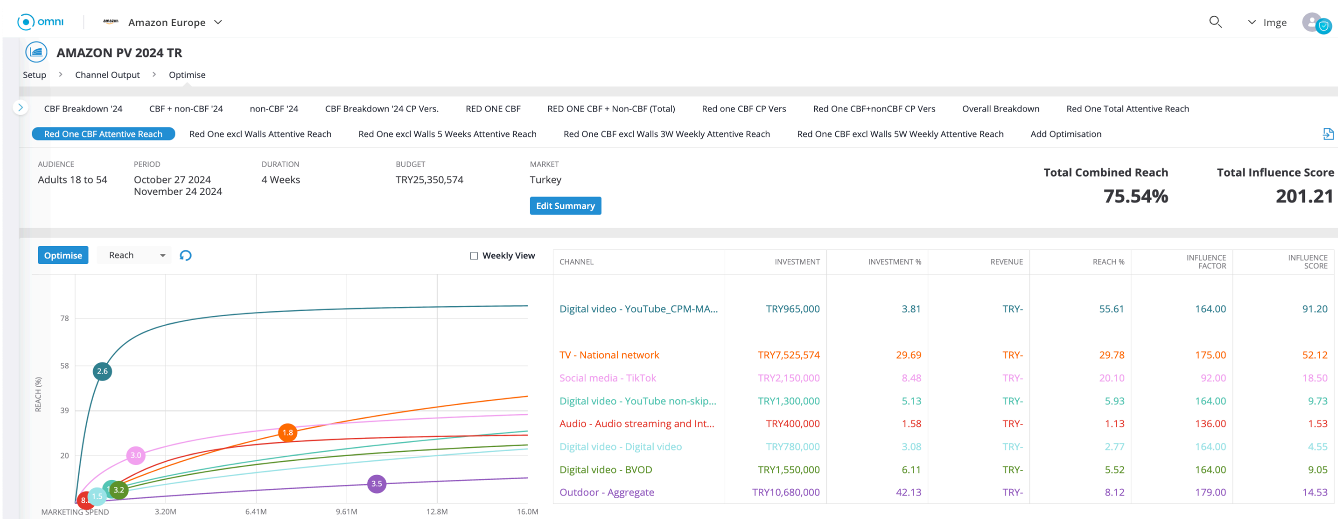
E.1 FR Omni Channel Planner

Example CBF laydown based on average of x1 campaign with detail of channel spend, delivery and total 1+ reach.



E.2 TR Omni Channel Planner

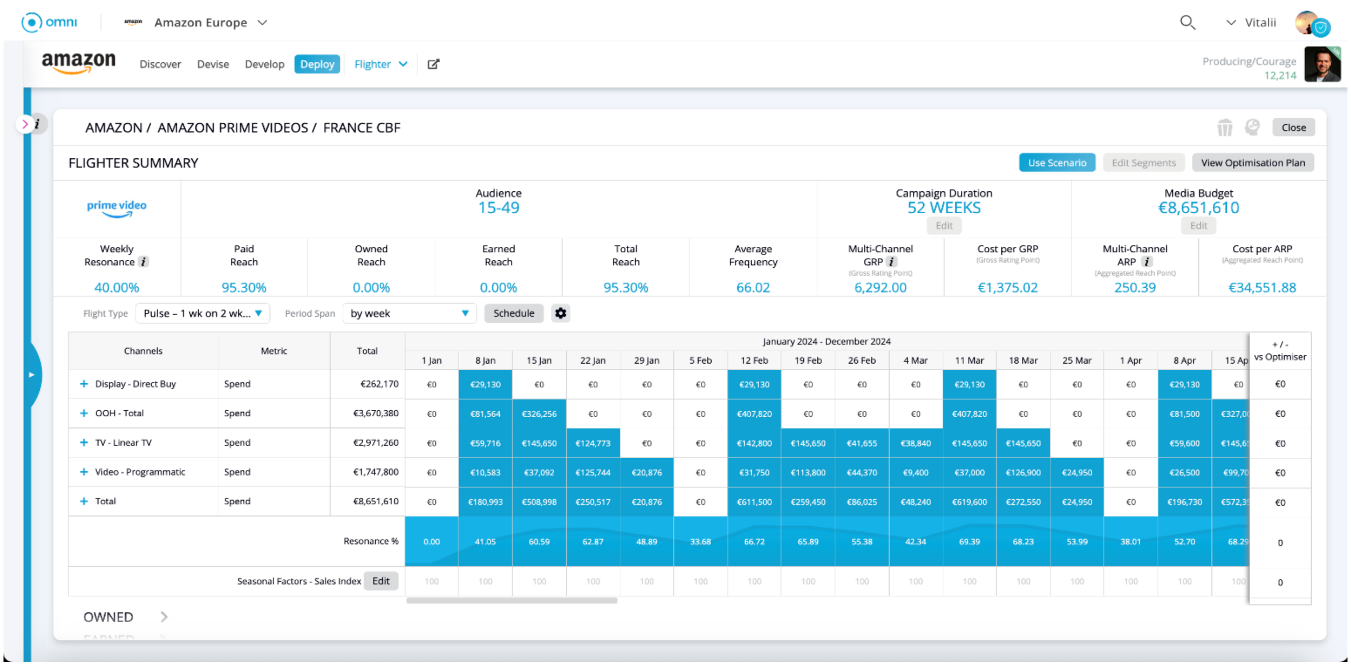
Example CBF laydown based on average of x1 campaign with detail of channel spend, delivery and total 1+ reach.



APPENDIX F: Omni Flighter

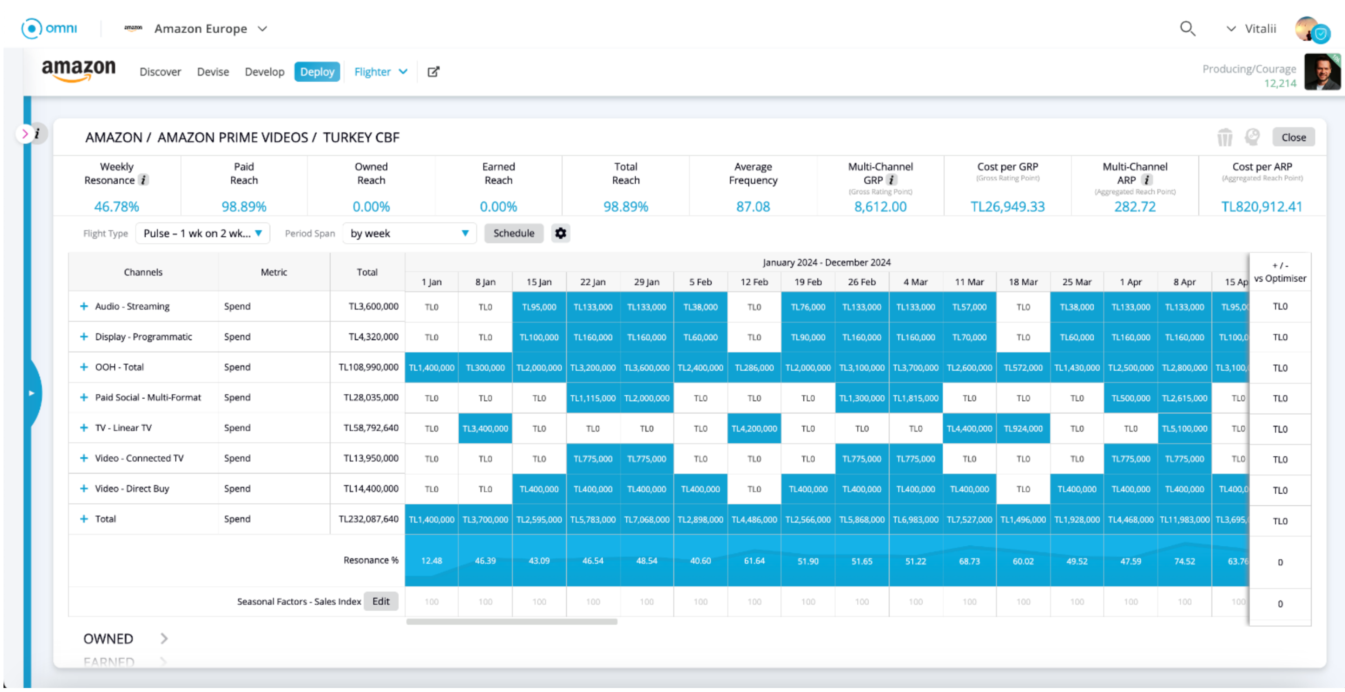
F.1 FR Omni Flighter

France Omni Flighter tool output, showing proposed flighting for 3 consecutive CBF campaign launches (chart continues off-screen)



F.2 TR Omni Flighter

Turkey Omni Flighter tool output, showing proposed flighting for 3 consecutive CBF campaign launches (chart continues off-screen)

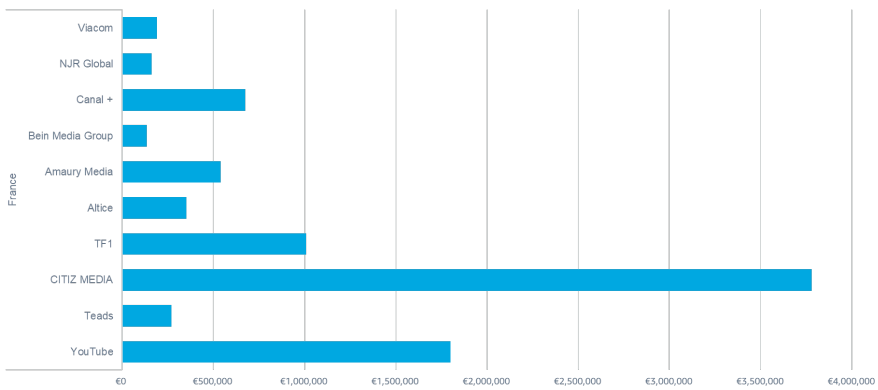


APPENDIX G: FR CBF Plan

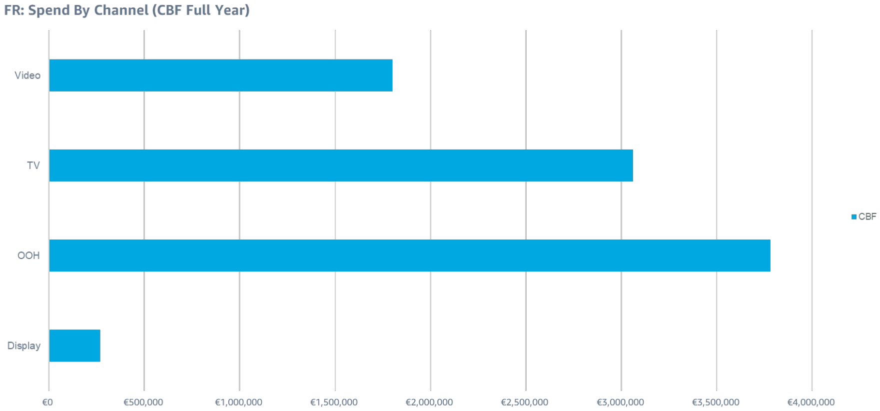
Total CBF laydown for France illustrating channels, budgets and partners

Country	Campaign	Channel	Sub Channel	Brief Detail	Net Media	Commission	Planned CTC (EUR)
France	CBF Campaign	Display	Display	CBF	€ 29,130	2.90%	€ 30,000
		OOH	OOH	CBF	€ 407,820	2.90%	€ 420,000
		TV	Linear TV	CBF	€ 330,140	2.90%	€ 340,000
		Video	Video	CBF	€ 194,200	2.90%	€ 200,000
	CBF Campaign Total				**€ 691,290**		**€ 990,000**
Grand Total							**€ 990,000**

FR: Spend By Partner (CBF Full Year)



FR: Spend By Channel (CBF Full Year)

