

1 Prime Video LATAM Audience & Media Planning Narrative

2 Purpose

3 This document serves as Omnicom's response to the Audience & Media Planning brief for PV LATAM and includes detailed
4 recommendations for the PV release of RED ONE for Brazil and Mexico.

5 Audience and Media Planning Overview

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

16 Business and Competitive Intelligence

17 **BR:** Netflix leads the market with 78.7% streaming penetration (12 years in market), Prime Video at 24.5%, GloboPlay 15.2% (established
18 in 2015), Max 15.2% (entered BR in 2021) and Disney Plus 14.8% (Launched 2020). Because of its size, strong local broadcast players and
19 Portuguese language, BR is a strong local content market with an estimated 1000+ original content titles released each year. For tentpole
20 / Big Bet releases, the category usually focusses on stunts / "big ideas" in offline media in SP/RJ. For players with owned broadcast assets
21 (Pay TV mainly), the spend looks overstated. Netflix dominates in terms of Christmas-specific searches on Google for content. Meta daily
22 topic mentions for the word 'Christmas' start picking up from the end of October, two weeks following Google search interest (XH). For
23 PV, 2023 media split skewed towards TV (52% due to Globo Football Sponsorship). In 2024, spend has corrected to the category spend
24 split norm (Digital focus (47%) for national coverage supported by tactical TV 23% and an increase in OOH (30%) in main metro markets
25 (Appendix H).

26 **MX:** Netflix penetration is 45% overall penetration (70.5% of overall streaming viewers), with Claro Video 27%, Vix 24%, Amazon Prime
27 15%, Disney+ 14%. Amazon Prime Video has recently experienced an acceleration in user engagement, indicating successful strategies to
28 attract and retain users. The platform shares a significant user base with Netflix (73%), Star+ (49%), and Disney+ (50%), and Vix (46%)
29 suggesting that many users view Amazon Prime Video as a secondary option. The entire category focusses its messages on series
30 premieres, new movie releases, sports licenses, making it a battle around offering of content rather than price or accessibility.

31 In the last two years Netflix and Amazon with the biggest media spend of the category during the holidays. 35%-40% of the annual spend
32 happened on the last 8 weeks of the year. (Appendix H). We expect this to Red One release on Amazon PV will compete directly against
33 Netflix, with two Christmas films slated for the end of the year (Source: Netflix.com).

34 **Competitive Slate:** The holiday theatrical window has historically been the most crowded period for major theatrical releases. 2024 will
35 see family-friendly releases with Moana 2 (Nov 28th) also starring Dwayne Johnson, Wicked (Nov 28th), Sonic the Hedgehog 3 (Dec 20th),
36 and Mufasa: The Lion King (Dec 20th) as well as mass-appeal action titles Gladiator 2 (Nov 22nd), Kraven the Hunter (Dec 13th). Red One
37 can position itself in contrast with casual audiences who may prefer to settle into a Christmas-themed movie at home where SVOD
38 competitors include holiday classics in their catalog.

39 According to Netflix.com, they have an active slate of family friendly, action and live events across November and December that will
40 draw attention from similar audiences. Specifically, Carry-On – (Nov 20th) which blends similar themes of action with Christmas themes,
41 Spellbound (Nov 22nd), Cobra Kai (Season 6 – Part 2) – (Nov 28th). The Mike Tyson vs. Jake Paul boxing match will stream live on Netflix
42 Nov 15th and is poised to draw attention across demographics globally.

43 To compete effectively against Netflix's dominance in Christmas content and increase its market share in LATAM, Prime Video should
44 leverage advanced marketing strategies combined with the star power of Dwayne "The Rock" Johnson to position "Red One" as a unique,
45 must-watch holiday action film.

46 Audience

47 To get an enhanced understanding of our core audiences, we sized and segmented them first across demographics (P13-54, and sub-
48 segments of P13-24, P25-54, and PwCH8+) leveraging our Omni Audience Explorer tool and validating them through panels to ensure
49 scalability to national population in BR and MX (using Kantar Ibope and Nielsen Ibope).

50 Audience Targeting Strategy for Red One

51 1. Audience Sizing and Segmentation

52 To establish the overall potential, we used the Omni Audience Explorer tool, that combines Kantar Ibope and Nielsen Ibope panels, to size
53 the broad audience in BR and MX. In BR, we identified 155.2 million P13-54 (42.1 million P13-24, 113.1 million P25-54), and 29 million
54 Parents with Children Aged 8+ (PwCH8+). In MX, we found 119.8 million P13-54 (38.9 million P13-24, 73.4 million P25-54), and 27.9
55 million PwCH8+.

56 This audience is actively streaming content: Overall streaming viewership stands at 62.7% of P13-54 in BR and 79.95% in MX (Appendix
57 D). However, not necessarily Amazon Prime Video: Amazon Prime viewership, 20% of P13-54 in BR (Index 118) and 22.7% in MX (Index
58 99) viewed the platform in the last 4 weeks. From this, we build audiences for activation.

59 2. Preparing for Activation (Addressability)

60 We've developed four addressable targeting strategies that enable refined messaging in order to increase relevance: 1) **Behavioral**
61 Audiences: TV & Video Streaming Service Users (111.3m BR, 97m MX); 2) **Genre Affinity**: Comedy Movie Fans (89m BR, 48.7m MX),
62 Action & Adventure Movie Fans (94m BR, 26.9m MX), Family Movie Fans (76.3m BR, 61.3m MX); 3) **Cast Affinity**: Dwayne Johnson (29.8m
63 BR, 13m MX), Chris Evans (27.9m BR, 13.2m MX), Lucy Liu (3.93m BR, 9m MX); 4) **Precision Data Sources**: 1st Party (Meta, Google
64 remarketing), 2nd Party (Meta, Google, YouTube, TikTok), 3rd Party (Oracle, Blukai, Visual DNA, eXelate, Navegg, TailTarget, Lotame).
65 These strategies are built and activated through various platforms including Omni Audience Explorer, DV360, Meta, and TikTok. This also
66 enables us to draw insight. Precision Data Sources (BR & MX): 1st Party Data – Meta and Google remarketing lists; 2nd Party Data – Meta,
67 Google basic audiences, Cast affinity groups: YouTube, Meta and TikTok. 3rd Party Data – Oracle, Blukai, Visual DNA, eXelate, Navegg,
68 TailTarget, Lotame; Retargeting through DV360 and Meta.

69 3. Audience Insights

70 The audience data is connected into Omni Culture Q - cultural analytics platform (Appendix C) – in order to provide Insights for the
71 strategy. This analysis revealed a strong trend towards Meme Culture in both markets: 70.4% of the category in BR (75.3 PV) and 57.7% in
72 MX (67.7% PV) (Appendix C) This trend involves shared content that reinterprets, or remixes found imagery, often with humor, aiming for
73 viral status.

74 This insight presents an opportunity for RED ONE to challenge traditional holiday film expectations and become part of the seasonal
75 cultural zeitgeist by leveraging strong star power uniquely for Prime Video. Using this insight to build our communication strategy, we can
76 position RED ONE to resonate with the meme-savvy audience while differentiating it in the crowded holiday film market.

77 Communications Strategy and Learning Agenda

78 The successful launch of RED ONE is a priority and central to our understanding of the task. But we must also consider the broader role of
79 Prime Video in the Amazon portfolio – today and tomorrow. Today, Prime Video's role is driving penetration: PV is the 2nd most
80 important driver of Prime membership (after fast shipping) and Prime Members spend 2.5x more per year on Amazon than non-members
81 (\$1,400 vs. \$600, Source: Yaguara.co). Tomorrow, Prime Video's role is retention: As the rising cost of living continues to constrain HH
82 budgets a strong value-exchange can insulate PV from subscription cuts and churn, especially as competitors enjoy greater popularity
83 (55% vs. 65% Netflix: Statista).

84 Brands with meaningful difference increased pricing power 2.5x more than rational ones (IPA). Furthermore, Meaningful difference
85 accounts for 94% of pricing effects vs 6% for salience/awareness (Kantar). Prime Video's meaningful difference stems from being part of
86 the Amazon ecosystem, entrenched as the brand that delivers convenience and joy to millions of people every day. Put simply, Amazon
87 lights up our homes, and we must ensure that Prime Video marketing consistently leverages that scale and equity - starting with **RED**
88 **ONE**.

89 **Brand Insight**: Prime Video is the only place to see RED ONE's cast of global stars together this holiday season; **Category Insight**: With
90 broad audience appeal, RED ONE has the potential to emulate the successful franchises like the MCU, F&F, and M:I, but must rise above
91 intense Q4 clutter (33% streaming spend) on a smaller comparative budget; **Consumer Insight**: While Prime Video enjoys a huge footprint
92 (65m BR/MX, 260m WW) share of streaming remains very low pointing to an issue with cultural relevance, for instance 15% Penetration
93 in MX (Appendix B); **Cultural Insight**: Streaming and social trends are fueled by remixed, irreverent, and discovered content through
94 Meme culture (Appendix C). In a world of predictable holiday films, RED ONE can become a thrilling part of the seasonal cultural zeitgeist
95 by challenging our idea of a holiday film and putting strong star power front and center in ownable way for Prime Video.

96 Fundamentally, RED ONE represents a significant investment and opportunity for Prime Video. Whilst marketing and media must inject
97 this movie with a sense of scale, the strategic opportunity for media is to ensure Prime Video **owns** the star power of this new ensemble
98 cast of characters (rather than the other way around): using media as a canvas to present this new cast of stars as an ensemble **ONLY**
99 available on Prime Video.

100 **Communications Platform:** We will leverage meme culture to present RED ONE's star power as a **unique ensemble** that will light up the
101 home. Media will become a meme-able canvas turning RED ONE's stars into iconic, own-able IP for Amazon and fans across BR and MX.
102 Our platform is therefore:

103 **RED ONE UNWRAPPED: MEET THE CREW THIS HOLIDAY SEASON.**

104 **Strategic Principles for our Platform:** 1) Cut-through media formats and assets to introduce RED ONE characters to audiences; 2)
105 leverage sequential placement to ensure multiple individual characters are seen in proximity to each other; 3) connect to meaningful
106 audience moments in the holiday season; and 4) use media as a canvas to distribute sharable meme-able content introducing the broad
107 range of characters.

108 **Ideation:** We leveraged Omni Q Cultural Insights to analyze the brief and match themes to Elements of Culture (EOC's) relative to RED
109 ONE, Audience Entertainment Category, and specific country (Appendix C). As an extension, Omni Q Spark generates a starting point list
110 of ideas for our planners and creative teams to expand and localize engagement concepts (Appendix I). We then mapped the ideas to our
111 challenge to prioritize which strategies and tactics are most relevant to RED ONE and our KPI's.

112 **Learning Agenda:** The LATCANZ region has countries of varying levels of data maturity and distinctly local business and media landscapes.
113 The Learning Agenda guides a test and learn framework to benchmark capabilities to global standards and systematically gather evidence
114 that will improve effectiveness and optimize planning and business outcomes for Prime Video. **1) Audience Performance:** Understanding
115 data availability and the value of strategic audiences versus a broad targeting approach. By targeting the right audiences with the right
116 content, we can potentially maximize our impact (Method: Multi-cell brand lift studies). **2) Cross-Media:** Establishes the relationships
117 between platforms and media mix optimization to brand and business KPIs. Illustrates how channels can work together to drive key
118 brand KPIs (beyond R&F) through cross-media synergies. **3) Cross-Campaign** – Determine the halo impacts and efficiencies that media
119 has on shifting brand equity metrics. Drive brand equity through portfolio planning through the assessment of cross campaign impact. By
120 flighting campaigns at similar times, we assess potential in driving better outcomes across LOB. (Method: Omnicom Signal for cross-
121 campaign exposure, campaign overlap and impact on brand KPIs). **4) Emerging Solutions:** Omnicom Entertainment Velocity Tool,
122 provides an understand of leading indicators to better predicting success of streaming releases (i.e. content demand opportunity) across
123 KPI's, including search, social engagement, and web content (VN).

124 **Media Plan**

125 Our channel prioritization and tactical sub-channel approach is determined by three factors, which are all facilitated by Omni Channel
126 Planner (Appendix J). Overall campaign delivers the following Reach and Frequency: **BR – 97.2% total reach**, with 15.3x average
127 frequency (P14-54). **MX – 84.55% total reach**, with 13x total campaign average frequency (P18-54).

128 **Objectives:** Omnicom attention research (over 100 global studies completed over the past 4 years) with partners such as Amplified
129 Intelligence has identified the different levels and durations of advertising attention that are required for different channel objectives.
130 Omni Channel Planner includes format-level attention-threshold data which allows us to identify the most effective channels for each
131 strategic task. RED ONE activity requires us to communicate 'information to audiences who aren't immediately looking to view, which
132 requires >5 seconds of Active Attention (Appendix L).

133 **Audiences:** Omni Channel Planner incorporates media reach and pricing data for audiences built in the Omni Audience suite, allowing us
134 to prioritize channels based on their propensity to reach and engage each audience sub-segment. For AV channels, including TV, CTV,
135 BVOD and YouTube; more granular optimization down to specific networks, formats and buy types. AV cross-platform buying will be
136 deployed in ADSP as primary platform, with DV360 use for YouTube, which integrates seamless implementation and optimization across
137 video inventory (CTV, BVOD, and YouTube).

138 **Strategy:** In-channel tactics and executions are tailored to deliver against the strategic principles: (1) Use large media formats and assets
139 to introduce the characters of RED ONE to new audiences (2) leverage frequency to ensure multiple individual characters are seen in
140 proximity to each other (3) connect to meaningful audience moments in the holiday season (4) use media as a canvas to distribute
141 sharable meme-able content introducing the broad range of characters. Whilst these principles are not mutually exclusive, each aspect of
142 the plan will be anchored in a principle to ensure full translation into tactics.