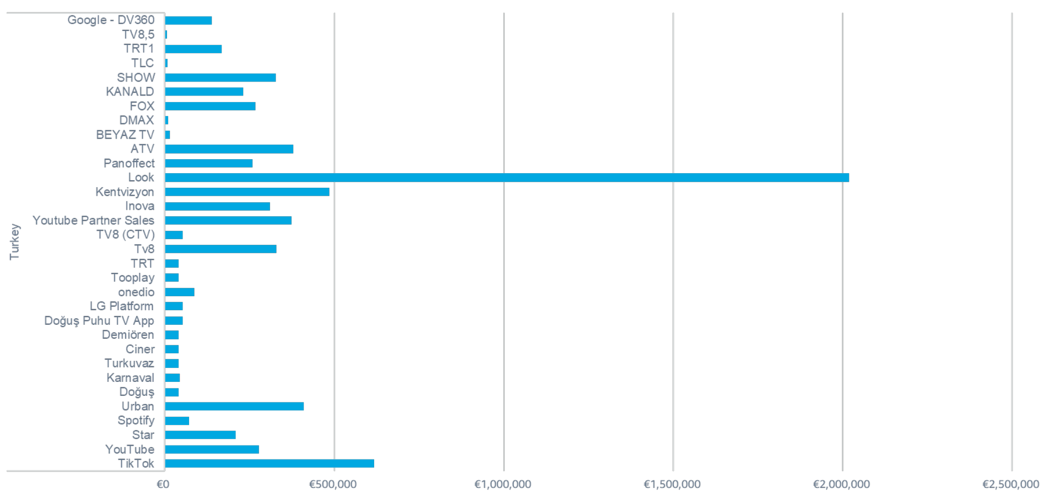


APPENDIX H: TR CBF Plan

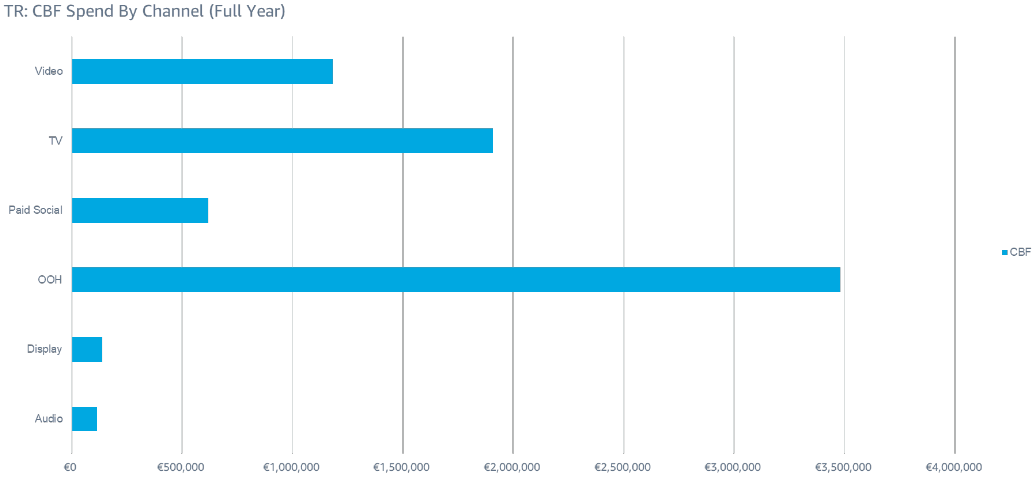
Total CBF laydown for Turkey illustrating channels, budgets and partners

Country	Campaign	Channel	Sub Channel	Brief Detail	Net Media	Commission	Planned CTC (EUR)
Turkey	CBF Campaign	Audio	Streaming Audio	CBF	€ 12,318.84	3.75%	€ 12,781
		Display	Display	CBF	€ 14,782.61	3.75%	€ 15,337
		OOH	OOH	CBF	€ 328,913.04	3.75%	€ 341,247
		Paid Social	Paid Social	CBF	€ 66,213.77	3.75%	€ 68,697
		TV	Linear TV	CBF	€ 231,765.86	3.75%	€ 240,457
		Video	Video	CBF	€ 80,072.46	3.75%	€ 83,075
				CBF	€ 29,719.20	3.75%	€ 30,834
			Connected TV	CBF	€ 16,938.41	3.75%	€ 17,574
	CBF Campaign Total				**€780,724**		**€ 810,001**
Grand Total							**€ 810,001**

TR: CBF Spend By Partner (Full Year)

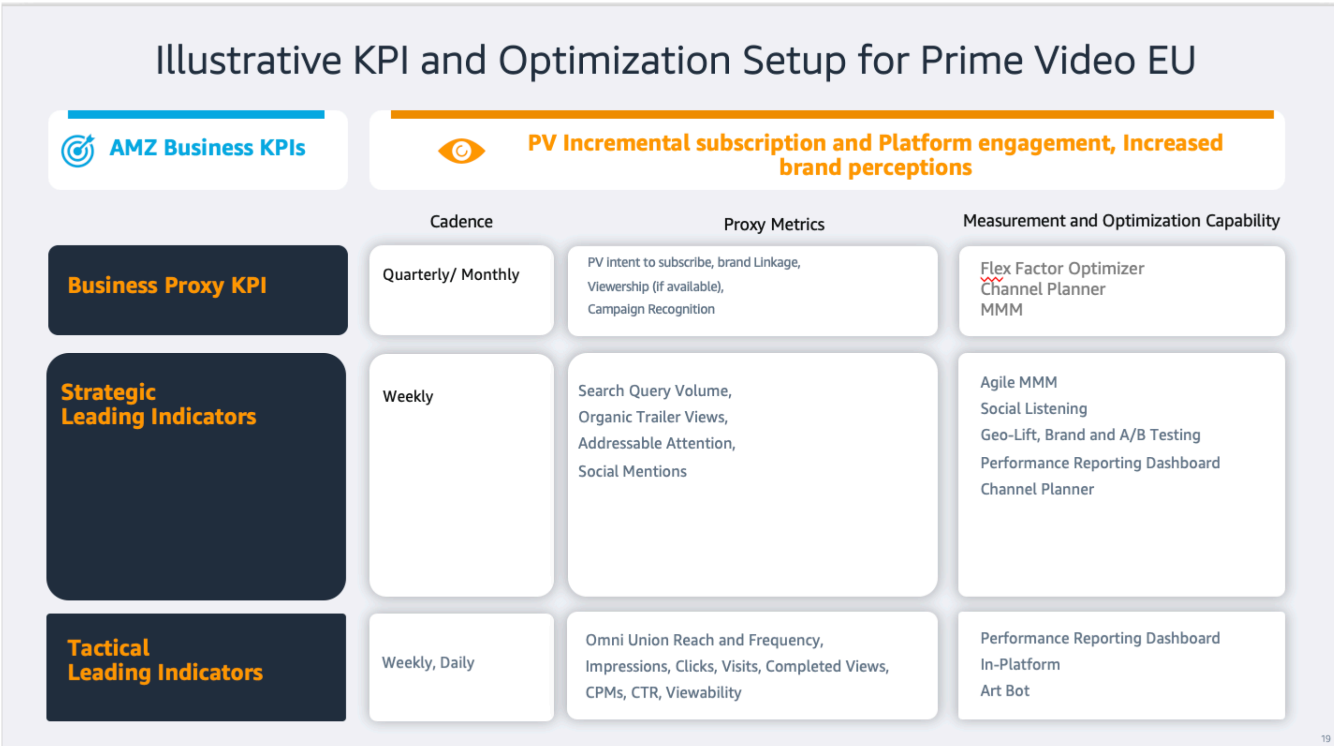


TR: CBF Spend By Channel (Full Year)



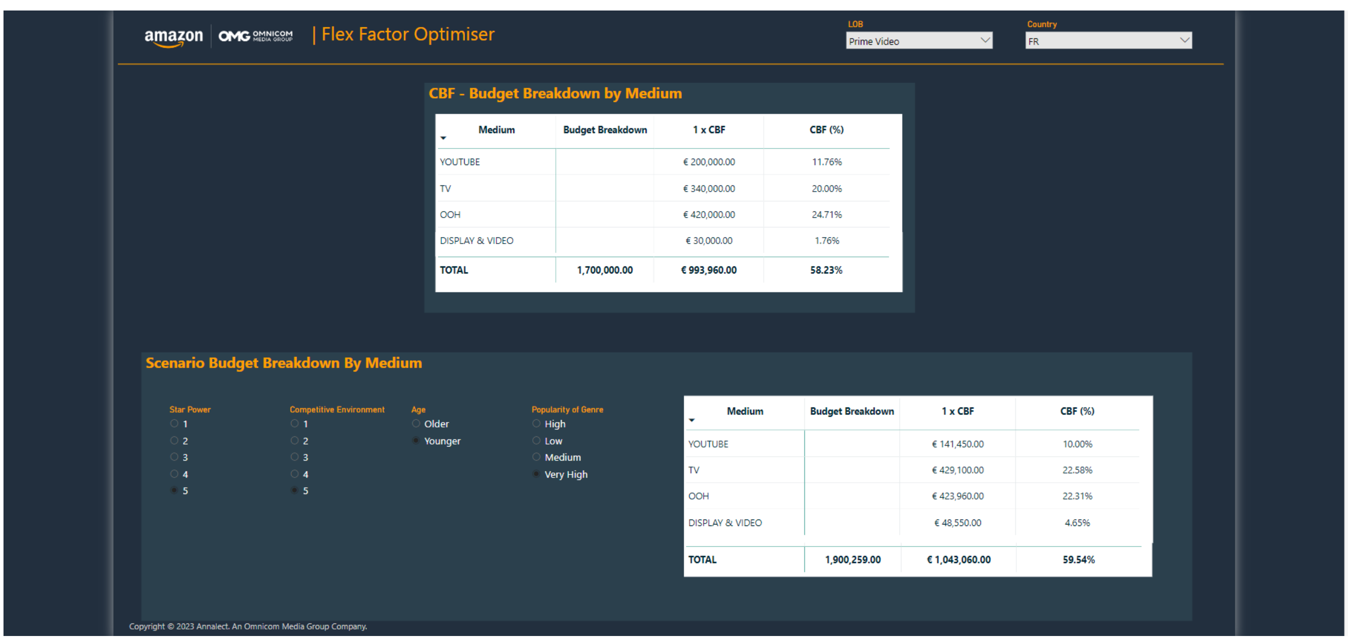
APPENDIX I: Measurement Framework

Measurement framework outline for Prime Video EU, including proposed proxy metrics for Agile MMM development



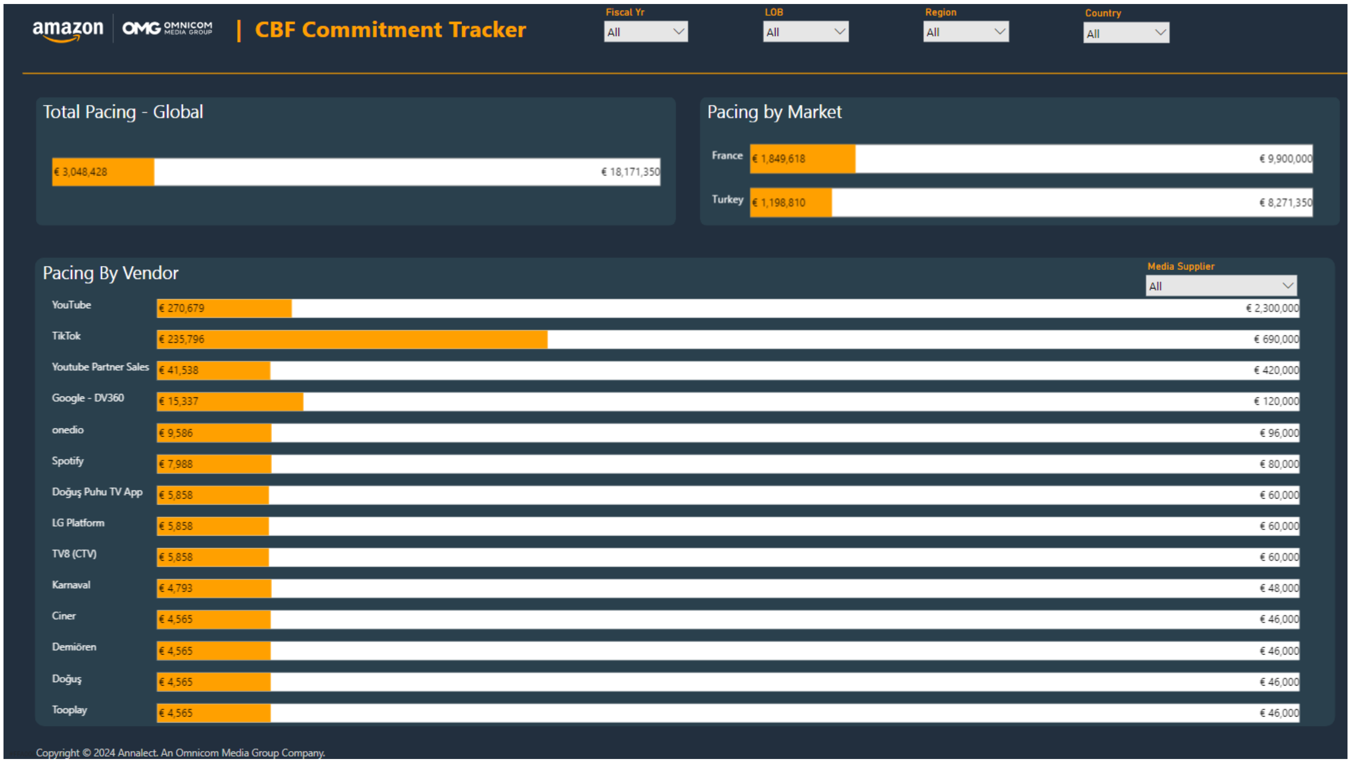
APPENDIX J: Omni Flex Factor Optimizer

Omni application where planning factors are scored to calculate whether the planned budget needs to flex to allow for deviations



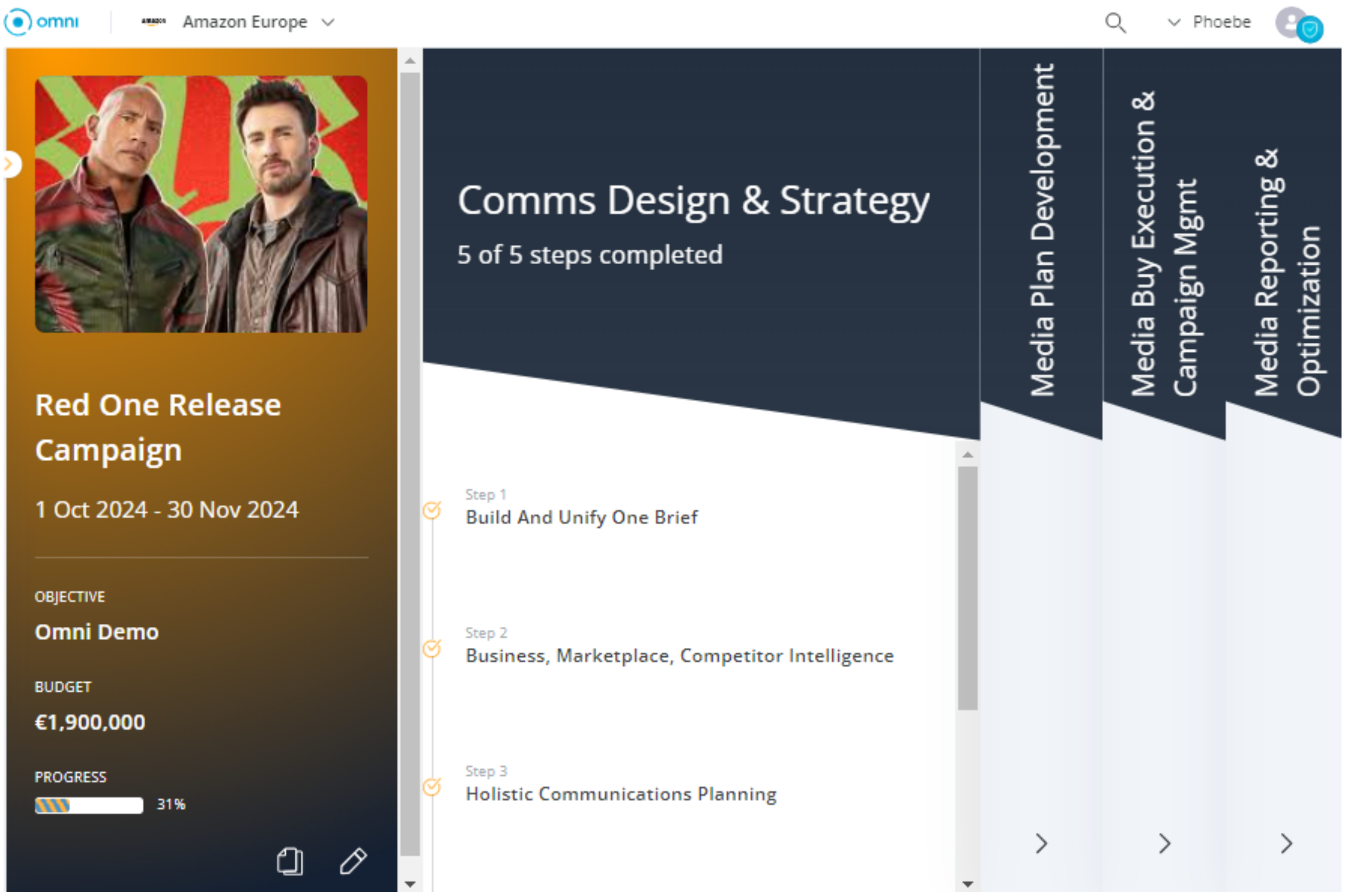
APPENDIX K: CBF Commitment Tracker

CBF broadcast partnership tracker, providing local and regional teams the ability to track spends within multi-title CBF agreements by supplier



APPENDIX L: PV EU Omni Workflow

Omni, our end-to-end marketing orchestration platform and within that Campaign (see image), our consistent approach to strategy, planning, execution, and reporting across all regions and locales.


omni
Amazon Europe
Phoebe
Red One Release Campaign
1 Oct 2024 - 30 Nov 2024
OBJECTIVE
Omni Demo
BUDGET
€1,900,000
PROGRESS
31%
Comms Design & Strategy
5 of 5 steps completed
Step 1
Build And Unify One Brief
Step 2
Business, Marketplace, Competitor Intelligence
Step 3
Holistic Communications Planning
Media Plan Development
Media Buy Execution & Campaign Mgmt
Media Reporting & Optimization

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Supplementary Narrative: Red One Launch Campaign Response

Purpose

The purpose of this document is to provide a summary of the planning work Omnicom has undertaken with regards to the Red One EU brief. This response covers a summary of our entertainment enthusiast approach for building a Red One plan, where usage of the applications and data within Omni have been used to deliver optimal media plans for Turkey and France. This approach will be consistent for all plans built on top of the predefined CBF plans using regional principles and local planning nuance. We have structured this document to clearly answer your key questions in lines 107-117 in your brief E_EU_PV-Supplement, with demos to aid discussions.

1. A well-defined target audience that is actionable in the target marketplaces, including details on sources and activations, insights that inform the overall strategy. Note that this campaign would be briefed at Pan-European level, so detail your process to work from a Pan-EU audience to local nuances, how you apply different data sources, how you justify changes, amends or substitutions. Live Demos to ask questions are welcome.

Defining Audiences: We have built a simple and repeatable Core Audience Model that supplements our approach of foundational audience understanding as part of CBF planning. This is based on the audiences with highest probable interest; including key demographics and genre affinities of those most attracted to the title. This will inform our addressable planning recommendation, and impact adjustments to the CBF, as mentioned in the CBF narrative Flex Factors approach (Line 227 of CBF). For Red One, our audience approach is as follows: **1)** Broad Target Audience: A18-54; **2)** Core Demographic Audiences: A18-34 parents of children 8+; **3)** Core Genre Audience: Action AND Comedy fans (additional to your brief).

Profiling Audiences & Audience Insight: To ensure consistency, we create regional audience profiles through our Omni Audience Explorer using local data sets to allow for comparability and size the audiences (**see Appendix SNA.1**), and profiles lifestyle, category behaviors and media consumption (weekly and monthly where available) across all countries **(see Appendix SNA.2**). This identifies addressable targeting opportunities e.g. Gym Enthusiasts due to high affinity for Action & Comedy fans (**see Appendix SNA.3**). This consistent view is then enhanced by leading local audience profiling tools, such as TGI **(see Appendix SNA.4)**.

We identify growth opportunities through audience data. This justifies the inclusion of the Core Genre Audience as it adds relevant scale; there are an additional 1.5M A18-54 in FR and 1.7M in TR who are Action & Comedy fans not captured by the A18-34 or Parents of children 8+ audiences (GWI).

To build relevance and recognition, it is important we connect with our audiences in culture. We have utilized Omni Audience Culture Q **(see Appendix SNA.5**) to understand and quantify cultural trends for our audiences.

Finally, we use our bespoke Addressable Title Insight Dashboard to explore additional title specific insights including talent affinity, genre affinity, competitive releases, social conversation around important release milestones e.g. trailer drop **(see Appendix SNA.6).**

For Red One these insights inform our comms strategy:
Consumer Insight: In Q4, consumers are making time for social and family moments whilst being presented with festive and retail advertising (+7% ppt uplift in ad spend for Q4 in France (Omnicom Global Strategic Investment Group)) as well as entertainment content. We need to cut through the noise, not add to it.

Cultural Insight: Streaming trends are fueled by remixed, irreverent, and discovered content through meme culture **(see Appendix SNA.4).** In a world of predictable holiday films, Prime Video has the opportunity to leverage Red One to challenge these ideas, putting star power front and center to become part of the seasonal cultural zeitgeist.

Category Insight: As well as competing with global streaming players, we are competing with strong local platforms and content across Europe (e.g. series from local TR platforms collectively account for 31.7% of demand for all shows). Tapping into local cultural seasonal moments can build relevance and drive recognition in a cluttered Q4 period

Strategic Platform:
Leverage meme culture to present Red One's star power as a unique ensemble that will light up the home on Prime Video.

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

Use media as a meme-able canvas for content to turn Red One's stars into iconic own-able IP for Amazon Prime.

Strategic Principles: 1) Cut-through media formats and assets to introduce Red One characters to audiences; **2)** Leverage sequential placement to ensure multiple individual characters are seen in proximity to each other; **3)** Connect to meaningful audience moments in the holiday season; **4)** Use media as a canvas to distribute sharable, meme-able content introducing the broad range of characters.

We use this audience insight and the direction from our comms strategy to finalize each title plan. This includes any deviations from CBF and planning the addressable portion. You will see how this is implemented in market planning from line 65 to line 175.

Activating Audiences: To activate audiences, we will use Omni Fusion as part of Omni Audience Explorer. This tool uses generative AI to translate planned audiences (e.g. Gym Enthusiasts) into all verified audience partners (e.g. Meta) by matching their core attributes onto the partners' taxonomies (e.g. weightlifting communities). This enables accurate, consistent audience definitions, without requiring ID-level data sharing. We are also able to test new data partners (e.g. Lotame or Seedtag) through Omni fusion to facilitate audience mapping to contextual environments through PMPs for our planned audiences.

2. Individual recommendations for TR and FR, addressing target audience insights and how they were applied to inform the final channel mix, flighting and use of creative media, be specific about data and sources used to support your arguments. Be clear about trade-offs and considerations.

We have a consistent planning approach for Amazon PV single titles:
CBF: Leverage the master CBF plan for each locale. We use the Omni CBF Flex Factor Optimizer to make necessary adjustments to the Red One CBF (upweight/down-weight investment, channel mix, flighting). **See Appendix SNB.1.**

Addressable: Build the addressable plan to complement CBF, starting with the core title audience insights to determine which channels not included in CBF that are required to build recognition with our core audiences. It also includes any additional formats/buys in CBF channels, where they differ from those already in the master CBF plan. The addressable plan allows us to develop non-standard media ideas in line with the strategic platform (Line 40).

FRANCE: Red One Media Planning Recommendation

CBF: The three channels of the CBF (OOH / TV / AVOD) still act as the building blocks to drive awareness **(see Appendix SNB.2)** with fast reach-building networks, we adjust and refine the CBF within each channel to fit the specifics of the Red One brief using the Omni Flex Factor Optimizer:

OOH: Our primary channel, providing high reach at scale in urban areas. CBF OOH is complemented by JC Decaux cultural inventory to pre-empt traditional Movie Distributor formats in Paris, including Ciné Mats placement (see **Appendix SNF.1** for in-situ examples).

TV: A cherry-picking approach focusing on prime-time context with a mix of Entertainment & Sports programs in line with our A18-34 viewership behavior and high-indexing environments, especially Music and Sports as they rank as their two main passions, measured 53% and 41% of the target interested with TGI. We will tap into the fan base of Dwayne Johnson through Sports programming by picking fighting-related programming on RMC Sport 2 (official broadcaster of MMA in France) or for further contextual alignment with football - TV spots during the French football team game on November 14, on TF1 and spots during UCL games on Be in Sports or Canal +. This approach is complemented with tentpole spots to further support the release at launch (35%+ of audience share for the tentpoles).

AVOD: We follow our CBF recommendations with a focus on YouTube as a core partner along with Audience Xpress and Teads (selling LG tv connected inventory). Format replicates TV with 20'' ads and CTV environments allow us to drive users directly to Amazon Prime App or download if not present on the device.

Addressable: We re-validate our audiences' media consumption through Omni Audience Insights and Omni Channel Planner, supplemented with TGI to ensure selected channels complement each other when looking at the overall plan **(see Appendix SNB.3).** Our total Red One plan delivers 89.7% 1+ combined Union Reach (**see Appendix SNB.3).**

Social Media: Social media has the highest reach (97% 18-34 / 94% 18-54) and affinity (113ix 18-34 / 109ix 18-54) against our core audience A18-34 and A18-54 (TGI.) so we have selected Meta, TikTok and Snapchat as key platforms for the plan. We will focus on T-1 and T-0 and will integrate meme formats, taking a Reach management-based approach but with capped ad sequencing vs number of assets on Meta and TikTok. Programming of creative sequencing with the trailer as the first exhibition, then the meme (short videos 1 to 2 seconds) which alternates according to the cast at each exhibition. As programming ad-sequencing is not possible on Snap, we will only push the trailer in pre-roll format. On Nov 15 and 16, we will use TikTok First View Video format and Snap First Ad format. T+1 will be activated with pre-roll format optimized on reach management.

Online Video: A key channel to address the A18-34 audience with AV content, the OLV component complements our CTV/AVOD buy with Twitch during the launch phase (T-1 & T0) and with BVOD, focusing on the two highest reaching networks TF1+ (32 million unique users/month) and M6+ (23 million unique users/month). We will deploy 20 second pre roll or mid roll format with DCO to associate content related format (based on cast and genre).