143 **We propose a 3-stage plan to effectively deliver the Communications Platform:** Present RED ONE's star power to mass audiences as a
144 unique ensemble – only available on Prime Video – through meme-able media moments to turn RED ONE's stars into iconic ownable IP
145 for Amazon Prime.

146 **Stage One:** Post Trailer Release (5% of Investment):

147 Starting once the trailer has dropped, by connecting to 1st party data, targeting genre affinity audiences through Omni Audience Explorer
148 (Google), analyzing content using Amazon Recognition data and YouTube Branderator (Appendix K) and monitoring sentiment via social
149 listening (Appendix H), the goal is to test trailer engagement by audience to generate audience and investment insights for Stage Two
150 Pre-Launch activity. **Reach: 69.7% (BR), 19% (MX)** for paid investment

151 **Stage Two:** Pre-launch |10-15 days prior to launch T2 – T0 (75% of investment):

152 **Meeting the Crew:** Starting in early November in both BR & MX, we will create mass awareness and excitement through high-reach
153 channels and tactics that introduce the star ensemble in a BIG way. Out of Home tactics will accelerate the Crew Introductions. Our
154 characters (Wax real size action figures) will take over the Santa Seat across major shopping malls. Our family audience will be able to
155 engage live the Red One experience via AR characters, animated action, with Meme-able pictures or videos to share. The is scalable to
156 Major city bus stops, Santa’s park benches, everywhere our audience is. For MX, we’ll start the campaign Nov, 04th to avoid mixing
157 Christmas messages with Dia de Muertos (Nov 2). We are planning to own the streets of MX City with 40 buses, 10 billboards, over 100
158 faces in bus stops and 4 iconic hand painted walls that will make a statement of the magnitude of the unique ensemble only available on
159 Prime Video. We are allocating \$55k of our budget to OOH production that will ensure differentiation (considering newly implemented
160 OOH laws). OOH will be complemented by social media carefully segmented to cast members and their audiences’ affinities using Meta
161 and TikTok (Formats Appendix K).

162 **Creating Meme-able Moments:** Begin to build the excitement of this ensemble that is unique to Prime. In BR, since our audience loves to
163 watch comedy content (index 117 streamers, 121 Prime streamers) and holiday movies, we will join forces with major
164 Comedians/YouTubers in BR to engage the audience and build cultural relevance to RED ONE. 1) **“Choque de Cultura” (Appendix F – Line
165 387)**, a show where absurd movie critics (Alternative transportation drivers) “brilliantly” comment on movie trailers and give their verdict
166 on Movie performance. They are fans of The Rock, superheroes, action, and Christmas (they have several sketches dedicated to this kind
167 of content) so, a movie with all those features will be relevant to them. 2) **Diogo Defante (Appendix F – Line 387)**, one of the major
168 comedians / YouTubers currently in BR explores the comedic absurdity of Brazilian life. We will task him to follow The Rock and Chris
169 Evans track on their way to find Santa. He will challenge peoples naughty list, invite people to challenge the Polar bear, drive miniature
170 cars and the slap in the face contest (Not really in the face just a Punching bag). To break through the clutter and grab attention we will
171 do an integrated commercial showcasing RED ONE’s individual characters and **sequential ads** integrating “Choque de Cultura” reaction.
172 We will use this content for custom integrations across **TV Globo’s top rating shows** such as Novela, National News and Tela Quente. This
173 scheduling tactic will be replicated in **YouTube 6” Bumpers**. We will also collaborate with the comedian's social media team to create
174 custom GIFs, memes, or short video clip content specifically for their platforms and ours. As an O&O extension in December, Choque de
175 Cultura and Diogo Defante @CCPX (the biggest Comic Con in the World) is the perfect forum to amplify Red One. For MX, we will partner
176 up with **“Back Door”** Entertainment, a comic content production influencer network to replicate key elements of the same strategy. In
177 both countries, influencers (E.g. BR: Tatá Weneck, Dani Calabresa, Luana Zuculoto, Valen Bandeira) will be invited to react to the movie
178 and to “Choque de Cultura,” “Diogo Defante,” and “Back Door” sketches expanding our conversation power (Appendix F).

179 **Become One of the Crew:** We will create interactive **AR lenses for Instagram and TikTok** that allow audiences to ‘meet the crew.’ When
180 users activate the lens, it will rapidly cycle through the various characters in the film, before ‘matching’ one to the user using AI image
181 recognition. An image will hover above the user’s head with a brief description of the character. The filter will be promoted through
182 influencers aligned to each of the specific audience segments. To further consumer engagement, we allow audiences to ‘get to know the
183 crew’ by finding out which ‘character they are’. AR lenses will be activated on Instagram and TikTok that feature character wheel that
184 randomly stops above user head with description of character they match with. This will be supported via influencer marketing (Meta
185 branded content, TikTok Spark Ads) and character quizzes also on Facebook.

186 **The Crew and Festive spirit:** Knowing our audience in BR loves to escape using music and podcasts (Index 148 13-24, 117 13-54), starting
187 on Nov 1, we will sponsor **Holiday playlists** and work with key podcast hosts to entertain our audiences while they listen to their favorite
188 podcasts for the latest tech or gaming information for gifting ideas. Likewise, connecting with MX culture, through the Christmas period,
189 we leverage Spotify and Amazon Music to amplify a series of bite size **Christmas carols** inspired by the disappearance of Nick (in the form
190 of *Corridos Tumbados*, the music genre made famous by Peso Pluma).

191 **Nick Rescue Adventure:** For younger audiences, we will create an Interactive Santa Claus Rescue across major gaming platforms. This
192 initiative brings the Santa Claus rescue story to life within popular e-games Roblox and, FreeFire, the two most important e-games in the
193 region (Roblox 18.5m Unique users/Month in BR | FreeFire 9.8m Unique users/Month in BR, as reported by ComScore in May 2024).
194 Engaging experiences will be co-created with and for each audience, for instance, exclusive content for each game such as: 1) **Skins:**
195 Players can customize their characters with festive Santa Claus rescue-themed skins; 2) **Challenges:** The games will feature Nick rescue
196 narrative challenges, keeping players engaged and motivated; and 3) **Storytelling Elements:** Players can actively participate in shaping the
197 story by completing challenges and interacting with the game's world.

198 **Red One Gingerbread Surprise:** A globally scalable cross LOB O&O opportunity – Create a surprise unboxing experience featuring limited
199 edition **Gingerbread RED ONE characters**, harnessing the power of surprise, nostalgia, and holiday cheer to generate viral potential and

200 customer engagement. The Gingerbread will be delivered to: 1) **Influencers**: Partner with a diverse group of social media influencers
201 across various platforms (E.g. BR: Viih Tube, Claudia Raia, Virginia Fonseca, Yuran Tinta, Rafael Cesar, Gabriela Oliveira, Paula e Camila,
202 MX: Alejandro Speitzer, Kloquis, Quinientos55, Maugr1, Ilse, Anacrisgastelum, Glavelo & Regivelo) to **create buzz and excitement while**
203 **unboxing** (Appendix F) ; 2) **Amazon Customers**: Offer the Gingerbread film characters as a limited-time surprise inclusion within Amazon
204 orders during the holiday season (Scalable globally). A treat to our customers with a High viral potential: A) **Surprise & Nostalgia**: The
205 unexpected appearance of beloved Gingerbread characters will trigger excitement and surprise during the unboxing experience,
206 encouraging social media sharing; 2) **Collectible Craze**: Creating limited edition characters with different characters will incentivize
207 collecting and trading, further fueling social media engagement.

208 Our tactics include high impact and high attention media to build anticipation to the launch of Red One, with channels such as DOOH,
209 streaming audio, and TV tactical programming, YouTube, Social and Digital precision formats (OK). At this stage it is crucial to build reach
210 and awareness during T-2, and our plan achieve an overall **Reach of 95.2% (BR) and 73.0% (MX)** of the paid investment.

211 **Stage Three: Post-Release | From launch day onwards T1+ (20% of Investment): BR/MX**: Once the movie is released and available on
212 Prime Video, we will drive tune-in through cost-effective **performance driven channels** and tactics. This will start on Amazon's owned
213 and operated platforms using 1st party data integrations for digital retargeting. We will also use Branded Search to connect with users
214 who have shown interest but had yet to subscribe to Amazon Prime, proving them a clear path to conversion. In MX we recommended
215 starting Stage Three just after the end of EL BUEN FIN, which will ensure we avoid competing in a moment of over-saturation of
216 messages. This stage of the plan will continue to **focus on appointment-to-view, co-viewed family programming** in linear TV and CTV for
217 the weeks following RED ONE's release.

218 At this final stage, our campaign reach drops in favor of more targeted media tactics which look to convert the desire and demand
219 generating in our stage one and stage two approach. **Reach: 81.26% (BR), 51.76% (MX)** for paid investment.

220 **Measurement & Optimization Approach**

221 **Budget and Channel Allocations**: We arrived at optimal investment and channel allocations using Omni Channel Planner, which optimizes
222 channel splits using seasonally adjusted reach curves and attention data points (Appendix L). Our planned allocation is: TV 25%, Digital
223 49.1% BR, 20.7% MX, Social 17.4% BR, 27.2% MX, Audio 1.4% BR, 10% MX, OOH, 6.3%BR, 16.7% MX (Appendix J)

224 **Flighting Approach**: To ensure that we have the optimal flighting strategy we have used Omni Flighter (Appendix J), which uses
225 campaign-response norms to optimize investment across a campaign period. It becomes more robust with Amazon and competitor spend
226 data over time. From there we connect flighting strategies to Amazon Recognition data, providing weekly insight into uplifts in
227 Recognition by week. Over time, this allows Omni Flighter to become a key planning tool for PV. We have used Flighter to allocate
228 investment across the campaign period to ensure maximum resonance in T-0 launch week; however using our Entertainment Velocity
229 reporting suite, we will closely monitor social buzz, search trend data and qualify this with PR to ascertain promptly if we need to flex
230 budgets and pivot phasing to accommodate changes in-flight. Our strategy is to allocate 5% of the investment to Stage One - Post Trailer,
231 20% to Stage Two Prior to Launch. (maximizing Adstock / Resonance in T-0 week of launch), and 20% Post Launch (appointment to view).

232 **Investment Trade-offs**: We explored many tactical ideas (Appendix I), and the challenge was to prioritize relative to the specific cost,
233 flighting, and seasonality implications. For example, we excluded Digital Display to prioritize video and social media formats based on:
234 1) their higher attention scores (Appendix L), 2) stronger propensity to drive content engagement, and 3) the assumption that Digital
235 Display may be part of the mix activated by the in-house team. In another example, we propose a 60/40 peak vs. off-peak split in linear
236 TV versus over 100% peak plan, driving cost efficiencies and accessing family audiences efficiently. All spots will be hand-selected to
237 ensure quality and contextual placement of genre-based trailers. Sequential 15" spots will only be used in selected programming, as they
238 incur a 60% loading vs. 30" spots.

239 **Accounting for In-House Media**: Our media mix is weighted to targeting audiences who are not immediately looking to view and will
240 optimize towards engagement metrics rather than conversion metrics to maximize synergy with in-house media. Insights on the most
241 engaged audiences and creatives will be shared with in-house teams to help improve lower-funnel performance. Our Reporting
242 Dashboard recommendation, as described in the Economic and Operational meeting, will provide in-house teams with access to granular
243 data and custom data views to facilitate faster and more informed optimizations of the total plan, across agency-managed and in-housed
244 managed media. We also recommend the integration of Amazon in-house resources into our daily performance stand ups, where the
245 Omnicom team meets to review the latest campaign performance and provide agile optimization recommendations. This daily stand up is
246 led by the PV LATCANZ Business Lead, Brian Crotty, along with the PV Business Leads for each country.

247 **Considerations across Amazon Portfolio**: Both PV and XCM will be investing heavily over this campaign period. A clash management
248 decision framework will be used to manage inventory overlap, especially in OOH which has more finite availability, giving priority to
249 campaigns with contextual relevance for the LOB, alignment to target audience for the LOB, specification overlap with other activity on
250 the plan to enable production efficiencies for the LOB. If overlap is to occur, we can look at differing the same format using different
251 media partners or different locations or flighting. Omnicom will provide this decision framework as part of the agency onboarding
252 process, with sufficient time to align with Amazon before any media buying begins (Jan 1, 2025, according to RFP timeline).

253 **Content Management / Optimization:** Through Artbot (Appendix M), our AI powered dynamic content and creative division, we'll tailor
254 creative variations for specific target audiences based on their cast and genre affinities to infiltrate fandoms. Eg., Comedy Film Lovers will
255 initially see a trailer variation and supporting content featuring humorous moments from RED ONE, whereas Action & Adventure Fans
256 will be served content promoting the action sequences. These audiences will be activated across Programmatic OOH, Connected TV,
257 BVOD and YouTube. All video activity will be traded via DV360 to enable cross-platform optimization, while ongoing testing will help us
258 understand which characters and film features resonate with each audience segment. Eg. if a Chris Evans focused trailer is seeing higher
259 view-through-rates amongst PwCH8+ in YouTube; Programmatic OOH, BVOD and CTV targeting against this audience will prioritize that
260 creative, providing scalable commercial and strategic opportunities that drive incremental marketing performance and value.