DOOH: We complement the OOH plan with DOOH in railroad stations on T-1 week to capitalize on higher traffic in key stations due to bank holiday on November 11. On T-0 week we reinforce our plan with cut-through placements on Paris Subway (12m2) allowing us to capitalize on the cast with the use of double formats and with DOOH in malls (65 locations in France and 465 screens) with Citiz inventory. DOOH will also allow us to deploy multicast formats in the loop of content.

Display: We address contextual publishers with reference to all SVOD/Cinema releases, focused on Allociné as the website for content for movie fans (15M unique visitors per month). We will deploy takeover formats on selected content (movie pages with our cast or similar action movies) during the launch phase and takeover on the home page on November 15.

Flighting: We will start T-2 week combined with a strong investment on the T-0 week and a sustain week with decreasing investment (**see Appendix SNB.4**). The condensed flighting is a tradeoff we have considered to ensure high SOV to deliver strong reach (90% referring to channel planner) in a short time, given the Q4 landscape. The budget is allocated to ensure a progressive build at the start, supporting the teasers and trailers, followed by a strong acceleration the week of release to ensure we hit maximum reach at launch. We then move to the sustain phase where we continue building frequency against our core audiences.

TURKEY: Red One Media Planning Recommendation

CBF: The Red One Specific CBF is as per the recommended master approach **(Appendix SNB.5)** but with a period of x4 weeks from T-2 to T+1 (**Appendix SNB.5**)

Addressable: With a limited celebration of Christmas, some of the key themes of Red One has lower relevance for Turkey and the budget has been reduced down to 1.198m EUR versus the briefed 1.3m EUR (**see Appendix SNB.5**). We have used the specific audience segments of Parents of kids 8+, Action movie enthusiasts (males), and 18-34 target audience to build out the addressable portion of the plan. The campaign delivers 81% 1+ Union Reach across CBF and Addressable combined (**see Appendix SNB.6**) and includes:

TV: Six days of thematic TV who index highly for Red One's genre (according to GWI data: News/Current Affairs: Parents - 113 Index, Prime Users - 115 Index; Sports: Parents - 106 Index, Prime Users - 123 Index). In terms of genre preferences, GWI analysis suggests higher male interest in Action (109 Index) and Superhero (120 Index) genres, supporting the potential appeal of Red One to this demographic.

Radio: Six days of linear radio with a 15-second spot and a +50% Day Time (DT) weighting to coincide with the TV airing period. GWI data indicates higher radio consumption among parents (112 Index) who are a key target audience for Red One.

OOH: Additional addressable formats including 'giantboards', high impact LED screens, static CLPs to own the view in Istanbul and premium LED screens strategically positioned in high-traffic shopping malls (like Akmerkez and City's) will capture the attention of parents during the peak shopping season of November. This will be live for 3 weeks from T-1 with giantboards limited to 10 days from T-0 to maximise launch day impact to drive recognition (**see Appendix SNF.2 for in-situ examples**).

YouTube: Throughout the campaign period, YouTube skippable and non-skippable formats will allow us to target our audience via their interests. We will also integrate DCO opportunities outlined in lines 148-153.

Meta: Our key reach driving channel on digital will be Meta which has the largest targetable audience. During the awareness phase we have planned to reach 66% of our target audience on Meta. Targeting capabilities allow us to target parents of specific age groups and integrate DCO opportunities outlined in lines 148-153.

Snapchat: To take advantage of Snap's highly indexing reach amongst A15-34 a small amount of budget (<1%) has been assigned which delivers a cost effective 10% reach versus TA.

TikTok: We'll use TikTok Topfeed formats and in-feed ads to maximize reach, with countdown stickers adding urgency and excitement towards the release date and ahead of our TopView format on launch day.

Local Platforms: Leverage popular Turkish platforms like Sinemalar and Beyazperde to boost visibility and resonate with local movie fans. Employ eye-catching rich media formats on platforms like Teads. These special executions featuring the "Red Squad" will grab attention and leave a lasting impression to drive title recognition.

Flighting

In order to maximise reach at a seasonally expensive time, we recommend that flighting is reduced down to a total of 4 weeks to maximise weekly reach (44.5% versus 31.5% for a longer campaign period).

The launch phase will have 77% of the total Red One budget (**see Appendix SNB.7**) starting with OOH ahead of a concentrated burst of screen domination through TV combined with Thematic TV, YouTube, BVOD & CTV, Social Media and Audio. Additional CBF OOH will start during launch week to maximize recognition of Red One launch along with other usage of addressable OOH formats like giantboards, high impact led screens, static CLPs to own the view in Istanbul and outer premium LED screens in shopping malls. The remaining 23% of total Red One budget will be allocated to a short sustain period. Maintain

reach levels whilst supporting the release with digital, OOH and social.

Use of creative media: Below are specifically the creative uses of media we recommend for Red One, aligned to the PV learning agenda (see Appendix C):

1. Dynamic Creative Content Variation

France & Turkey: DCO in Meta and OLV through Omnicom's Artbot AI creative optimization product to maximize creative performance across all audiences, environments and channels (+35% increase in creative performance vs standard creative – **see Appendix SND**). This allows us to execute thousands of creative variations showcasing the Red One crew with relevance at scale, relating to our strategic platform. Real-time performance data optimizes against best performing creative variants and allows us to create new variants, continually maximizing media performance and deliver incremental recognition growth (measured via Agile MMM as outlined in lines 181-190).

Trade Offs: Higher in-platform CPMs than standard creative, however proven effectiveness **(see Appendix SND)** gives confidence in the impact on leading indicators and recognition driving capabilities. Per conversations in the Programmatic/Biddable Media meeting, this can be scaled across multiple campaigns, countries and languages.

2. Cross-channel Activation to Drive Conversation in Culture

France: Meet the Crew in Cannes through the NRJ Partnership around the NRJ Music Awards (NMA). The NMAs are the main music ceremony in France based on public choice (3.7 million votes on NRJ.fr last Edition), taking place on November 1st in Cannes (Palais des Festivals) and broadcast on TF1 on prime time (3.4 million viewers last edition). We will invest 6% of the total budget here. The radio plan includes 57 X 20 sec spots delivering 44.45 GRP. We would achieve on air TV visibility (1 min during ad break) during TF1 live broadcast and on air radio integrations that will generate 5 million Earned Media impressions. Organic social media visibility with red carpet content promoted through NRJ social platforms generate around 2.5 million impressions. The partnership is based on three pillars:

1. From Red One to the Red Carpet: Dwayne J and/ Or Chris E hijack the Cannes Red Carpet creating shareable content promoted on NRJ social networks (Tik Tok, Meta) during the ceremony and the day after).
2. Meet the Cast: launch a contest on NRJ radio to win the opportunity to be the last one invited to join the NMA event and meet the cast (from Oct 28 to 31st). This operation will be promoted on air during the drive time show of NRJ.
3. Celebrating the best duet (Dwayne Johnson and/or Chris Evans present the prize “Best International Duo or Band” award to the winners) building the association and familiarity with the Red One crew movie).

Trade Offs: The trade-off between standard media and our activation is based on potential to drive recognition through leading indicators (Social Mentions, Search Query Volume, Attention in digital). This would be measured as an event through Agile MMM as per lines 181-190. We considered this approach against an option to reinforce the standard TV plan and social media around NRJ NMA ceremony, however we believe the potential to drive recognition is higher through the partnership.

Given the cultural context in Turkey we did not feel the tradeoffs vs. standard media buys warranted culture-driving innovation for Red One.

3. Proposal to measure any non-standard executions and recommendation to define the ROAS in a world where data sharing between Amazon and you will be limited

In order to identify and assess non-standard executions for single title plans, we leverage the PV learning agenda **(see Appendix C).** This standardizes our approach for innovation and ensures all recommendations fit with our key testing areas with the ability to share learnings for future single title campaigns.

To measure non-standard executions, we will use the existing measurement approach for PV **(see Appendix SNE),** which utilizes Agile MMM to understand the impact of channel, data strategy/targeting and other campaign attributes on driving core leading indicators (search volume query, organic trailer views). In addition, social mentions and attention give us a series that we can model creative, star power attributes or cultural driving moments associated which each title. Both sets of leading indicators will strongly connect with recognition and intent to subscribe, and we will test that relationship continuously. We can then calculate the cost per recognition of channel and campaign activity; our definition of efficiency for this case (ROAS in the brief).

Where we run activations on specific dates, we can track spikes in metrics over the specific period and attribute it to the model. Where we suggest a new and non-standard channels to the model, activity that does not have sustained media pressure or we are running only in a specific location, we will be unable to integrate into the Agile MMM model initially and therefore would use specific tests i.e. geo-lift studies or test/control groups against leading indicators.

Appendix SNA: Audience Insight

SNA.1. Audience Sizing

Total estimated size of audiences:

GWI Audience Sizing

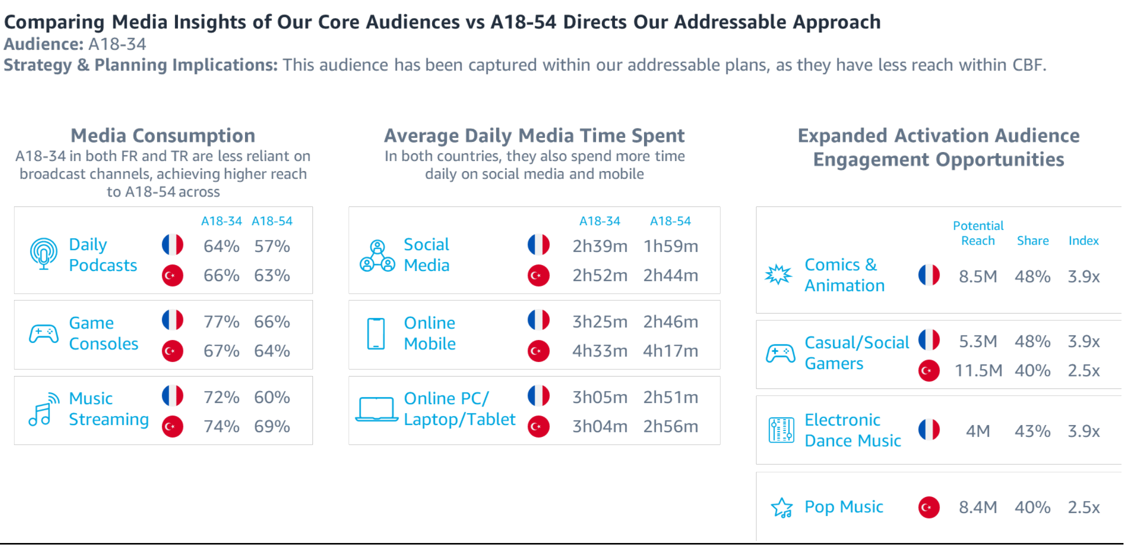
Universe Size	Totals	18-54YO	18-34YO	Parents With Kids 8+	Comedy and Action Fans
France	37,468,096	29,306,442	13,280,746	12,581,199	13,496,298
Turkey	51,326,070	45,510,343	23,826,523	19,422,167	22,646,830
EMEA	698,550,875	586,540,836	305,343,045	213,912,597	184,610,694
Global	2,881,630,759	2,484,004,172	1,362,922,566	960,790,415	816,365,123

Addressable estimated size of audiences:

AEG Audience Potential Reach

Universe Size	18-34YO	18-54, Family-Focused or Family Movie Fans	18-54, Action & Adventure Movie Fans or Comedy Movie
France	12M	14M	14.5M
Turkey	20M	13M	14M

SNA.2: Lifestyle, Category Behaviors & Media Consumption (Weekly and monthly where available)



Source: GWI, AEG

Comparing Media Insights of Our Core Audiences vs A18-54 Directs Our Addressable Approach
Audience: Parents of kids 8+
Strategy & Planning Implications: Their online shopping affinity represents opportunities to either engage or convert this audience within the One Amazon eco-system.

Media Consumption
Parents of kids 8+ are more aligned to our CBF broadcast channels, with higher reach across

		A18-34	A18-54
Broadcast Radio	🇫🇷	87%	80%
	🇹🇷	78%	68%
Broadcast TV	🇫🇷	96%	93%
	🇹🇷	97%	93%
Physical	🇫🇷	63%	61%
	🇹🇷	76%	70%

Average Daily Media Time Spent
In both countries, they also spend more time daily on broadcast radio and TV

		A18-34	A18-54
Broadcast Radio	🇫🇷	1h06m	59m
	🇹🇷	51m	43m
Broadcast TV	🇫🇷	2h39m	2h20m
	🇹🇷	2h44m	2h08m
Online/ Streaming TV	🇹🇷	1h35m	1h28m

Expanded Activation Audience Engagement Opportunities

		Potential Reach	Share	Index
Family Movies & TV	🇫🇷	8.5M	43%	3.5x
	🇹🇷	8M	54%	3.6x
Social Media Enthusiasts	🇫🇷	10M	58%	2.6x
	🇹🇷	12.5M	52%	2.1x
Shopping Enthusiasts	🇫🇷		50%	1.4x
	🇹🇷		41%	1.2x

Source: GWI, AEG

Comparing Media Insights of Our Core Audiences vs A18-54 Directs Our Addressable Approach
Audience: Action & Comedy fans
Strategy & Planning Implications: Incorporating all three audiences in our addressable plans will drive recognition scale, looking at audience overlap data; there are an additional 1.5M in FR and 1.7M in TR A18-54 who are Action & Comedy fans not captured by the A18-34 or Parents of kids 8+ audiences.

Media Consumption
Action & Comedy fans bridge the A18-34 and Parents of kids 8+ media behaviors.

		A18-34	A18-54
Broadcast TV	🇫🇷	95%	93%
	🇹🇷	94%	93%
Online PC/Laptop /Tablet	🇹🇷	95%	94%
Music Streaming	🇹🇷	71%	69%
OOH	🇫🇷	72%	57%
	🇹🇷	97%	75%

Average Daily Media Time Spent
Action & Comedy fans have higher reach and time spent across Broadcast TV.

		A18-34	A18-54
Broadcast TV	🇫🇷	2h42m	2h20m
	🇹🇷	2h23m	2h08m
Online PC/ Laptop/Tablet	🇫🇷	2h53m	2h51m

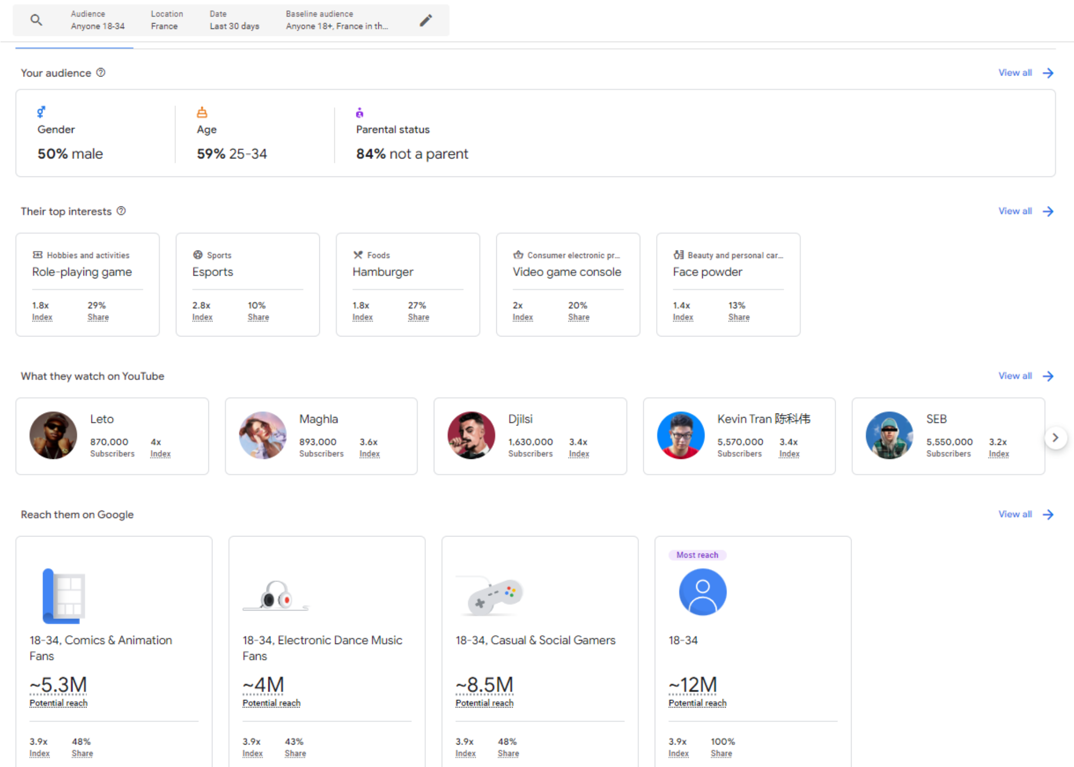
Expanded Activation Audience Engagement Opportunities

		Potential Reach	Share	Index
TV Comedy Fans	🇹🇷	15.5M	75%	2.5x
Rap & Hip Hop Fans	🇫🇷	8M	50%	2.6x
Combat Sport	🇫🇷		39%	1.5x
	🇹🇷		44%	1.3x
Weight Training	🇫🇷		36%	1.4x
	🇹🇷		40%	1.3x

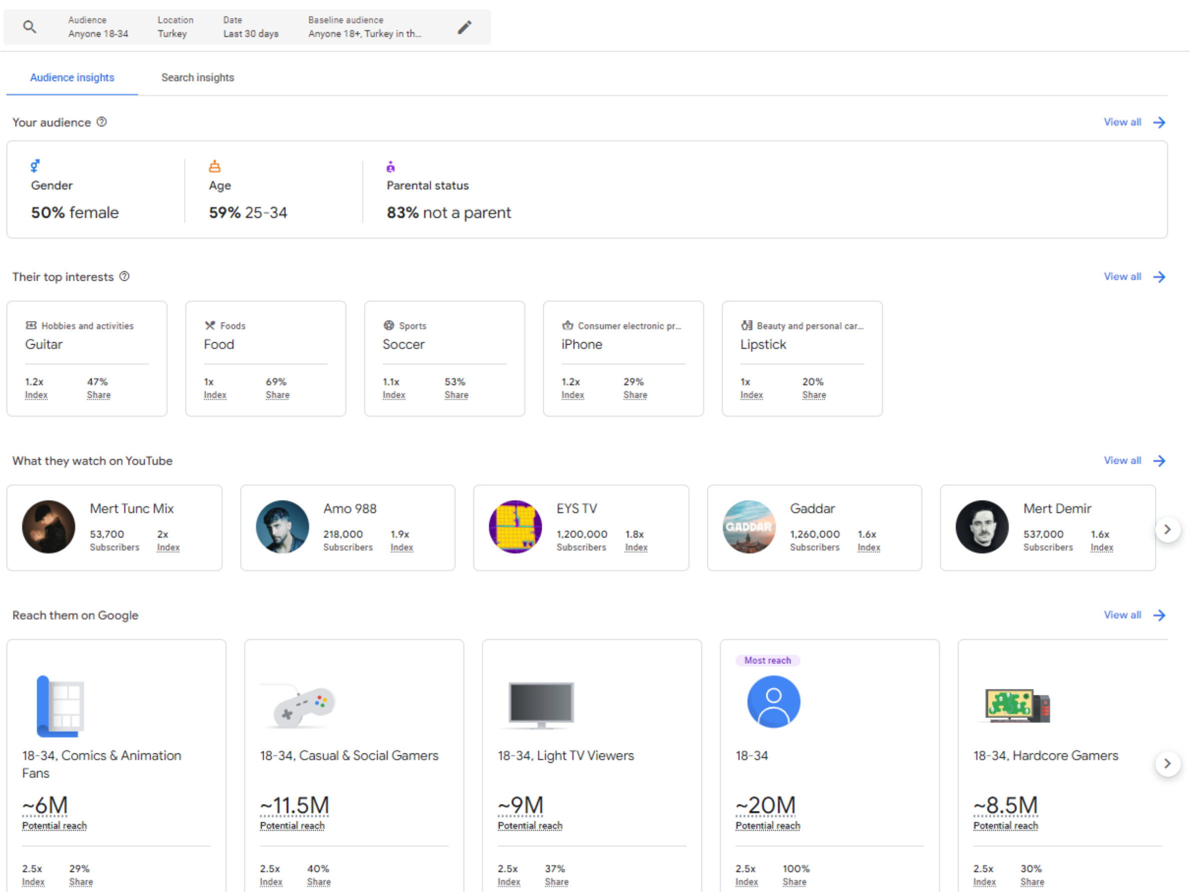
Source: GWI, AEG

SNA.3: Audience Explorer (Omni) Core Audience 18-34 France & Turkey

Omni Audience explorer profiles in France (top) and Turkey (bottom), overview summarizing demographics, digital affinities, YouTube video consumption and targeting segments to reach them through Google.

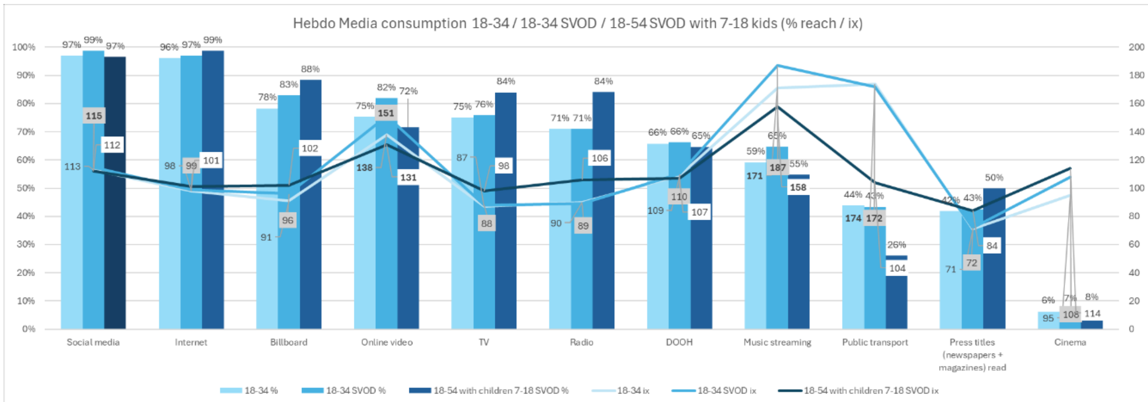

Audience
Anyone 18-34
Location
France
Date
Last 30 days
Baseline audience
Anyone 18+, France in th...
Your audience
View all
Gender
50% male
Age
59% 25-34
Parental status
84% not a parent
Their top interests
View all
Hobbies and activities
Role-playing game
1.8x Index 29% Share
Sports
Esports
2.8x Index 10% Share
Foods
Hamburger
1.8x Index 27% Share
Consumer electronic pr...
Video game console
2x Index 20% Share
Beauty and personal car...
Face powder
1.4x Index 13% Share
What they watch on YouTube
View all
Leto
870,000 Subscribers 4x Index
Maghla
893,000 Subscribers 3.6x Index
Djilsi
1,630,000 Subscribers 3.4x Index
Kevin Tran 陈科伟
5,570,000 Subscribers 3.4x Index
SEB
5,550,000 Subscribers 3.2x Index
Reach them on Google
View all
18-34, Comics & Animation Fans
~5.3M Potential reach
3.9x Index 48% Share
18-34, Electronic Dance Music Fans
~4M Potential reach
3.9x Index 43% Share
18-34, Casual & Social Gamers
~8.5M Potential reach
3.9x Index 48% Share
Most reach
18-34
~12M Potential reach
3.9x Index 100% Share

608


Audience
Anyone 18-34
Location
Turkey
Date
Last 30 days
Baseline audience
Anyone 18+, Turkey in th...
Audience insights
Search insights
Your audience
View all
Gender
50% female
Age
59% 25-34
Parental status
83% not a parent
Their top interests
View all
Hobbies and activities
Guitar
1.2x Index 47% Share
Foods
Food
1x Index 69% Share
Sports
Soccer
1.1x Index 53% Share
Consumer electronic pr...
iPhone
1.2x Index 29% Share
Beauty and personal car...
Lipstick
1x Index 20% Share
What they watch on YouTube
View all
Mert Tunc Mix
53,700 Subscribers 2x Index
Amo 988
218,000 Subscribers 1.9x Index
EYS TV
1,200,000 Subscribers 1.8x Index
Gaddar
1,260,000 Subscribers 1.6x Index
Mert Demir
537,000 Subscribers 1.6x Index
Reach them on Google
View all
18-34, Comics & Animation Fans
~6M Potential reach
2.5x Index 29% Share
18-34, Casual & Social Gamers
~11.5M Potential reach
2.5x Index 40% Share
18-34, Light TV Viewers
~9M Potential reach
2.5x Index 37% Share
Most reach
18-34
~20M Potential reach
2.5x Index 100% Share
18-34, Hardcore Gamers
~8.5M Potential reach
2.5x Index 30% Share