261 **Measurement Plan:** Our PV measurement framework is guided by our flexible global Good, Better, Best approach (Appendix O) in
262 describing the level of first party data shared by Amazon. We will actively monitor the campaign performance through proxy metrics
263 across tactical, strategic leading indicators, and business KPIs (Appendix O). **Business KPIs (Proxy):** Title Awareness & Intent (FilmeB,
264 ComScore and Box Office Mojo), PV Platform Preference, PV Platform Engagement, Search query volume. **Strategic Leading Indicators:**
265 Search Query Volume + Organic Trailer Views, Messaging Engagement & Impact. **Tactical KPIs:** Reach / Frequency, On-Target %,
266 Impressions, Completed Views, CPMs, CTR, Viewability, Attention. For business proxy KPIs, we will deploy OMNI to understand title
267 capability to drive relevance to the platform and impact on our business, guaranteeing we are investing in the right assets. Using OMNI
268 Geo-lift we will be able where the title has more adherence and may convert across different locations (regions, countries, states). For
269 Strategic Leading Indicators, Search Query Volume (sourced directly from Google) can be leveraged as a robust proxy to estimate demand
270 generated via marketing initiatives across the lifecycle of a Web/TV Series (Pre-launch, Launch, Post-Launch, Sustain, and Residual
271 Demand). Social listening will give us input on what assets is driving more conversation and will add more value when the paid media
272 starts. Using both studies we can run an Agile MMM to recalibrate media mix, and funnel mix to deliver on our business KPI's. For Tactical
273 KPIs, we would be leveraging our TV Attribution and in-platform optimization to measure and optimize campaigns on media engagement,
274 reach & frequency, health metrics, and audience performance insights. All Omnicom capabilities have the flexibility to incorporate
275 Amazon Prime Video first party data, including user-level as well as aggregated and obfuscated measures that preserve Amazon's privacy
276 while preserving directional performance insight.

277 **Agile Optimization Approach:** Omnicom will deploy an Agile Optimization approach that ensures each audience approach, content
278 strategy and measurement framework are interconnected through a defined set of optimization principles. These are: 1) All activity must
279 drive towards key objective, or proxy conversion. Only activity pre-agreed within the Test & Learn approach can deviate from this
280 following PV's approval; 2) The following optimization tactics can be implemented without additional Prime Video approval: bid
281 adjustments, small budget movement within same PO, removing underperforming audiences/creatives/keywords; 3) The following
282 optimization tactics can only be implemented with the express approval of PV: expanding audiences, moving budgets across budget
283 lines/Pos; 4) Any deviations from performance benchmarks, spend approvals, pacing thresholds must be escalated to local Amazon
284 stakeholders for alignment and approval. Further discussion with Amazon is required to formalize the specific mechanisms. Omnicom's
285 intention is to align on these mechanisms as part of the agency transition period, in advance of active campaign management (January
286 1st, 2025, based on the current RFP schedule).

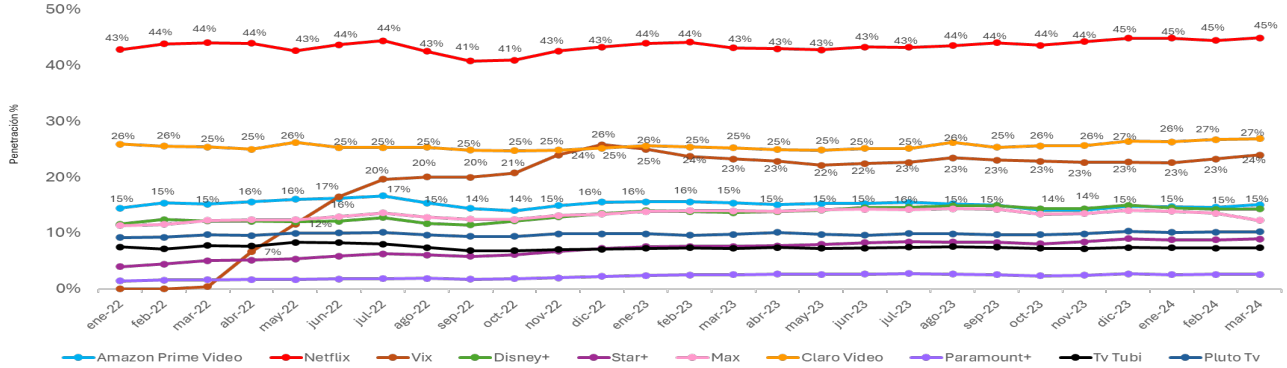
287 This Agile Optimization approach for Omnicom's PV LATCANZ team is led by our proposed PV Business Lead, Brian Crotty, and our senior
288 PV analytics lead, Daniel Meneses, who is responsible for the delivery of in-campaign performance measurement and optimizations,
289 including tactics being implemented through the Agile Optimization approach and the impact (positive or negative) these are having on
290 KPI-aligned performance. In-campaign performance reporting will be sent on day 3 of a campaign, and then daily (or against Prime
291 Video's preferred cadence) until all activity is complete. Throughout the campaign flights, daily stand-up meetings will be held, led by the
292 PV Business Lead, ensuring all team members have a view into real-time campaign performance and optimization priorities. Amazon
293 teams may join these stand-up sessions, especially as more media buying, and analytics activities move to in-house functions.

294 Campaign activity will ultimately feed into longer-term business level measurement solutions, such as Omni Agile MMM. This will ensure
295 campaign performance will inform future planning recommendations based on performance across a range of relevant metrics.

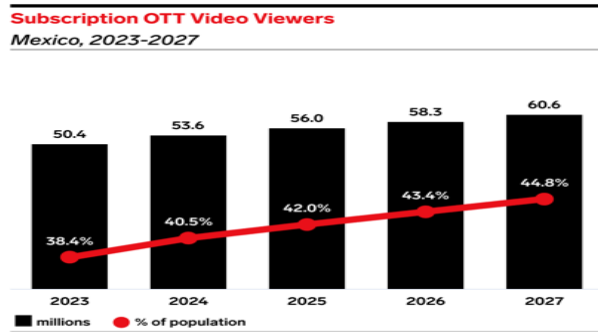
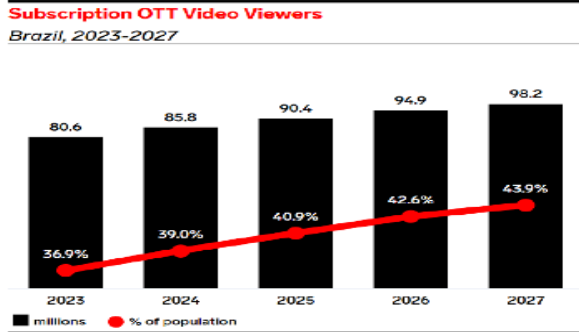
296 **Governance and Brand Safety:** ensure high quality, safe execution of our campaigns. Omni Governance AI which is our proprietary digital
297 QA tool designed to prevent and detect set up errors across social, display/video, and search platform campaigns. This tool provides real-
298 time alerts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

306 **Appendix A: Business Data**

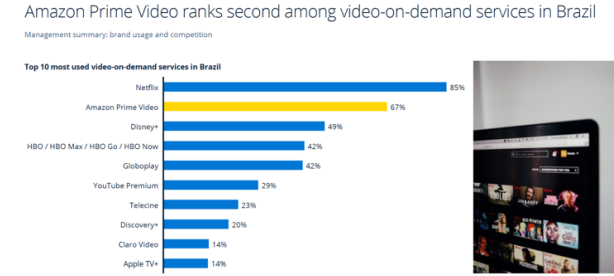
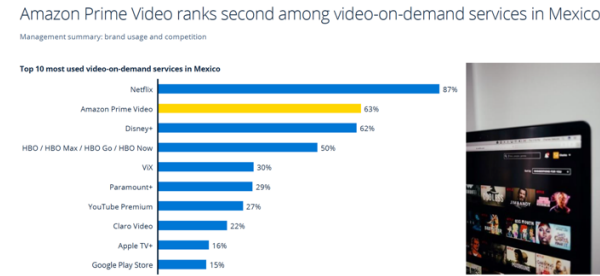
307 **BUSINESS DATA – YOUNGOV BRANDINDEX MX**



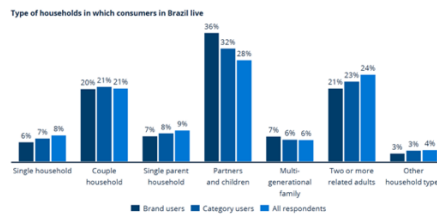
308 **BUSINESS DATA – EMARKETER**



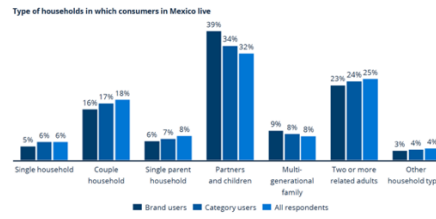
310 **BUSINESS DATA - STATISTA**



312 Compared to other video-on-demand users, Amazon Prime Video users are relatively likely to live in a nuclear family
Demographic profile: household classification



312 Compared to other video-on-demand users, Amazon Prime Video users are relatively likely to live in a nuclear family
Demographic profile: household classification



314 Appendix B: Syndicated & Proprietary Data Sources

315 Proprietary - Omni:

316 Audience Explorer (Omni): ID-based audience creation application for building, sizing, and profiling audiences based on large-scale
317 respondent-level behavioral data, including Omni's people-based Omni ID. This provides full transparency into how audience and look-a-
318 like models are created. This tool integrates disparate data sources around demographics, interests and lifestyle, media preferences,
319 digital browsing behavior, and location, allowing us to uncover a variety of insights – not just on our target's media behavior, but also
320 how they view, behave, and think in the world.

321 Audience Explorer (Google): We've integrated Google's Insights Finder directly in Omni. This app uses data gathered from Google search,
322 YouTube, and devices to provide information about relevant search topics, interests, demographics, and Google defined audiences.

323 Audience Explorer (Semantic – MX): Analytic approach to define a customized target audience, based on specific consumer behaviors
324 that are directly addressing a given business objective. The semantic approach for audience creation selects online behavior based on
325 keywords, frequency, recency and signal of the data points. Hence customized audience segments correspond to the KPI in an optimal
326 way.

327 Omni Q: Proprietary AI assisted tool scans live signals and matches and sorts them to a taxonomy of Trends and Cultures. Based on a
328 specific brief, the tool then identifies Elements of Culture that are most relevant to the challenge

329 Omni Assist: In terms of Generative AI, we have established first-mover advantage through a series of partnerships and have integrated
330 the technology into Omni to power Omni Assist – a series of plugins that we are actively developing and beta testing harnessing
331 Omnicom data in a secure way.

332 Audience Intelligence: Automated insight to summarize key consumer insights and provide a more natural way for teams to interact and
333 explore rich Omni Audience data. The plug-in delivers speed to insight and strategy, by summarizing large amounts of audience data
334 available in Omni Audience Explorer and surfacing hard to identify insights.

335 Audience intelligence Fusion: Automates matching of audiences between Omni and any other data/research and media/commerce
336 activation platform, without ID-based matching.

337 Syndicated Data Sources (BR & MX):

338 Broadcast Media: Kantar Ibope (BR), Nielsen Ibope (MX) audience data.

339 Kantar TGI: Provides detailed consumer insights, including demographic data, media habits, and purchasing behavior.

340 GWI (GlobalWebIndex): Offers rich data on digital consumer behavior, including social media usage, streaming habits, and content
341 preferences.

342 YouGov: Profiles (like TGI), BrandIndex, and Stream

343 Social Listening: Sprinklr (BR), Brandwatch (MX)

344 Google Branderator: Video Content Analysis (still in Beta in BR)

345 Market Data: Emarketer; Statista; Euromonitor; IMDB

346 Precision Data Sources (BR & MX):

347 1st - Meta/Google remarketing lists

348 2nd - Meta/Google basic audiences, Cast affinity groups: YouTube, Meta and Tiktok