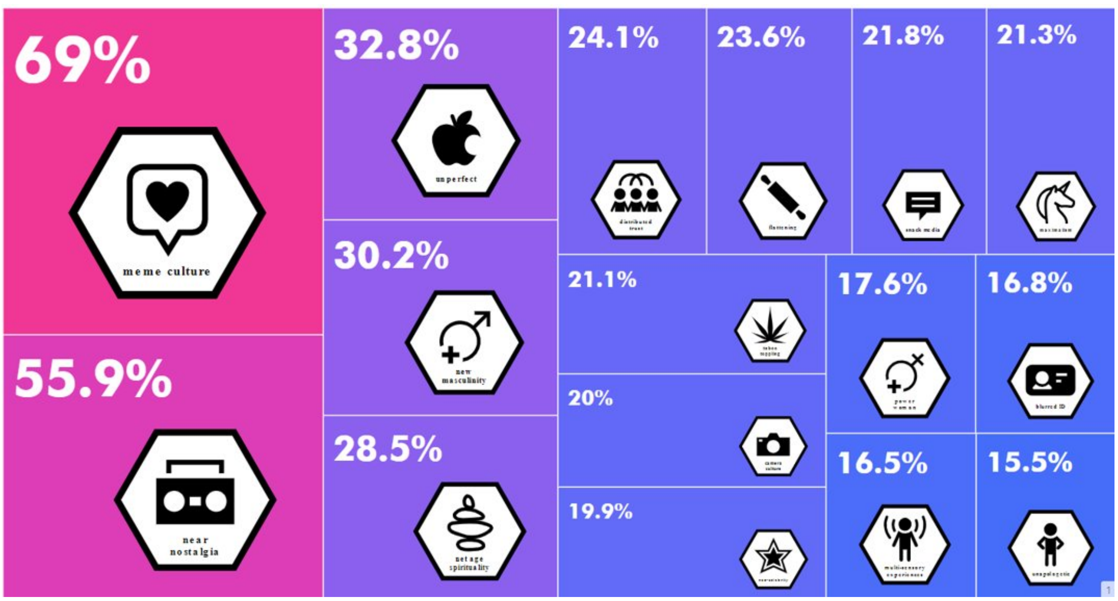
609
610

SNA.4: France TGI Media Consumption



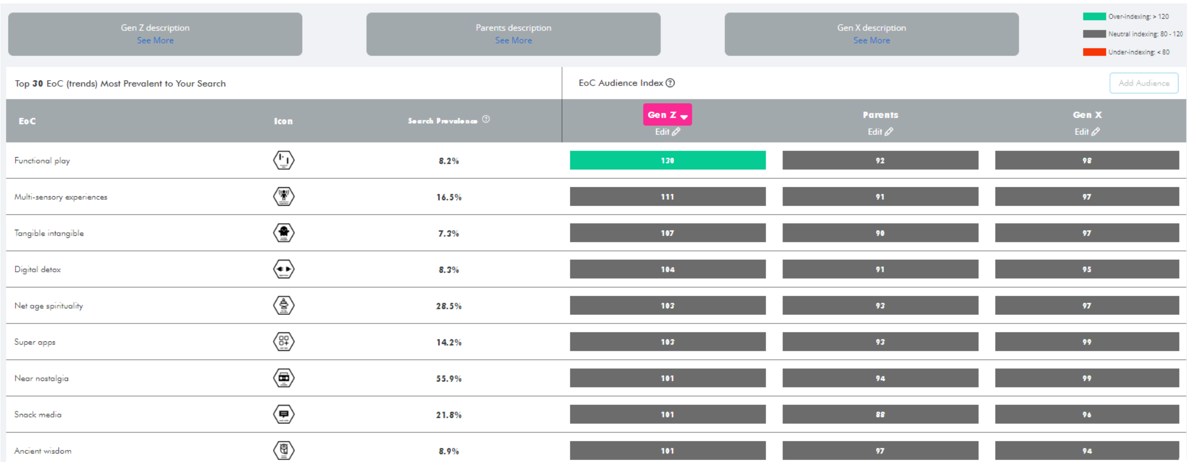
SNA.5: **Streaming Cultural Trends – France Overview & Cut By Generations**

Meme culture is key element of culture reflecting success for streaming content – the characters or storylines are taken up by fans and used creatively in social channels mostly for humorous purposes in reaction to real life events.

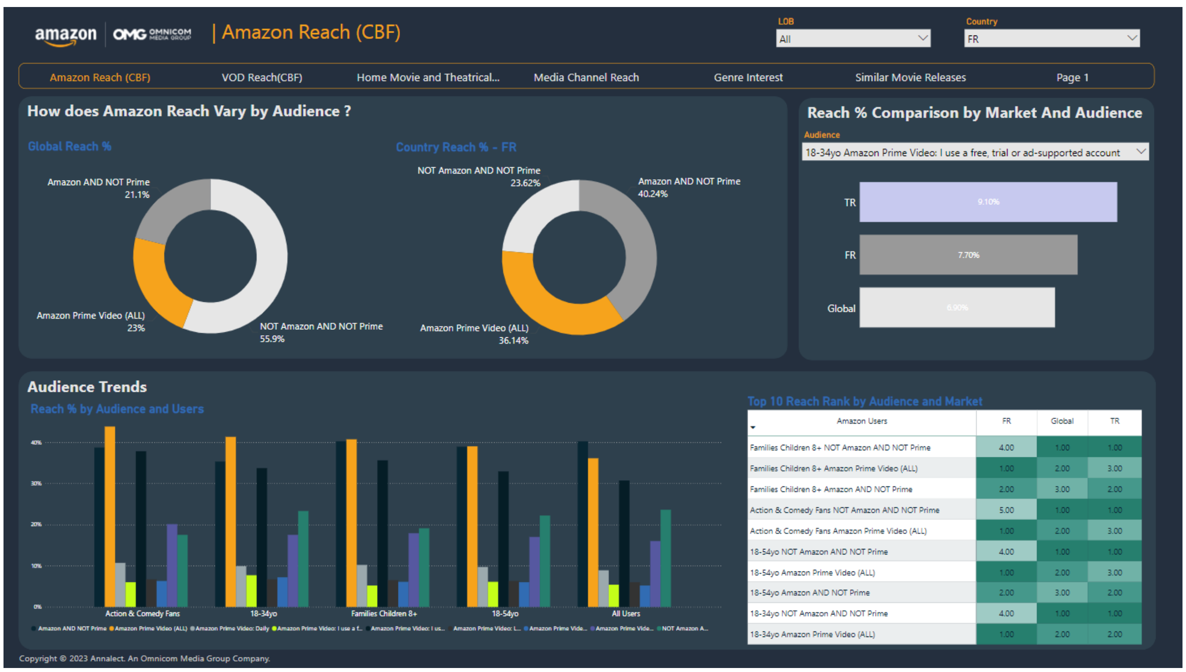


Source: Omni Audience Culture Q

Generational View: Functional play and multi-sensory experiences are key for engaging young adults – this has fed ideas on Red One activations especially around the Red Carpet activation in France.



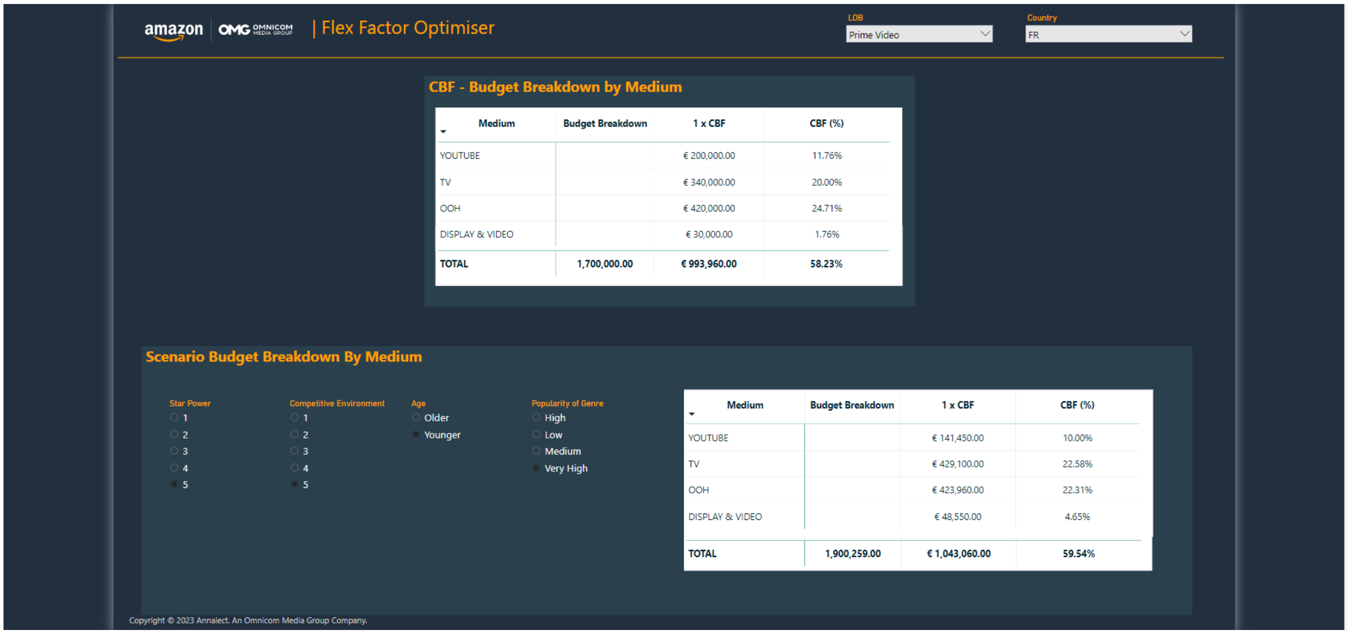
SNA.6: **Addressable Title Insight Dashboard**



Appendix SNB: Planning Tools

SNB.1 Omni CBF Flex Factor Optimizer

Omni application where planning factors are scored to calculate whether the planned budget needs to flex to allow for deviations.



Medium	Budget Breakdown	1 x CBF	CBF (%)
YOUTUBE		€ 200,000.00	11.76%
TV		€ 340,000.00	20.00%
OOH		€ 420,000.00	24.71%
DISPLAY & VIDEO		€ 30,000.00	1.76%
TOTAL	1,700,000.00	€ 993,960.00	58.23%

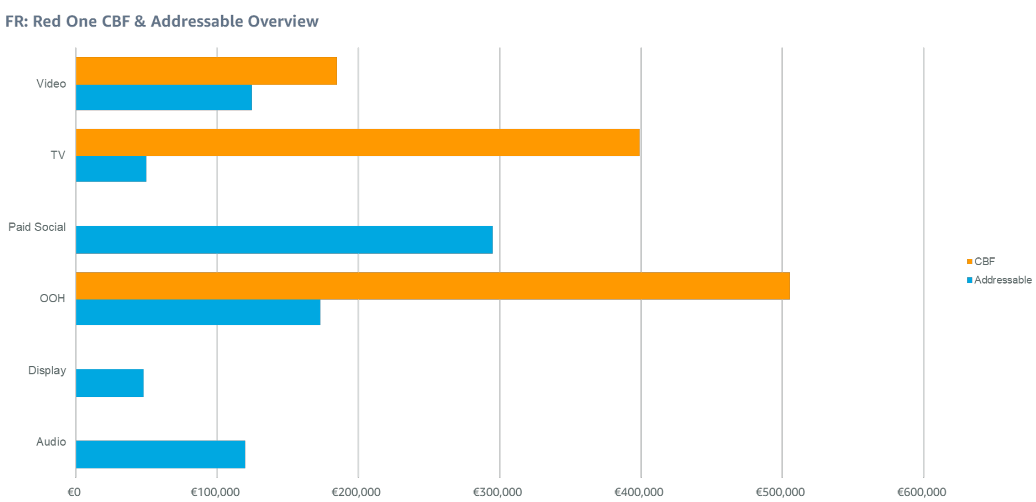
Medium	Budget Breakdown	1 x CBF	CBF (%)
YOUTUBE		€ 141,450.00	10.00%
TV		€ 429,100.00	22.58%
OOH		€ 423,960.00	22.31%
DISPLAY & VIDEO		€ 48,550.00	4.65%
TOTAL	1,900,259.00	€ 1,043,060.00	59.54%