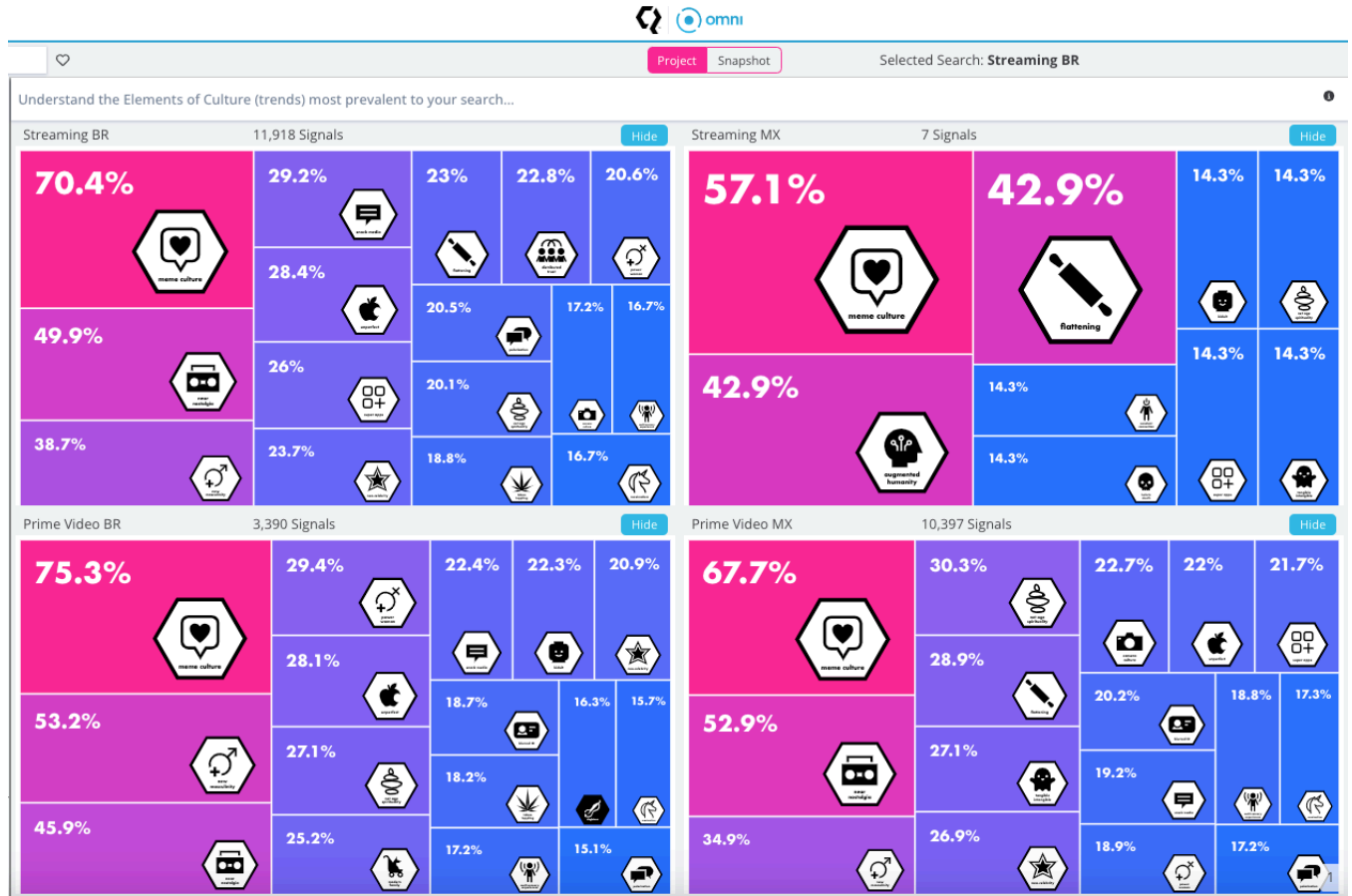
349 3rd - Oracle/Blukai/ Visual DNA/ eXelate / Navegg / TailTarget

350 Retargeting through DV360 and Meta

351

352 **Appendix C: Omni Q Outputs**

353



354

Element of Culture Definition Category Cultural Energy Growth Projection

355

| | | | | | |
|--|--------------|---|-----|-------|-----|
| | meme culture | Clicks, likes, and the need for attention drive much of our online behavior. Shared content is frequently a reinterpretation or remix of found imagery, often funny, that is shared with the goal of going viral. | Art | 99.08 | N/A |
|--|--------------|---|-----|-------|-----|

356

| | | | | | |
|--|----------------|---|-----|-------|-----|
| | near nostalgia | People are turning to the past for feel-good vibes in the present, manifesting in different forms among generations. In Gen Z and Millennials, a fondness for eras in which they may or may not have lived, and a connection to the iconic touchstones of an earlier and seemingly simpler time are gaining popularity. | Art | 95.41 | N/A |
|--|----------------|---|-----|-------|-----|

357

| | | | | | |
|--|--------------------|--|------------|------|-----|
| | augmented humanity | Humans are leveraging technology from prosthetics to exoskeletons to microchips to enhance their physical and mental capabilities. | Technology | 57.8 | N/A |
|--|--------------------|--|------------|------|-----|

358

| | | | | | |
|--|-------------|---|-------------|-------|-----|
| | power woman | The Me Too movement is just one representation of an evolved feminism that is again focusing energy on this issue. Women's voices are shaping corporate practices, legal outcomes, boardrooms, and creative content as society slowly bends toward gender equity. | Attitudinal | 79.82 | N/A |
|--|-------------|---|-------------|-------|-----|

359

360

| | | | | | |
|--|-----------------|--|-------------|-------|-----|
| | new masculinity | Across generations and demographics, the definitions of male identity and masculinity are evolving. The shift has caused many men question their role in society, how to behave, and what is expected of them. | Attitudinal | 97.25 | N/A |
|--|-----------------|--|-------------|-------|-----|

361 **Appendix D: Audience Sizing Exercise**

 362 BR & MX audience creation & sizing against Kantar TGI, GWI (GlobalWebIndex), YouGov, Google Insights, Lotame & Meta data. For broad
 363 audience sizing, all numbers above are projections from Kantar TGI 2023 R4.

 364 **KANTAR TGI AUDIENCE SIZING**

| Audience Segment | Brazil (mm) | | Mexico (mm) | |
|--|-------------|-------|-------------|-------|
| | mm | % | mm | % |
| Total Population | 203.1 | 100% | 137 | 100% |
| People 13 to 54 years | 155.2 | 76.4% | 119.8 | 87.3% |
| Teens & Young Adults 13 to 24 | 42.1 | 20.7% | 38.9 | 28.4% |
| Adults 25 to 54 | 113.1 | 55.7% | 73.4 | 53.5% |
| Parents with kids 9-14 | 29.0 | 12.6% | 27.9 | 20.4% |
| Parents with kids 0-14 | 59.0 | 29.0% | 45.3 | 33.1% |
| Amazon (Last 12m) Customers 13-54 | 20.3 | 10.0% | 32.9 | 24% |
| Amazon (Last 12m) Customers 13-54 ABC1 | 18.1 | 8.9% | 11.4 | 8.3% |
| Amazon Prime Subscribers 13-54 | 25.4 | 12.5% | 24.3 | 17.8% |
| Amazon Prime Subscribers 13-54 ABC1 | 21.7 | 10.7% | 8.5 | 6% |
| Amazon (Last 12m) & Prime Subscriber 13-54 | 10.1 | 5.0% | 12 | 9.4% |
| Amazon (Last 12m) & Prime Subscriber 13-54 ABC1 | 9.4 | 4.6% | 8 | 5.8 |
| Amazon Prime Video Viewers 13-54 | 31.0 | 15.3% | 31.1 | 22.7% |
| Amazon Prime Video Viewers 13-54 ABC1 | 25.6 | 12.6% | 10.3 | 5.8% |
| Amazon (Last 12m) & not Prime Subscriber | 10.2 | 5.0% | 15 | 11% |
| Free Streaming Customers (last30d) 13-54 | 9.0 | 4.4% | 47.5 | 34.6% |
| Streaming Non-Amazon Prime Viewers 13-54 | 72.2 | 35.5% | 48.7 | 35.5% |
| Total Streaming Viewers 13-54 (Last 30d) | 97.3 | 47.9% | 87.1 | 63.9% |
| Total Streaming Subscribers 13-54 | 74.8 | 36.8% | 73 | 55.3 |
| Total Non-Streaming Subscribers 13-54 | 80.3 | 39.5% | 46 | 33% |
| Total Non-Streaming Subscribers 13-54 Amazon Customers | 4.9 | 2.4% | 2 | 1.4% |

365

366 **Exemple Google Audience Sizing**

| | Audiência Plataforma | Tamanho público | Representatividade dentro do público geral | % de participação | Insights para comunicação Audience Insights | Audiência utilizada |
|----|---|-----------------|--|-------------------|---|--|
| BR | AS 18 -24 - interesse em streaming de vídeo | 7.850.000 | 21.565.934 | 36,4% | Afinidades mapeadas no insights: Media e entretenimento, Gamers, Gamers Casuais, Hardcore Gamers, Fãs de filme de entretenimento. Interesses mapeados no insights: Viajantes casuais, Viajantes para Europa, Hotéis, Fotografia e Câmeras. | Interesse em Streamings (Netflix, Prime Video, Globoplay, Disney+, Star+, Max), Apps de Streamings de vídeo, Sites de Streaming de vídeo * |
| | AS 25 -54 - interesse em Streaming de Vídeo | 32.400.000 | 89.750.693 | 36,1% | | |
| | AS 18 -24 - interesse em streaming de vídeo (parents) | 748.000 | 21.371.429 | 3,5% | | |
| | AS 25 -54 - interesse em Streaming de Vídeo (parents) | 16.600.000 | 75.113.122 | 22,1% | | |
| | AS 18 -24 - interesse em streaming de vídeo (not parents) | 7.430.000 | 21.536.232 | 34,5% | | |
| | AS 25 -54 - interesse em Streaming de Vídeo (not parents) | 22.900.000 | 89.803.922 | 25,5% | | |

367

BRASIL - SIMULAÇÕES

The simulation cards provide detailed metrics for each audience segment:

- AS 18-24 - Interesse em streaming de vídeo:** Reach 7.85M, Avg. frequency 25.51, Total CPV R\$5.31, Digital TPOs 930, Digital CTR R\$4.98K, Digital population 21.5M, Total population 19.5M, Average CPM R\$6.75, Reachability 82.7%.
- AS 25-54 - Interesse em Streaming de Vídeo:** Reach 32.4M, Avg. frequency 38.4, Total CPV R\$3.80, Digital TPOs 1,385, Digital CTR R\$5.3K, Digital population 89.8M, Total population 79.8M, Average CPM R\$4.84, Reachability 82.3%.
- AS 18-24 - Interesse em streaming de vídeo (parents):** Reach 748K, Avg. frequency 13.72, Total CPV R\$8.12, Digital TPOs 48, Digital CTR R\$8.95K, Digital population 21.5M, Total population 19.5M, Average CPM R\$9.87, Reachability 83.6%.
- AS 25-54 - Interesse em Streaming de Vídeo (parents):** Reach 16.6M, Avg. frequency 25.49, Total CPV R\$4.74, Digital TPOs 471, Digital CTR R\$4.54K, Digital population 89.8M, Total population 79.8M, Average CPM R\$5.45, Reachability 87.3%.
- AS 18-24 - Interesse em streaming de vídeo (not parents):** Reach 7.43M, Avg. frequency 16.18, Total CPV R\$6.64, Digital TPOs 558, Digital CTR R\$2.41K, Digital population 21.5M, Total population 19.5M, Average CPM R\$7.87, Reachability 85.1%.
- AS 25-54 - Interesse em Streaming de Vídeo (not parents):** Reach 22.9M, Avg. frequency 13.85, Total CPV R\$4.99, Digital TPOs 352, Digital CTR R\$5.37K, Digital population 89.8M, Total population 79.8M, Average CPM R\$6.61, Reachability 75.7%.

368

369 **Example Meta Audience Sizing**

| | Audiência Plataforma | Tamanho público | Representatividade dentro do público geral | % de participação | Insights para comunicação FB INSIGHTS | Insights para comunicação interesses correlacionados |
|----|---|-------------------------|--|-------------------|--|---|
| BR | AS 18-24 - interesse em Amazon Video | 3.900.000 - 4.100.000 | 32.800.000 - 38.600.000 | 10,6% | Uso de audiências de interesse mapeadas no insights: ligados a humor, música, compras online, esportes e celebridades | Com base nos interesses do TGI com alta penetração no público podemos criar segmentações voltadas para interesse videogames, streaming de música, cuidados com beleza e literatura. |
| | AS 25-54 - interesse em Amazon Video | 14.400.000 - 16.900.000 | 97.100.000 - 114.300.000 | 14,8% | Uso de audiências de interesse mapeadas no insights: ligados música, compras online, beleza, esportes e celebridades | Com base nos interesses do TGI com alta penetração no público podemos criar segmentações voltadas para interesse em arte, cultura, cuidados com beleza e literatura. Além desses interesses, temos como estilo de séries Dorama, gastronomia e viagens tem alta penetração e participação do público. |
| | AS 18-24 - interesse em streaming de vídeo (amazon video) | 6.500.000 - 7.700.000 | 32.800.000 - 38.600.000 | 19,9% | Uso de audiências de interesse mapeadas no insights: ligados música, esportes e influenciadores digitais e celebridades | |
| | AS 25-54 - interesse em streaming de vídeo (amazon video) | 25.800.000 - 30.400.000 | 97.100.000 - 114.300.000 | 26,6% | Uso de audiências de interesse mapeadas no insights: ligados música, compras online, beleza, programas de entretenimento, gastronomia esportes e celebridades | |

Observações:

O público streaming de vídeo contempla os principais streamings como Roku (serviço de streaming), Apple TV (serviço de streaming), Netflix (serviço de streaming), Hulu (serviço de streaming) ou YouTube (serviço de streaming).

BRASIL - SIMULAÇÕES

BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO

Resumo | Uso | Histórico

Nome do público
BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO

Tamanho estimado do público
3.900.000 - 4.100.000

Tipo
Público salvo

Data de criação
17/06/2024 16:47

Última atualização
17/06/2024 16:47

Detalhes do público salvo

Localização:
Brasil

Idade:
18 a 24

Sexo:
Masculino

Idioma:
Português

Países que correspondem a:
Interesses: Amazon Video

[Editar](#)

BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO

Resumo | Uso | Histórico

Nome do público
BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO

Tamanho estimado do público
14.400.000 - 16.900.000

Tipo
Público salvo

Data de criação
17/06/2024 16:50

Última atualização
17/06/2024 17:00

Detalhes do público salvo

Localização:
Brasil

Idade:
25 a 54

Sexo:
Masculino

Idioma:
Português

Países que correspondem a:
Interesses: Amazon Video

[Editar](#)

BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO)

Resumo | Uso | Histórico

Nome do público
BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO)

Tamanho estimado do público
6.500.000 - 7.700.000

Tipo
Público salvo

Data de criação
17/06/2024 17:10

Última atualização
17/06/2024 17:10

Detalhes do público salvo

Localização:
Brasil

Idade:
18 a 24

Sexo:
Masculino

Idioma:
Português

Países que correspondem a:
Interesses: Roku (serviço de streaming), Apple TV (serviço de streaming), Netflix (serviço de streaming), Hulu (serviço de streaming) ou YouTube (serviço de streaming)

[Editar](#)

BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO)

Resumo | Uso | Histórico

Nome do público
BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO)

Tamanho estimado do público
25.800.000 - 30.400.000

Tipo
Público salvo

Data de criação
17/06/2024 17:09

Última atualização
17/06/2024 17:09

Detalhes do público salvo

Localização:
Brasil

Idade:
25 a 54

Sexo:
Masculino

Idioma:
Português

Países que correspondem a:
Interesses: Roku (serviço de streaming), Apple TV (serviço de streaming), Netflix (serviço de streaming), Hulu (serviço de streaming) ou YouTube (serviço de streaming)

[Editar](#)

370

BRASIL

Sobreposição de público

Selecione um público e compare o número de contas da Central de Contas e a sobreposição com até quatro outros públicos.