635

636 **SNB.2 – France Total Red One Plan (CBF + Addressable) in Planit**

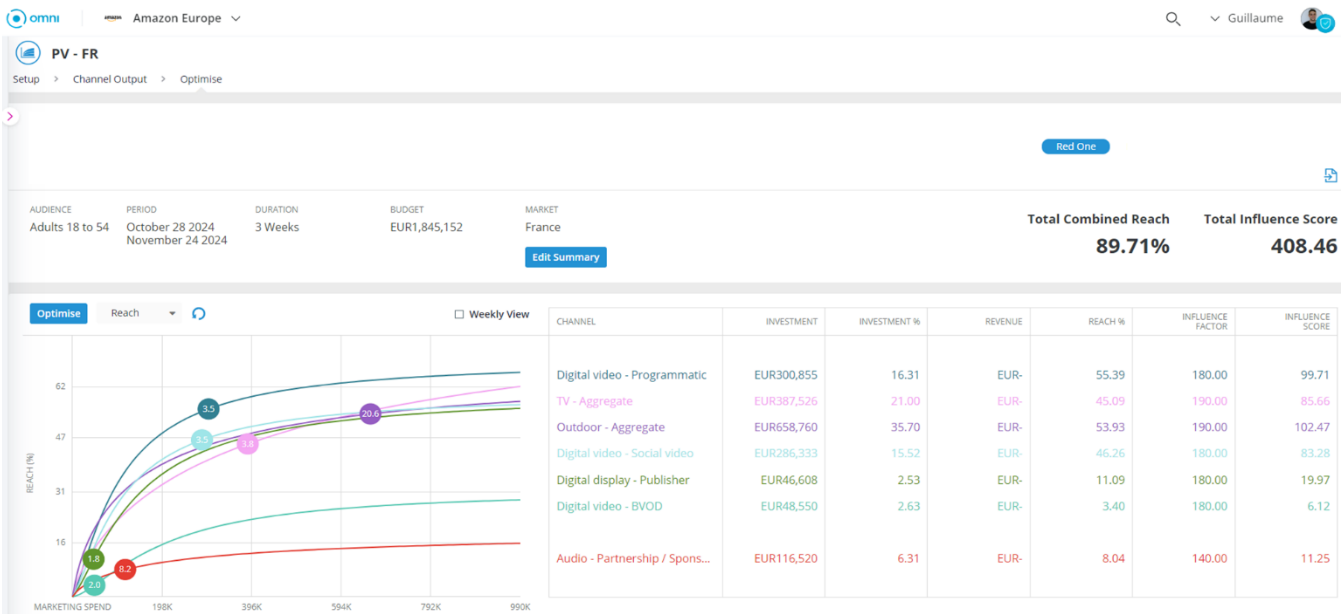
Country	Campaign	Channel	Sub Channel	Brief Detail	Net Media	Commission	Planned CTC (LC)
France	Red One	Audio	Streaming Audio	Addressable	€116,520.00	2.9%	€120,000
		Display	Display	Addressable	€46,608.00	2.9%	€48,000
		OOH	OOH	Addressable	€167,989.80	2.9%	€173,007
				CBF	€490,769.62	2.9%	€505,427
		Paid Social	Paid Social	Addressable	€286,333.34	2.9%	€294,885
		TV	Linear TV	CBF	€387,526.10	2.9%	€399,100
			VOD	Addressable	€48,550.00	2.9%	€50,000
		Video	Video	Addressable	€121,273.05	2.9%	€124,895
				CBF	€135,923.49	2.9%	€139,983
			Connected TV	CBF	€43,658.10	2.9%	€44,962
	Red One Total				**€1,845,151**		**€1,900,260**
Grand Total							**€1,900,260**

637

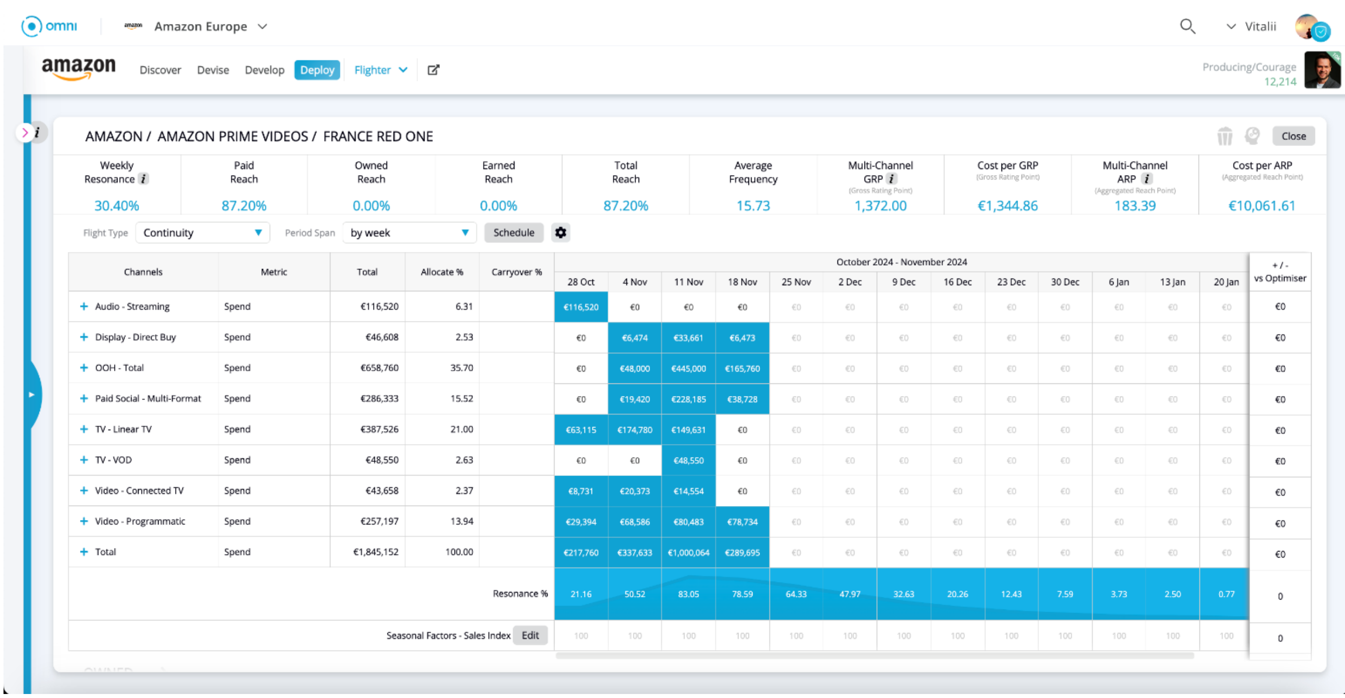


638

SNB.3 – France Total Red One Channel Planner



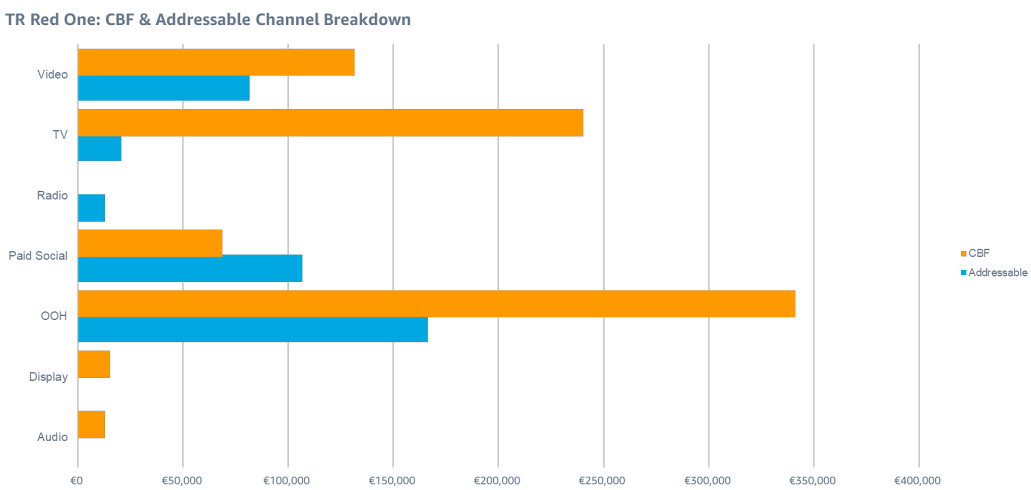
SNB.4 - France Total Red One Plan (CBF + Addressable) in Flighter



SNB.5 Turkey Total Red One Plan (CBF + Addressable) in Planit

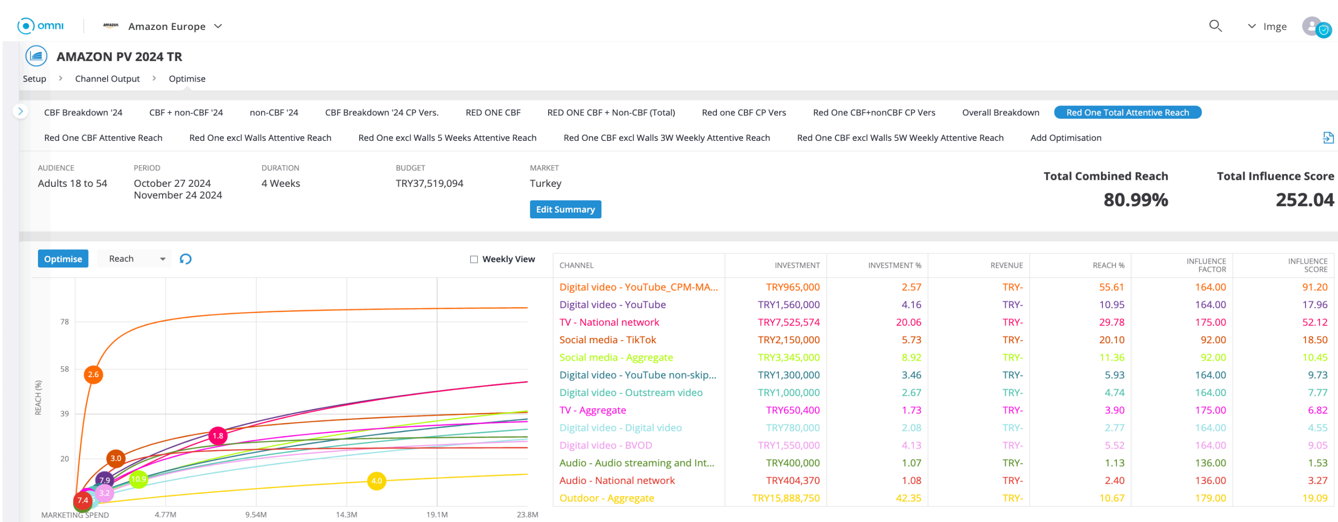
Country	Campaign	Channel	Sub Channel	Brief Detail	Net Media	Commission	Planned CTC (EUR)
Turkey	Red One	Audio	Streaming Audio	CBF	€ 12,318.84	3.75%	€ 12,781
		Display	Display	CBF	€ 14,782.61	3.75%	€ 15,337
		OOH	OOH	Addressable	€ 160,414.40	3.75%	€ 166,430
				CBF	€ 328,913.04	3.75%	€ 341,247
		Paid Social	Paid Social	Addressable	€ 103,016.30	3.75%	€ 106,879
				CBF	€ 66,213.77	3.75%	€ 68,697
		Radio	Radio	Addressable	€ 12,453.42	3.75%	€ 12,920
		TV	Linear TV	Addressable	€ 20,030.43	3.75%	€ 20,782
				CBF	€ 231,765.86	3.75%	€ 240,457
		Video	Video	Addressable	€ 30,797.10	3.75%	€ 31,952
				CBF	€ 80,072.46	3.75%	€ 83,075
				Addressable	€ 48,043.48	3.75%	€ 49,845
				CBF	€ 29,719.20	3.75%	€ 30,834
			Connected TV	CBF	€ 16,938.41	3.75%	€ 17,574
	Red One Total				**€ 1,155,479**		**€ 1,198,810**
Grand Total							**€ 1,198,810**

644



645

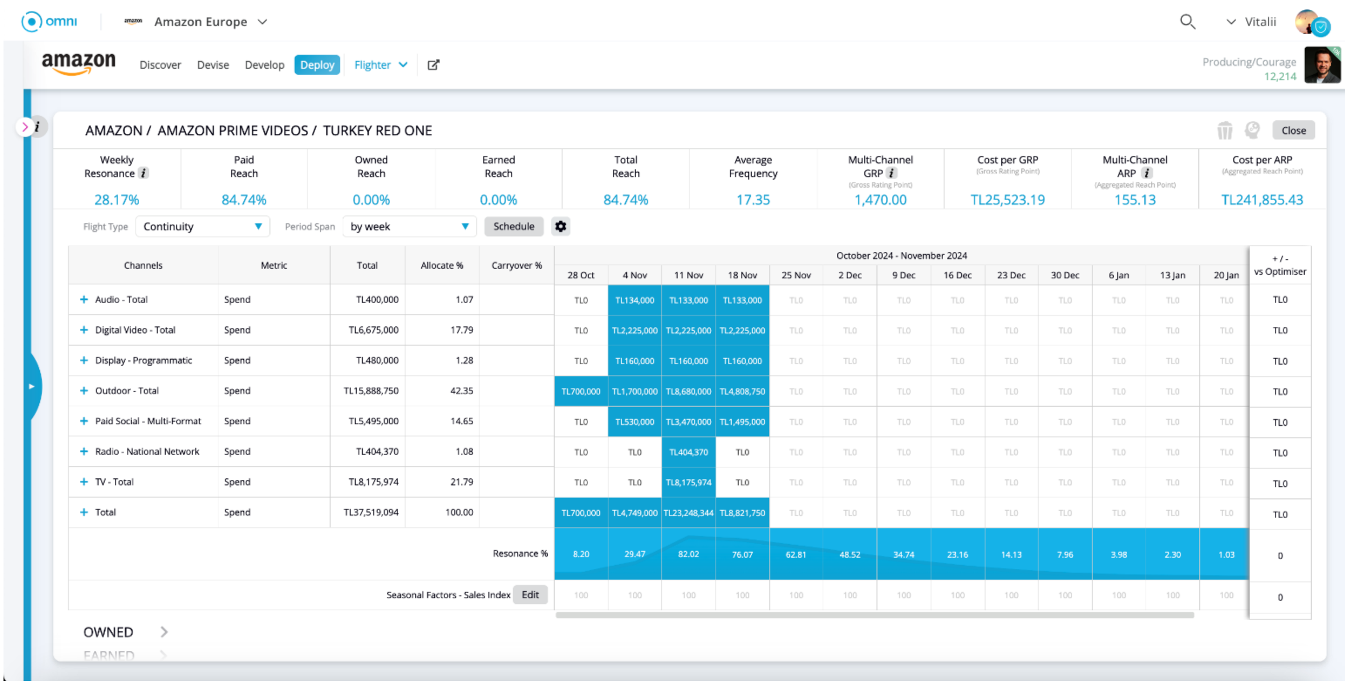
646 **SNB.6 - Turkey Total Red One Channel Planner**