Público selecionado
BR 18 a 24 anos - geral
38.600.000 people

Públicos para comparação

| | | |
|---|-------------------------|---|
| BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 4.100.000 | % de sobreposição do público selecionado: 11% |
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 7.600.000 | % de sobreposição do público selecionado: 20% |

[Adicionar outro público](#)

Sobreposição de público

Selecione um público e compare o número de contas da Central de Contas e a sobreposição com até quatro outros públicos.

Público selecionado
BR 25 a 54 anos - geral
114.300.000 people

Públicos para comparação

| | | |
|--|--------------------------|---|
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 30.400.000 | % de sobreposição do público selecionado: 27% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 16.900.000 | % de sobreposição do público selecionado: 15% |

[Adicionar outro público](#)

371

DORAMA
27.063.900 people

Públicos para comparação

| | | |
|---|-------------------------|---|
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 5.191.400 | % de sobreposição do público selecionado: 19% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 4.202.000 | % de sobreposição do público selecionado: 12% |
| BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 1.799.900 | % de sobreposição do público selecionado: 5% |
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 2.599.200 | % de sobreposição do público selecionado: 7% |

ESPORTES
10.200.000 people

Públicos para comparação

| | | |
|---|--------------------------|---|
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 6.546.800 | % de sobreposição do público selecionado: 6% |
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 20.960.800 | % de sobreposição do público selecionado: 25% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 15.760.100 | % de sobreposição do público selecionado: 16% |
| BR, AS 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 3.800.700 | % de sobreposição do público selecionado: 4% |

GASTRONOMIA
11.000.000 people

Públicos para comparação

| | | |
|---|--------------------------|---|
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 5.483.800 | % de sobreposição do público selecionado: 6% |
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 21.795.400 | % de sobreposição do público selecionado: 26% |
| BR, AS 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 13.097.300 | % de sobreposição do público selecionado: 14% |
| BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 3.044.600 | % de sobreposição do público selecionado: 3% |

MÚSICA
103.800.000 people

Públicos para comparação

| | | |
|---|--------------------------|---|
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 6.702.200 | % de sobreposição do público selecionado: 6% |
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 25.614.400 | % de sobreposição do público selecionado: 26% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 15.294.500 | % de sobreposição do público selecionado: 15% |
| BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 3.890.700 | % de sobreposição do público selecionado: 4% |

VÍDEO
92.000.000 people

Públicos para comparação

| | | |
|---|--------------------------|---|
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 6.399.200 | % de sobreposição do público selecionado: 7% |
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 26.681.200 | % de sobreposição do público selecionado: 27% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 15.091.700 | % de sobreposição do público selecionado: 16% |
| BR, AS, 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 3.358.900 | % de sobreposição do público selecionado: 2% |

SÉRIES - DORAMA
27.063.900 people

Públicos para comparação

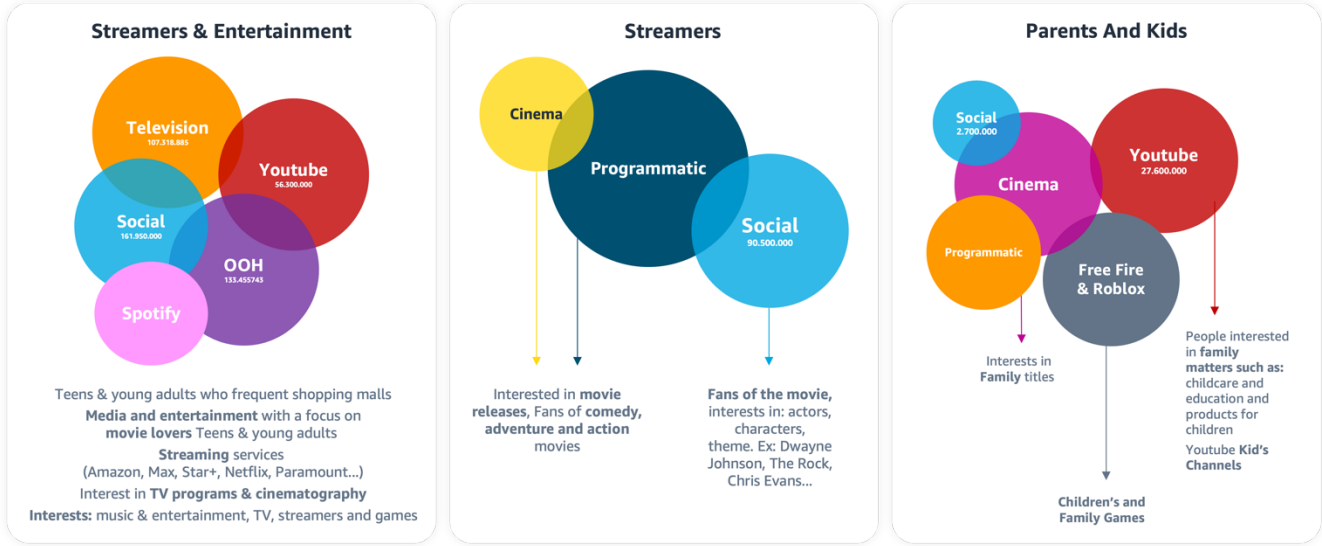
| | | |
|---|--------------------------|---|
| BR, AS 18-24 ANOS AMAZON PRIME/AMAZON VIDEO 4.100.000 people | Sobreposição: 1.291.100 | % de sobreposição do público selecionado: 9% |
| BR, AS 25-54 ANOS AMAZON PRIME/AMAZON VIDEO 16.900.000 people | Sobreposição: 10.024.800 | % de sobreposição do público selecionado: 21% |
| BR, AS 25-54 ANOS STREAMING VIDEO (AMAZON VIDEO) 30.400.000 people | Sobreposição: 16.112.000 | % de sobreposição do público selecionado: 34% |
| BR, AS 18 a 24 ANOS STREAMING VIDEO (AMAZON VIDEO) 7.800.000 people | Sobreposição: 2.202.800 | % de sobreposição do público selecionado: 5% |

372

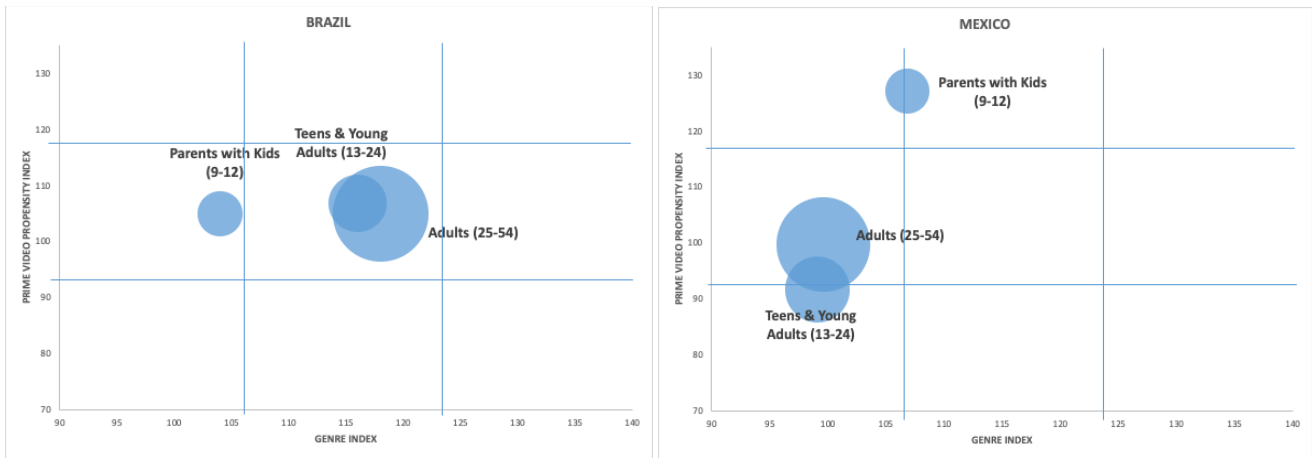
373

374 **Appendix E: Audience Strategy**

Different Types And Sources Of Segmentation, Pursuing All The Clusters We Need To Address.



375



376

377

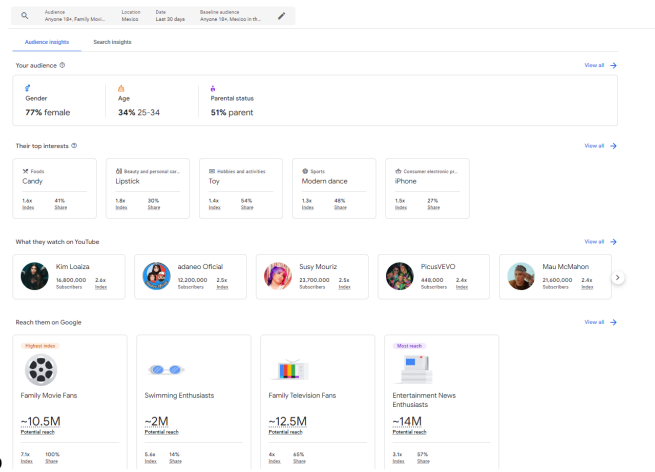
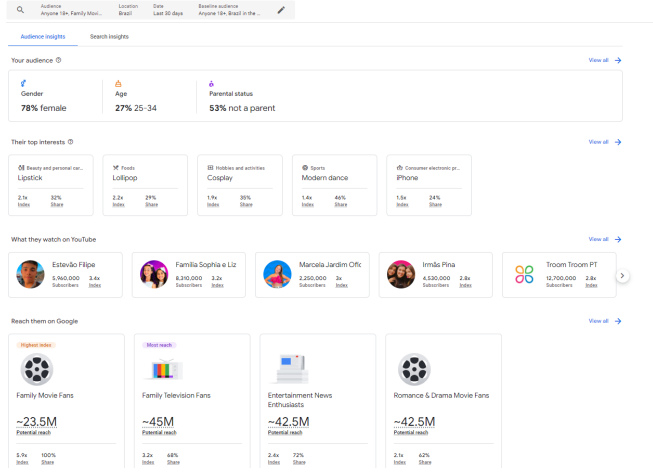
| Segment | Brazil - Position in Matrix | Brazil - Genre Index | Brazil - Prime Video Propensity Index | Brazil - Paid Media Strategy | Segment | Mexico - Position in Matrix | Mexico - Genre Index | Mexico - Prime Video Propensity Index | Mexico - Paid Media Strategy |
|------------------------------|---|----------------------|---------------------------------------|------------------------------|------------------------------|---|----------------------|---------------------------------------|------------------------------|
| Teens & Young Adults (13-24) | High Prime Video Propensity, Moderate Genre Index | 107 | 116 | Likely O&O is sufficient | Teens & Young Adults (13-24) | Low Prime Video Propensity, Low Genre Index | 99 | 92 | |
| Adults (25-54) | High Prime Video Propensity, Low Genre Index | 97 | 118 | | Adults (25-54) | Medium Prime Video Propensity, Moderate Genre Index | 100 | 100 | |
| Parents with Kids (9-12) | Moderate Prime Video Propensity, Low Genre Index | 98 | 104 | | Parents with Kids (9-12) | High Prime Video Propensity, Moderate Genre Index | 107 | 127 | |

378

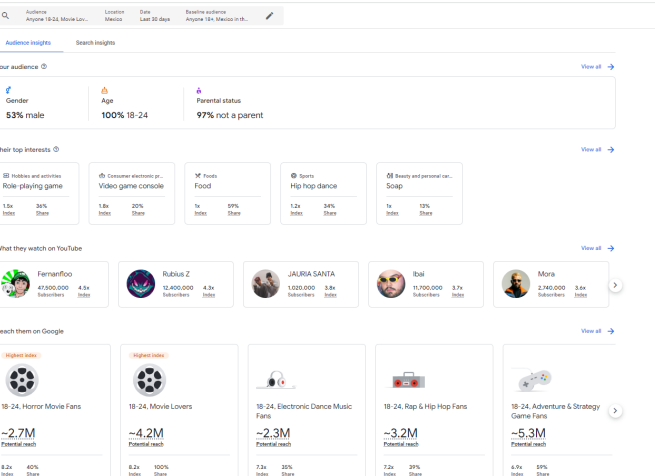
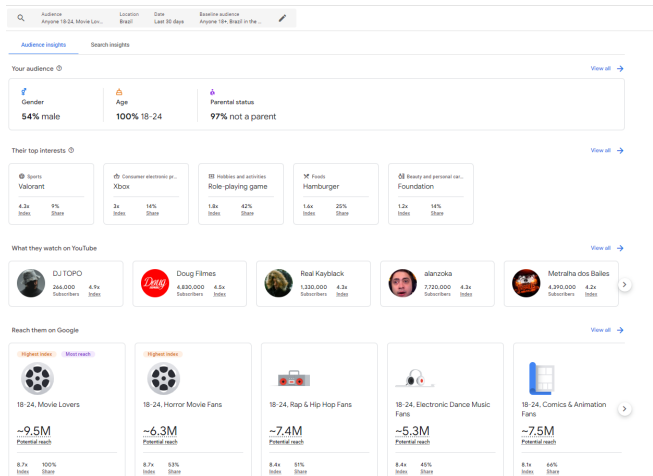
379 **Appendix F: Omni Explorer Google**