CHANNEL	INVESTMENT	INVESTMENT %	REVENUE	REACH %	INFLUENCE FACTOR	INFLUENCE SCORE
Digital video - YouTube_CPM-MA...	TRY965,000	2.57	TRY-	55.61	164.00	91.20
Digital video - YouTube	TRY1,560,000	4.16	TRY-	10.95	164.00	17.96
TV - National network	TRY7,525,574	20.06	TRY-	29.78	175.00	52.12
Social media - TikTok	TRY2,150,000	5.73	TRY-	20.10	92.00	18.50
Social media - Aggregate	TRY3,345,000	8.92	TRY-	11.36	92.00	10.45
Digital video - YouTube non-skip...	TRY1,300,000	3.46	TRY-	5.93	164.00	9.73
Digital video - Outstream video	TRY1,000,000	2.67	TRY-	4.74	164.00	7.77
TV - Aggregate	TRY650,400	1.73	TRY-	3.90	175.00	6.82
Digital video - Digital video	TRY780,000	2.08	TRY-	2.77	164.00	4.55
Digital video - BVOD	TRY1,550,000	4.13	TRY-	5.52	164.00	9.05
Audio - Audio streaming and Int...	TRY400,000	1.07	TRY-	1.13	136.00	1.53
Audio - National network	TRY404,370	1.08	TRY-	2.40	136.00	3.27
Outdoor - Aggregate	TRY15,888,750	42.35	TRY-	10.67	179.00	19.09

647

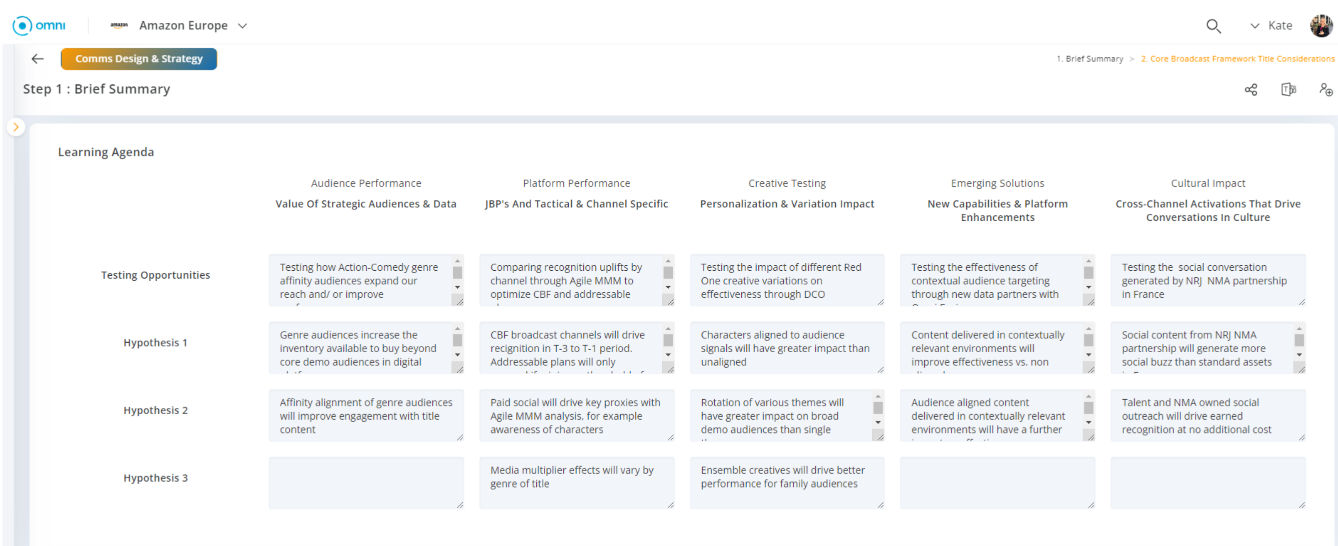
648 **SNB.7 - Turkey Total Red One Plan (CBF + Addressable) in Flighter**



Channels	Metric	Total	Allocate %	Carryover %	28 Oct	4 Nov	11 Nov	18 Nov	25 Nov	2 Dec	9 Dec	16 Dec	23 Dec	30 Dec	6 Jan	13 Jan	20 Jan	+ / - vs Optimiser
+ Audio - Total	Spend	TL400,000	1.07		TL0	TL134,000	TL133,000	TL133,000	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Digital Video - Total	Spend	TL6,675,000	17.79		TL0	TL2,225,000	TL2,225,000	TL2,225,000	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Display - Programmatic	Spend	TL480,000	1.28		TL0	TL160,000	TL160,000	TL160,000	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Outdoor - Total	Spend	TL15,888,750	42.35		TL700,000	TL1,700,000	TL8,680,000	TL4,808,750	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Paid Social - Multi-Format	Spend	TL5,495,000	14.65		TL0	TL530,000	TL3,470,000	TL1,495,000	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Radio - National Network	Spend	TL404,370	1.08		TL0	TL0	TL404,370	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ TV - Total	Spend	TL8,175,974	21.79		TL0	TL0	TL8,175,974	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
+ Total	Spend	TL37,519,094	100.00		TL700,000	TL4,749,000	TL23,248,344	TL8,821,750	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0	TL0
				Resonance %	8.20	29.47	82.02	76.07	62.81	48.52	34.74	23.16	14.13	7.96	3.98	2.30	1.03	0
				Seasonal Factors - Sales Index Edit	100	100	100	100	100	100	100	100	100	100	100	100	100	0

Appendix SNC: Amazon PV Red One Learning Agenda

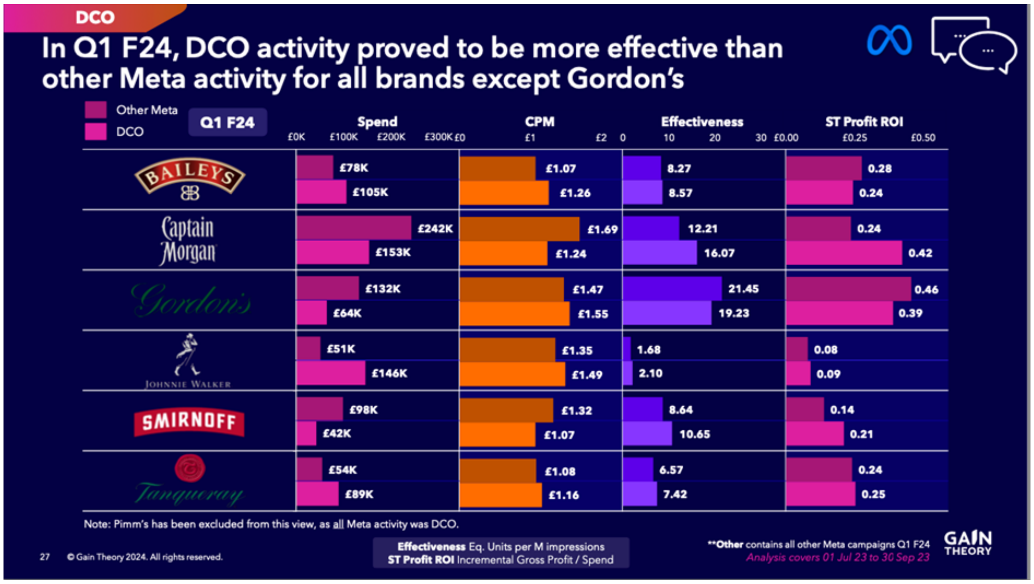
Amazon learning agenda defining strategic areas for testing and innovation.



	Audience Performance Value Of Strategic Audiences & Data	Platform Performance JBP's And Tactical & Channel Specific	Creative Testing Personalization & Variation Impact	Emerging Solutions New Capabilities & Platform Enhancements	Cultural Impact Cross-Channel Activations That Drive Conversations In Culture
Testing Opportunities	Testing how Action-Comedy genre affinity audiences expand our reach and/ or improve	Comparing recognition uplifts by channel through Agile MMM to optimize CBF and addressable	Testing the impact of different Red One creative variations on effectiveness through DCO	Testing the effectiveness of contextual audience targeting through new data partners with	Testing the social conversation generated by NRJ NMA partnership in France
Hypothesis 1	Genre audiences increase the inventory available to buy beyond core demo audiences in digital	CBF broadcast channels will drive recignition in T-3 to T-1 period. Addressable plans will only	Characters aligned to audience signals will have greater impact than unaligned	Content delivered in contextually relevant environments will improve effectiveness vs. non	Social content from NRJ NMA partnership will generate more social buzz than standard assets
Hypothesis 2	Affinity alignment of genre audiences will improve engagement with title content	Paid social will drive key proxies with Agile MMM analysis, for example awareness of characters	Rotation of various themes will have greater impact on broad demo audiences than single	Audience aligned content delivered in contextually relevant environments will have a further	Talent and NMA owned social outreach will drive earned recognition at no additional cost
Hypothesis 3		Media multiplier effects will vary by genre of title	Ensemble creatives will drive better performance for family audiences		

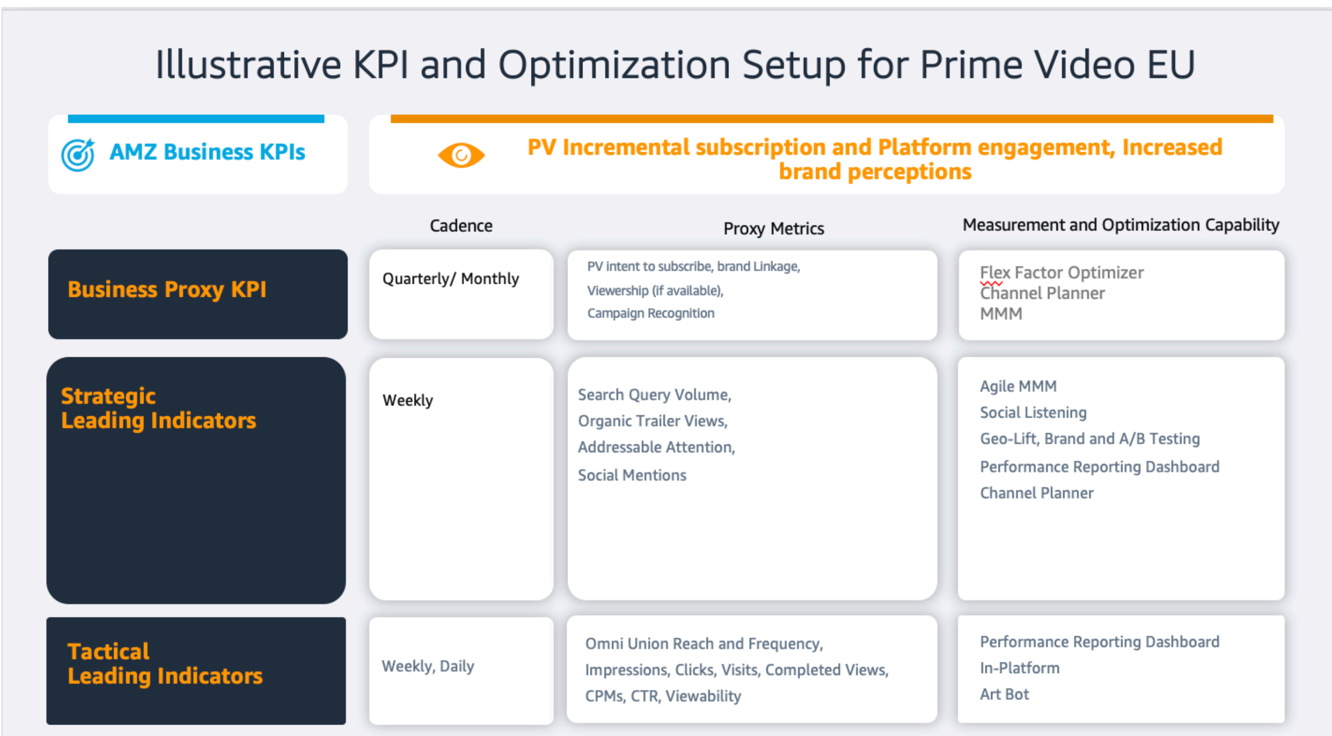
Appendix SND: DCO Effectiveness Research

Independent evaluation of DCO vs Non-DCO by Gain Theory for Diageo's Q1 F24 activity.



Appendix SNE: Measurement Framework

Measurement framework outline for Prime Video EU, including proposed proxy metrics for Agile MMM development.



Appendix SNF: In-Situ MOOH Mock Ups

SNF.1 FR In-Situ OOH Mock Ups

SNF.2 TR In-Situ OOH Mock Ups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