380 **Insights on Audiences, their interests, relevant contexts and potential influencers**

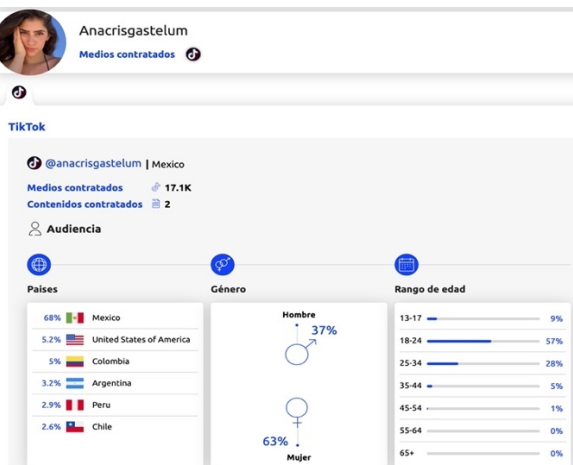
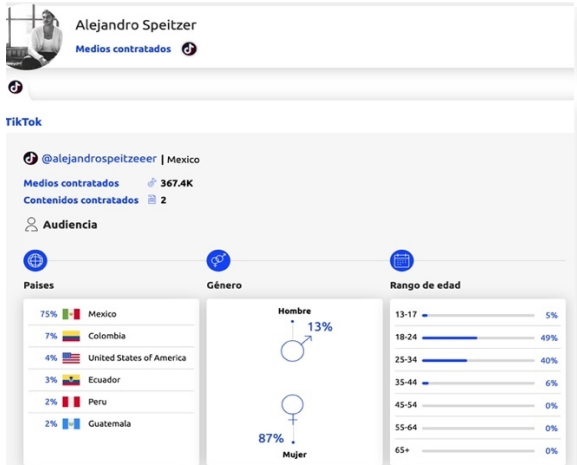
381 **Family Movie Fans 18+ Brazil & Mexico**



382 **Movie Lovers 18-24 – Brazil & Mexico**




385 **Influencers – Brazil & Mexico**



386

TRENDSETTER DETAILS



TV Quase
BR

QUANTITATIVE DATA

Est. Views* **46.93K**
Est. Engagement* **7.34%**

QUALITATIVE DATA

Lifestyle **17.44%**
Art **17.87%**
Entertainment **14.07%**
Meme Graphic Screenshot **26.65%**
Sports **3.59%**

AUDIENCE

Audiência Age Ranges: 18-24 (28%), 25-34 (28%), 35-44 (28%), 45-54 (16%)

Audiência Gender: F (71%), M (29%)

Audiência Location: BR (100%)


Audiência Cities: São Paulo (27%), Rio de Janeiro (27%), Curitiba (27%), Other (19%)

TV Quase
BR

QUANTITATIVE DATA

Est. Views* **46.93K**
Est. Engagement* **7.34%**

TRENDSETTER DETAILS



Diogo Defante
BR

QUANTITATIVE DATA

Est. Views IG Reels* **374.10K**
Est. Engagement IG Reels* **0.60%**
Est. Impressions IG Stories* **40.95K**
Est. Impressions IG Post* **654.10K**
Est. Engagement IG Stories* **0.03%**
Est. Engagement IG Post* **1.65%**

QUALITATIVE DATA

Beauty **12.57%**
Meme Graphic Screenshot **12.30%**
Health **14.95%**
Music **12.52%**

AUDIÊNCIA

Audiência Age Ranges: 18-24 (28%), 25-34 (28%), 35-44 (28%), 45-54 (16%)

Audiência Gender: F (71%), M (29%)

Audiência Location: BR (100%)


Audiência Cities: Rio de Janeiro (27%), São Paulo (27%), Curitiba (27%), Other (19%)

Diogo Defante
BR

QUANTITATIVE DATA

Est. Views* **121.80K**
Est. Engagement* **2.27%**

387
388



Claudia Rala
BR


78.32% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 42%
- RIO DE JANEIRO, RIO DE JANEIRO, BRASIL 2%
- BELCHORROINTE, BRASIL 2%
- COXIM, BRASIL 2%
- FORTALEZA, BRASIL 2%
- CAMPINAS, BRASIL 2%
- SÃO PAULO, SÃO PAULO, BRASIL 2%
- RECIFE, BRASIL 2%
- PORTO ALEGRE, BRASIL 2%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 2%

Engajamento Instagram

100%, 151%, 438%, 544%



Vilh Tube
BR

70.55% de seguidores autênticos


Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 42%
- RECIFE, BRASIL 2%
- PORTO ALEGRE, BRASIL 2%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 2%
- COXIM, BRASIL 2%
- FORTALEZA, BRASIL 2%
- SÃO PAULO, SÃO PAULO, BRASIL 2%
- RECIFE, BRASIL 2%
- PORTO ALEGRE, BRASIL 2%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 2%

Engajamento Instagram

100%, 151%, 438%, 544%

389
390



Paula e Camila
BR


79.38% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- CAMPINAS, BRASIL 9%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%



Rafael César
BR

85.05% de seguidores autênticos


Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%

391



Yuran Tinta
BR

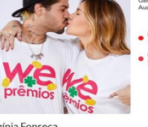
87.02% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%



Virginia Fonseca
BR

80.02% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%

392



Hendy Ohara
BR

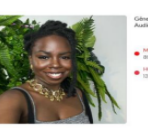
92.00% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%



Gabi Oliveira
BR

80.00% de seguidores autênticos

Top Localizações

- SÃO PAULO, SÃO PAULO, BRASIL 23%
- RECIFE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- PORTO ALEGRE, BRASIL 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%
- BOCA RATON, FLÓRIDA, ESTADOS UNIDOS 9%

Engajamento Instagram

100%, 151%, 438%, 544%

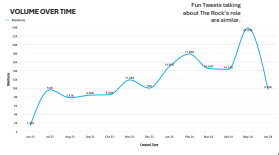
393

394 **Appendix G: Competitive Monitoring - Social Listening**

395 **Brazil**

DWAYNE JOHNSON – THE ROCK

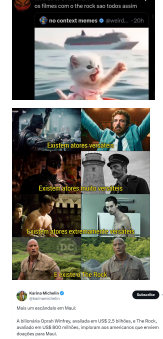
147.15K
-30.96% Prev: 213.13K



The most reputation conversations about The Rock in Brazil are about their roles in the films being very similar. In Brazil there is a certain consensus that The Rock's characters always look the same.

There are several memes about The Rock in Brazil, such as his turtleneck outfit and the Brazilian The Rock in a video on the beach. A donation to a UFC fighter generated positive comments.

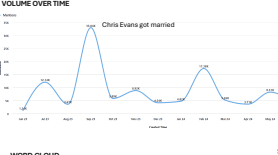
Other more negative conversations about The Rock are political issues, due to the fact that he does not support Biden and also due to philanthropy controversies in Maui.



Brazil

CHRIS EVANS

107.5K
-56.07% Prev: 244.72K



The main conversations about Chris Evans refer to his role in the Fantastic Four. People remember his character fondly due to his sex appeal, and say that the characters are the sexiest in superhero films.

The spike in conversations in September 2023 was due to his marriage to a woman 16 years his junior, which sparked discussions among people on Twitter.

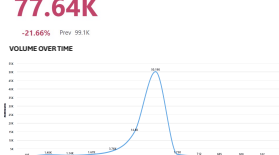
Users also commented on the fact that Doramas were dominating Romantic Comedy and how Hollywood noticed this and started producing more films of the genre.



396 **Brazil**

CHRISTMAS AND FAMILY MOVIES

77.64K
-21.66% Prev: 99.16K



Mentions about Christmas movies naturally happen between November and December. One of the most shared tweets was a user praising a Brazilian Christmas film, saying it's better than most foreign Christmas films.

However, there are memes and conversations about the fact that Christmas movies are always very similar. One user shared several practically identical posters of romantic Christmas films, and another meme jokes about the always similar scripts.

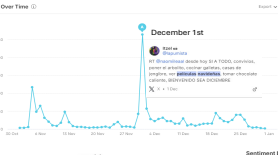
There are also people who dream of having children and enjoying commemorative dates, such as Christmas, watching films, decorating, etc.



Mexico

Christmas Movies

72.31K
+19.81% Previous period: 60.38K



Christmas movies are one of the most anticipated genres of the year. Starting from December 1st, the conversation around them spikes. Interestingly, while people enjoy watching these movies, they also care about who they watch them with and the whole Christmas spirit context that surrounds them.

Examples of this include not chocolate, having sleepovers with friends, partners, or family. Important genres within Christmas movies include comedy and family films.

The gender most attuned to these films is women.



398 **Mexico**

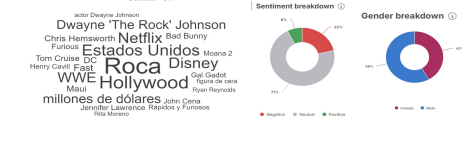
Dwayne Johnson

6440



There are significant associations for The Rock, mainly with movies like Fast & Furious. Additionally, viewers look for this actor on Netflix, a platform where some of his movies are available, though not his most iconic ones. In the past year, his return to the WWE generated the most conversation, making the news outlets talk more about The Rock. Regarding genres, men are the ones who create the most conversation. On the other hand, the media also talks about his day-to-day life, topics related to politics, or his upcoming movies.

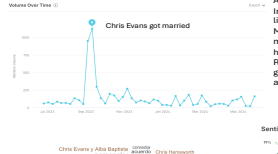
His negative sentiments is because his political comments around Biden.



Mexico

Chris Evans

6610
+29.9% Previous period: 5093



What has generated the most conversation was his marriage at the end of 2023. On the other hand, he has a strong association with the movies he has made with Marvel, making him highly recognized for his role as Captain America. In addition to this association, he is more linked to genres like romance. Moreover, when the media reviews a movie, they first talk about the actor and his role in it. Regarding genres, both men and women generate a lot of conversation about the actor.



400

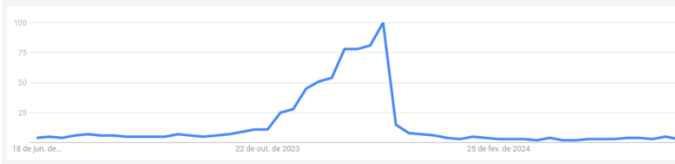
401

402 **Appendix H: Competitive Monitoring – Google Trends & Kantar Spends**

403 **BR - GOOGLE TRENDS**

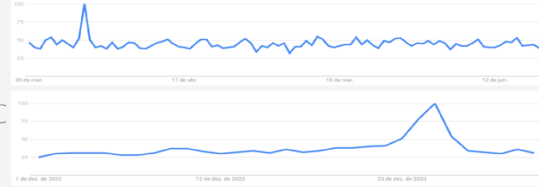
CHRISTMAS

Christmas thematic movies never go out of style, especially during the holidays, as we can see on the chart below that's taking into consideration the past 12 months.



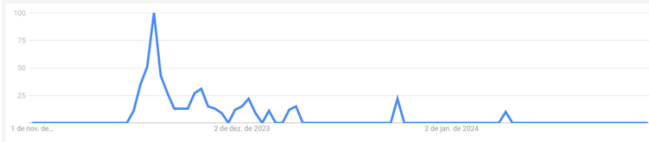
FAMILY MOVIES

Family movies in Brazil are also popular, considering that every month for the past 60 days it maintained its searches around 50, with a peak during March 2024. It's important also to consider that, according to the second chart, we can see a peak of searches on December 25th 2023, when family movies' search hit 100, because it's very likely for people to watch movies with their family during this time, especially when it's a Christmas related movie.



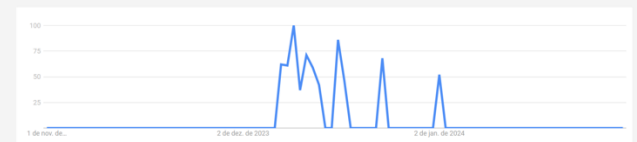
BEST. CHRISTMAS. EVER! (2023)

- This movie is about after a twist of fate brings their families together for Christmas, Charlotte sets out to prove her old friend Jackie's life is too good to be true;
- This movie premiered November 16th on Netflix;
- As we don't have enough data one month prior to the release, the chart below represents the month the movie premiered and one month after the release. Differently from the other examples, this movie became popular during early December and it's popularity started fading away as the year ended, and can see also a little volume of searches during January.



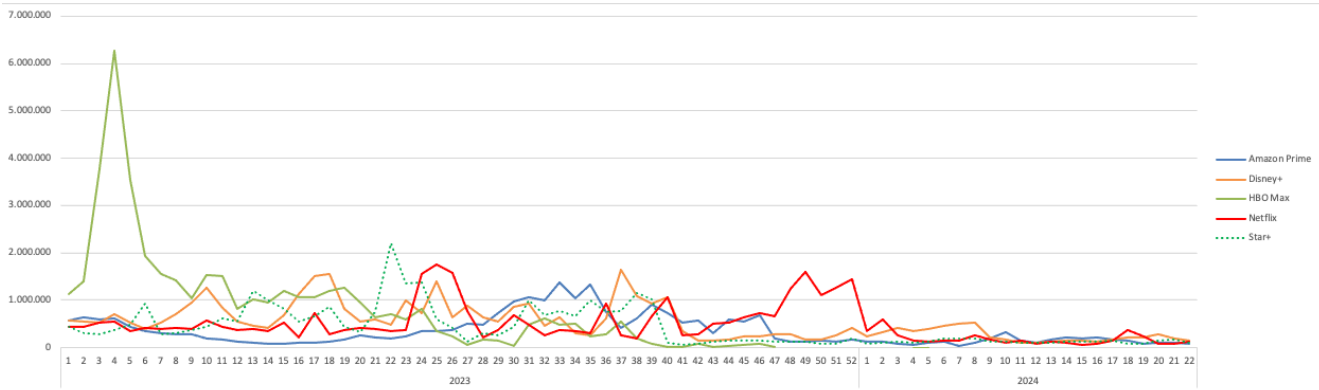
WORLD'S FIRST CHRISTMAS (2023)

- This movie is about when the Christmas holiday disappears overnight, a clumsy newly blended family needs to recreate the holiday;
- This movie premiered December 8th on Amazon Prime Video;
- The chart below represents one month prior and after the release. As we can see, the movie also became very popular especially late December, reaching 100. It also had a peak during early January but after that the volume of searches went down to zero.



405
406 **BR - COMPETITIVE MONITORING – NIELSEN (2023 WEEKLY SOCIAL SPEND)**

Dados AD Intel (Social) | Semana/Ano - R\$



407
408 **BR - COMPETITIVE MEDIA SPLITS (KANTAR IBOPE MONITOR – Digital / Social Under-Reported)**

Share de Meios - R\$(000)

*Globo Play - não estão sendo considerados os investimentos de Globo Play em veículos que fazem parte do mesmo grupo, por exemplo, Globo.

| | | |
|---------------------|----------------|----|
| Praça | NET | -Y |
| Item Ajustado | (Vários itens) | -Y |
| Anunciante Ajustado | (Vários itens) | -Y |

| Soma de (R\$) | ANO | YTD | 2023 Total | | 2024 |
|------------------|---------|---------|------------|---------|---------|
| Meio Ajustado | Jan-Abr | Mai-Dez | Jan-Abr | Jan-Abr | Jan-Abr |
| CINEMA | 0,60% | 2,55% | 1,82% | 1,10% | |
| OOH | 11,99% | 21,75% | 18,11% | 20,10% | |
| REVISTA | 0,00% | 0,03% | 0,02% | 0,00% | |
| TV ABERTA | 13,18% | 22,46% | 19,00% | 22,57% | |
| TV ASSINATURA | 1,76% | 3,33% | 2,75% | 3,56% | |
| TV MERCHANDISING | 0,35% | 0,25% | 0,29% | 0,35% | |
| DIGITAL | 71,67% | 49,00% | 57,45% | 51,10% | |
| RADIO | 0,42% | 0,48% | 0,46% | 1,23% | |
| JORNAL | 0,03% | 0,15% | 0,10% | 0,00% | |

| Soma de (R\$) | ANO | 2023 | 2024 |
|---------------------|------------------|---------|---------|
| Anunciante Ajustado | Meio Ajustado | 2023 | 2024 |
| NETFLIX | CINEMA | 3,90% | 4,43% |
| | OOH | 18,54% | 15,57% |
| | REVISTA | 0,02% | 0,00% |
| | DIGITAL | 66,65% | 51,28% |
| NETFLIX Total | | 100,00% | 100,00% |
| AMAZON PRIME | CINEMA | 1,78% | 0,67% |
| | OOH | 18,31% | 30,24% |
| | REVISTA | 0,01% | 0,00% |
| | TV ABERTA | 52,61% | 21,42% |
| | TV ASSINATURA | 0,15% | 0,38% |
| | TV MERCHANDISING | 0,31% | 0,08% |
| | DIGITAL | 26,08% | 46,77% |
| RADIO | 0,74% | 0,44% | |
| JORNAL | 0,01% | 0,00% | |
| AMAZON PRIME Total | | 100,00% | 100,00% |

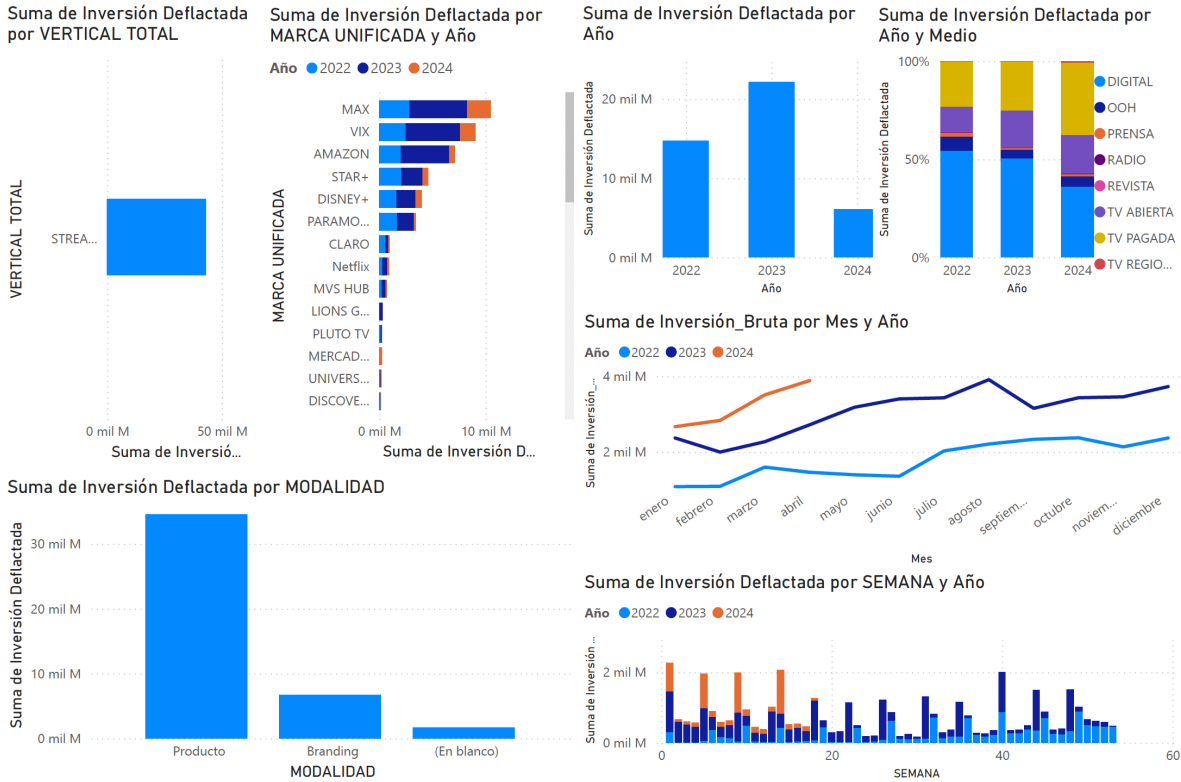
Share de Meios - R\$(000)

*Globo Play - não estão sendo considerados os investimentos de Globo Play em veículos que fazem parte do mesmo grupo, por exemplo, Globo.

| Soma de (R\$) | ANO | 2023 | 2024 | Total Geral |
|---------------------|--------------------|---------|---------|-------------|
| Anunciante Ajustado | Meio | 2023 | 2024 | Total Geral |
| NETFLIX | Internet - Display | 0,00% | 0,00% | 0,00% |
| | Mobile Video | 69,20% | 62,27% | 68,44% |
| | Mobile Web | 0,00% | 0,56% | 0,06% |
| | Online Video | 17,80% | 29,45% | 19,15% |
| | Paid Social | 12,91% | 7,72% | 12,35% |
| NETFLIX Total | | 100,00% | 100,00% | 100,00% |
| MAX Total | | 100,00% | 100,00% | 100,00% |
| AMAZON PRIME | Internet - Display | 11,99% | 27,80% | 16,63% |
| | Mobile Video | 31,65% | 29,32% | 30,96% |
| | Mobile Web | 5,70% | 4,79% | 5,44% |
| | Online Video | 19,97% | 26,81% | 21,98% |
| | Paid Social | 22,71% | 2,47% | 16,77% |
| | SEARCH | 7,98% | 8,80% | 8,22% |
| AMAZON PRIME Total | | 100,00% | 100,00% | 100,00% |

409

410 **MX - COMPETITIVE MEDIA SPLITS (KANTAR IBOPE MONITOR – Digital / Social Under-Reported)**



411



412

413 **Appendix I: Omni Q Spark - Ideas Brief Primer**

414 **Mixed Reality - What if Amazon Prime created an exclusive augmented reality filter that promotes RED ONE and encourages users to**
415 **share their experiences on social media? What if the RED ONE premiere event featured a mixed reality experience, combining the**
416 **physical and virtual worlds to generate buzz among the target audience?**

417 CULTURAL CONTEXT: During Christmas, every shopping mall has a great Christmas decoration. IDEA: To get the attention of the movie,
418 we will place wax statues of the actors in the middle of the Christmas decoration of a shopping mall. Santa in Shopping malls

419 CULTURAL CONTEXT: Original Idea with Physical wax models... alternate and AR style app that recognises the chair / Santa or a couch...
420 People sit on it and a virtual overlay of characters from the film (can alternate virtually with various versions).. idea is the family photo for
421 virtual distribution). The QR code could either be the couch or Santa.

422 CULTURAL CONTEXT: Alternate version for phase 3 - Do same mechanic, but AR overlay of group shots around a chair or sofa.. with but at
423 home, urban furniture etc... and it includes Nick & Characters.. in the Photo.. a bit of fun for those not going to malls

424 E-GAMES ACTIVATION: Take the Santa Claus rescue to some of the major e-games like Roblox, Minecraft, FreeFire and FortNight.
425 Working with different platforms to engage different ages, creating skins, challenges and cast for the gamer to engage and build their
426 own story around our IP.

427 CULTURAL CONTEXT: The films of Dwayne Johnson and Chris Evans are very popular in Brazil. IDEA: During the broadcast of any of their
428 movies (on a TV or streaming channel), in some of the clips of the movie, we would enter with a graphic interference on the image
429 creating a small screen with Christmas elements and inviting people to watch this Christmas movie on Prime Video.

430 CULTURAL CONTEXT: On Brazilian open TV, all films are dubbed by voices that become famous or even recognizable by everyone. Even on
431 the other channels, there is always the dubbed option, respecting the custom of most Brazilians to watch movies with voices in
432 Portuguese. IDEA: To draw attention to Red One, let's do a different media action. Let's take advantage of the fact that some auditorium
433 programs on Brazilian TV are recorded and let's change the voices of the presenters for the voices of the voice actors of Dwayne Johnson
434 and Chris Evans. He will explain why his voice changed while inviting everyone to watch Red One on Prime Video.

435 **CGI / AR Idea: Stunts and events do not have to be physical – They can be created via CGI for Shared and Owned distribution e.g.**
436 **Federer Tower Bridge. The engagement is not in the physical event, but in the engagement concept and identifying affinity groups for**
437 **seeding / distribution. Idea: Use CGI to embed characters into crowd scenes at all major sporting events in Q4 (fuel the search)**

438 CULTURAL CONTEXT: One of the Christmas traditions is the choirs that go from door to door singing Christmas carols. IDEA: We will
439 create our own choir that, in the form of music, will talk about the plot of the film and invite people to watch the film on Prime Video.

440 CULTURAL CONTEXT: At Christmas time it is common to see decorated houses to date. IDEA: Let's turn Christmas decorations into media,
441 using the lights to tell excerpts from the movie and promote its release on Prime Video.

442 **CULTURAL CONTEXT: Carol Singers A virtual version with the faces of the characters - distributed via social**

443 CULTURAL CONTEXT: At Christmas time it is common to see decorated houses to date. IDEA: Let's turn Christmas decorations into media,
444 using the lights to tell excerpts from the movie and promote its release on Prime Video.

445 CULTURAL CONTEXT: At Christmas time it is common to always have a Santa Claus in shopping malls. IDEA: Let's turn Santa Claus into
446 media. To draw attention, for a few days we will put Dwayne Johnson's lookalike in Santa's place. He will welcome people and invite
447 them to watch the movie on Prime Video, in addition to giving gifts related to the movie.

448 **Frictionless: What if Amazon Prime offered a seamless, one-click experience to start streaming RED ONE as soon as it's released?**
449 **What if Amazon Prime integrated RED ONE into its homepage, making it frictionless for users to discover and start watching? What if**
450 **Amazon Prime created an AI-powered recommendation engine that suggests RED ONE to viewers based on their preferences, making**
451 **it frictionless for them to find the movie?**

452 CULTURAL CONTEXT: American Christmas candy is very famous. Especially, cookie or ginger bread houses that look like they came out of
453 a fairy tale. IDEA: Let's create and send to influencers a special gingerbread house, which is a replica of the North Pole base and the main
454 characters/actors.

455 **GINGERBREAD: Film characters for 1) Influencers 2) Amazon client (Scale), surprise in the package, at unboxing moment, has viral**
456 **potential**

- 457 **Shoppable Content: What if Amazon Prime created shoppable content around RED ONE, allowing viewers to buy merchandise and**
458 **products directly from the movie? What if Amazon Prime partnered with influencers to create shoppable content showcasing RED-**
459 **ONE-inspired holiday gifts: What if Amazon Prime integrated RED ONE into its shopping app, offering exclusive deals and promotions**
460 **for viewers who watch the movie?**
- 461 **HOLIDAY PLAYLISTS: Work with key podcast hosts, curated on Amazon Music or Spotify**
- 462 PIX MÍDIA: To promote Black Friday Amazon, we are going to use an innovative media: PIX. We will send a "symbolic" pix to our lead
463 base, along with the value we will have the message that Black Friday Amazon Is On, just access and enjoy.
- 464 **Multi-sensory experiences: What if Amazon Prime partnered with a popular candle company to create a limited-edition RED ONE scent**
465 **for fans to enjoy while watching the movie? What if Amazon Prime created a RED ONE virtual reality experience that immerses**
466 **viewers in the film's world, engaging all their senses?**
- 467 **PROGRAM CHOQUE DE CULTURA – GLOBO/CANAL BRASIL/YOUTUBE: The program Choque de Cultura quickly stood out with its**
468 **content of analysis of movie trailers, with the comic script. In the episodes, the actors rate the trailer and provide commentary. Also**
469 **collaborate with the comedian's social media team to create custom challenges and content specifically for their platforms and ours.**
470 **This will include GIFs, memes, or short video clips featuring RED ONE that the show can share with its followers, helping to increase**
471 **the reach of promotional efforts.**
- 472 WILD RANGE: PODPAH Rescue a very used MEME at Christmas, the famous Valeu Natalina, inviting Diogo Defante and the two boys who
473 created this iconic phrase, precisely because of the Christmas theme. As it is a 100% comedy program, we can take along with the action
474 the doppelganger of the rock and the polar bear of coca cola, who will make a championship of strength with, disputing the punch in the
475 machine that measures force.
- 476 CROWDSOURCING: Create a program where the actors will watch the trailer of the film, create the script of the program and advertise
477 that it will be available on Amazon Prime Video on TV Globo. The idea can be unfolded to program formats on the Brazil channel and also
478 on TV Youtube.
- 479 OOH SNOW: We're going to take the North Pole to Brazil, where Ooh will not only promote the film, but also spread real snow on the
480 streets.
- 481 Functional Play: What if Amazon Prime developed a RED ONE mobile game that incorporates elements of the movie's plot and
482 encourages users to watch the film? What if Amazon Prime created an interactive RED ONE trivia quiz that rewards players with exclusive
483 content and offers? What if Amazon Prime partnered with a gaming platform to host a RED ONE-themed virtual event where players can
484 interact with the movie's characters?
- 485 JOURNEY TO FIND SANTA: challenge a local comedian to follow The Rock and Chris Evans track on their way to find Santa, he will
486 challenge peoples naughty list, invite people to challenge the Polar bear, drive miniature cars and the slap in the face contest.
- 487 AMAZON DELIVERY: To publicize the film and the ease of Amazon delivering "everything", we will do an action in which we will send
488 some consumers a box with snow coming straight from the North Pole, inviting them to watch the film.
- 489 NATIONWIDE SANTA HUNT: Recruit people to enlist in the E.L.F taskforce and take part in the search.
- 490 REPLACEMENT SANTA: Kickstart a nationwide PR drive to find a replacement Santa in time to save Christmas
- 491 HUNT HYPE: News bulletin takeover of radio and podcasts providing updates on the search for Santa and driving people to find him.
- 492 LET'S GO HEAVY: With The Rock being the star of the movie, let's use gyms like Smart fit and Bluefit as media, creating the coupon "RED
493 ONE" you would get a discount that month at the gym, training to be another helper to Santa.
- 494 NOEL'S HAT: We will spread Santa Claus hat appliqués on statues and monuments around the city, placing next to a sign saying that
495 Santa Claus is coming to Prime Video.
- 496 JINGLE BELLS TRAIN: Sponsor the subway and train jingle, replacing it with Jingle Bells at the time of the launch and announcing the debut
497 on the screens of the cars.
- 498 EXCLUSIVE CONTENT: People will be prompted to search for Santa through Amazon's nationwide assets, ranging from paid ads to owned
499 platforms. Those who find Santa will be rewarded with exclusive content, exciting prizes, and the opportunity for Christmas to come early
500 with advanced streaming of Red One.

501 **Appendix J: Flying Template: Laydown - Brazil Paid Media Plan**

| MEDIA | Post Trailer Asset test Phase | | | | | | | | | | | | | | | | | | | | | | | | Phase One (Pre-launch) T2-T0 | | Phase Two (Post-launch) | | IMPACTS | BUDGET | TOTAL |
|-------------|-------------------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--|--------------------------------|-----------------|-------------------------|------------------|-----------------|--------|-------|
| | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | | | | | | | | |
| | 24-Jun | 01-Jul | 08-Jul | 15-Jul | 22-Jul | 29-Jul | 05-Aug | 12-Aug | 19-Aug | 26-Aug | 02-Sep | 09-Sep | 16-Sep | 23-Sep | 30-Sep | 07-Oct | 14-Oct | 21-Oct | 28-Oct | 04-Nov | 11-Nov | 18-Nov | 25-Nov | | | | | | | | |
| VIDEO | YOUTUBE | | | | | | | | | | | | | | | | | | | | | | | | 56,407,042 | \$ 154,396.75 | 4% | | | | |
| | PROGRMATIC | | | | | | | | | | | | | | | | | | | | | | | | | 338,442,250 | \$ 926,380.52 | 23% | \$ 1,543,967.53 | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | 169,221,125 | \$ 463,190.26 | 12% | | | |
| DISPLAY | | | | | | | | | | | | | | | | | | | | | | | | | 6,651,117 | \$ 27,852.44 | 1% | | | | |
| SEARCH | | | | | | | | | | | | | | | | | | | | | | | | | 39,906,703 | \$ 167,114.63 | 4% | \$ 278,524.38 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 19,953,352 | \$ 83,557.31 | 2% | | | | |
| TV PLATFORM | OPEN TV | | | | | | | | | | | | | | | | | | | | | | | | 478,498,244 | \$ 154,741.13 | 4% | | | | |
| | SPECIAL IDEAS | | | | | | | | | | | | | | | | | | | | | | | | 318,998,830 | \$ 103,460.75 | 3% | | | | |
| | PAYTV | | | | | | | | | | | | | | | | | | | | | | | | 2,625,000 | \$ 10,815.00 | 0% | \$ 15,450.00 | | | |
| | CONNECT TV | | | | | | | | | | | | | | | | | | | | | | | | 1,125,000 | \$ 4,635.00 | 0% | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 70,161,514 | \$ 887,227.58 | 22% | \$ 887,227.58 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 62,381,136 | \$ 306,181.10 | 8% | \$ 306,181.10 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 29,590,763 | \$ 94,479.84 | 2% | \$ 94,479.84 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 4,333,333 | \$ 37,080.00 | 1% | \$ 61,800.00 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 2,888,889 | \$ 24,720.00 | 1% | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 152,514,656 | \$ 31,240.27 | 1% | | | | |
| SOCIAL | TIKTOK | | | | | | | | | | | | | | | | | | | | | | | | 101,676,437 | \$ 20,826.85 | 1% | \$ 52,067.12 | | | |
| | META | | | | | | | | | | | | | | | | | | | | | | | | 238,112,680 | \$ 115,849.66 | 3% | \$ 193,082.77 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 158,741,786 | \$ 77,233.11 | 2% | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 7,356,000 | \$ 20,865.66 | 1% | | | | |
| AUDIO | SPOTIFY | | | | | | | | | | | | | | | | | | | | | | | | 4,904,000 | \$ 13,910.44 | 0% | \$ 34,776.10 | | | |
| | PODCAST | | | | | | | | | | | | | | | | | | | | | | | | 300,000 | \$ 21,630.00 | 1% | \$ 21,630.00 | | | |
| OOH | SHOPPING MALL | | | | | | | | | | | | | | | | | | | | | | | | 1,423,128 | \$ 45,931.67 | 1% | | | | |
| | MUB | | | | | | | | | | | | | | | | | | | | | | | | 2,419,200 | \$ 94,892.86 | 2% | | | | |
| | SUBWAY | | | | | | | | | | | | | | | | | | | | | | | | 4,233,600 | \$ 59,557.44 | 1% | | | | |
| | AIRPORT | | | | | | | | | | | | | | | | | | | | | | | | 49,484,767 | \$ 52,530.00 | 1% | \$ 252,911.97 | | | |
| TOTAL | | | | | | | | | | | | | | | | | | | | | | | | | RS 182,249,19 | | 5% | \$ 3,026,517.35 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 76% | | 20% | \$ 791,233.72 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | 2,314,274.625 | \$ 4,000,000.26 | 100% | \$ 4,000,000.26 | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | TOTAL | 2,314,274.625 | \$ 4,000,000.26 | 100% | \$ 4,000,000.26 | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | RS 19,417,477.00 | | | |

502
503 **Full Campaign**

omni Amazon LATAM

AMAZON PV BR
Setup > Channel Output > Optimise

Scenario 1 Scenario 2 Add Optimisation

AUDIENCE: Adults 18 to 54 | PERIOD: June 24 2024 - November 29 2024 | DURATION: 22 Weeks | BUDGET: R\$19,417,476 | MARKET: Brazil

Total Combined Reach: **97.18%** | Total Influence Score: **476.22**

Optimise Reach Weekly View

| CHANNEL | INVESTMENT | INVESTMENT % | REVENUE | REACH % | INFLUENCE FACTOR | INFLUENCE SCORE |
|-----------------------|--------------|--------------|---------|---------|------------------|-----------------|
| Outdoor - Aggr... | R\$2,960,000 | 15.24 | R\$- | 74.71 | 70.00 | 52.30 |
| Digital display - ... | R\$1,530,000 | 7.88 | R\$- | 72.39 | 103.00 | 74.56 |
| Digital video - Y... | R\$6,720,000 | 34.61 | R\$- | 66.15 | 111.00 | 73.43 |
| Digital video - P... | R\$1,090,000 | 5.61 | R\$- | 63.68 | 111.00 | 70.69 |
| TV - National n... | R\$2,610,000 | 13.44 | R\$- | 61.40 | 127.00 | 77.98 |
| Audio - Podcast | R\$180,000 | 0.93 | R\$- | 34.09 | 120.00 | 40.90 |
| Audio - Audio s... | R\$180,000 | 0.93 | R\$- | 34.09 | 120.00 | 40.90 |
| Social media - I... | R\$480,000 | 2.47 | R\$- | 24.61 | 65.00 | 16.00 |
| TV - Subscriptio... | R\$3,337,476 | 17.19 | R\$- | 15.24 | 127.00 | 19.35 |
| Social media - T... | R\$260,000 | 1.34 | R\$- | 15.55 | 65.00 | 10.11 |
| Search - Search... | R\$70,000 | 0.36 | R\$- | 5.48 | 0.00 | 0.00 |

504
505 **Stage One**

omni Amazon LATAM

BR_PV_TRAILER
Setup > Channel Output > Optimise

Scenario 1 Add Optimisation

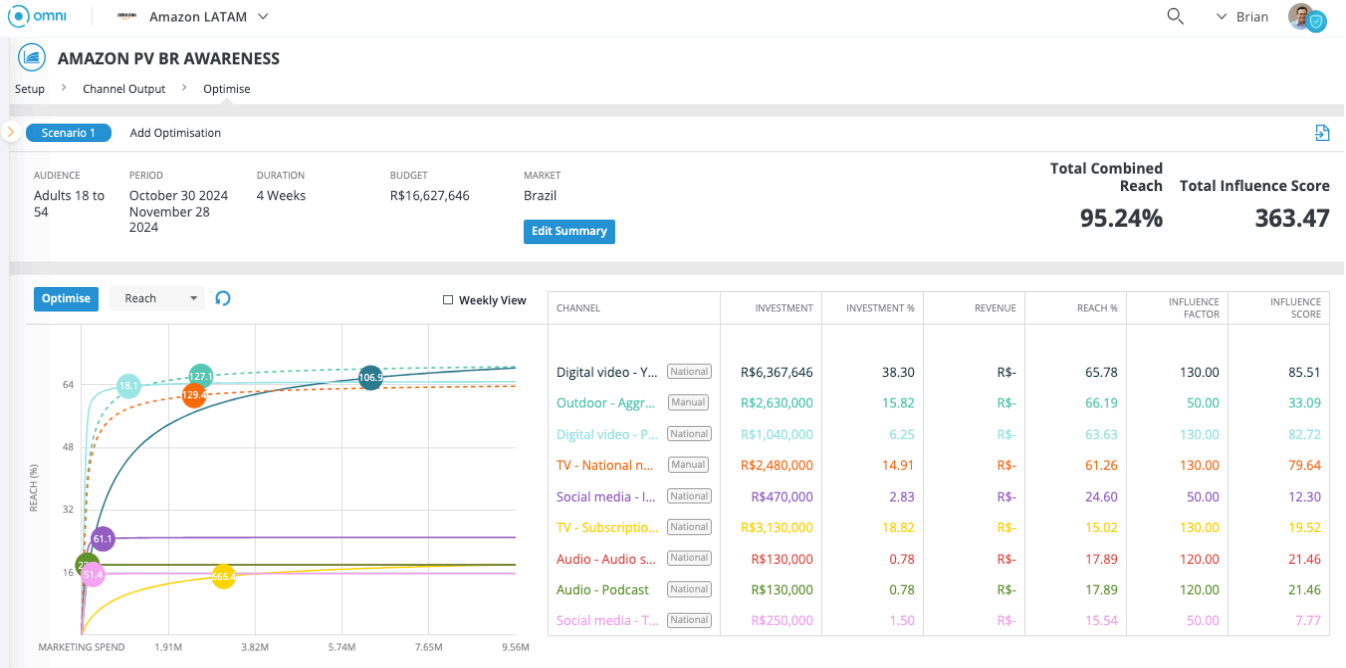
AUDIENCE: Adults 18 to 54 | PERIOD: June 23 2024 - October 27 2024 | DURATION: 18 Weeks | BUDGET: R\$820,463 | MARKET: Brazil

Total Combined Reach: **69.70%** | Total Influence Score: **125.62**

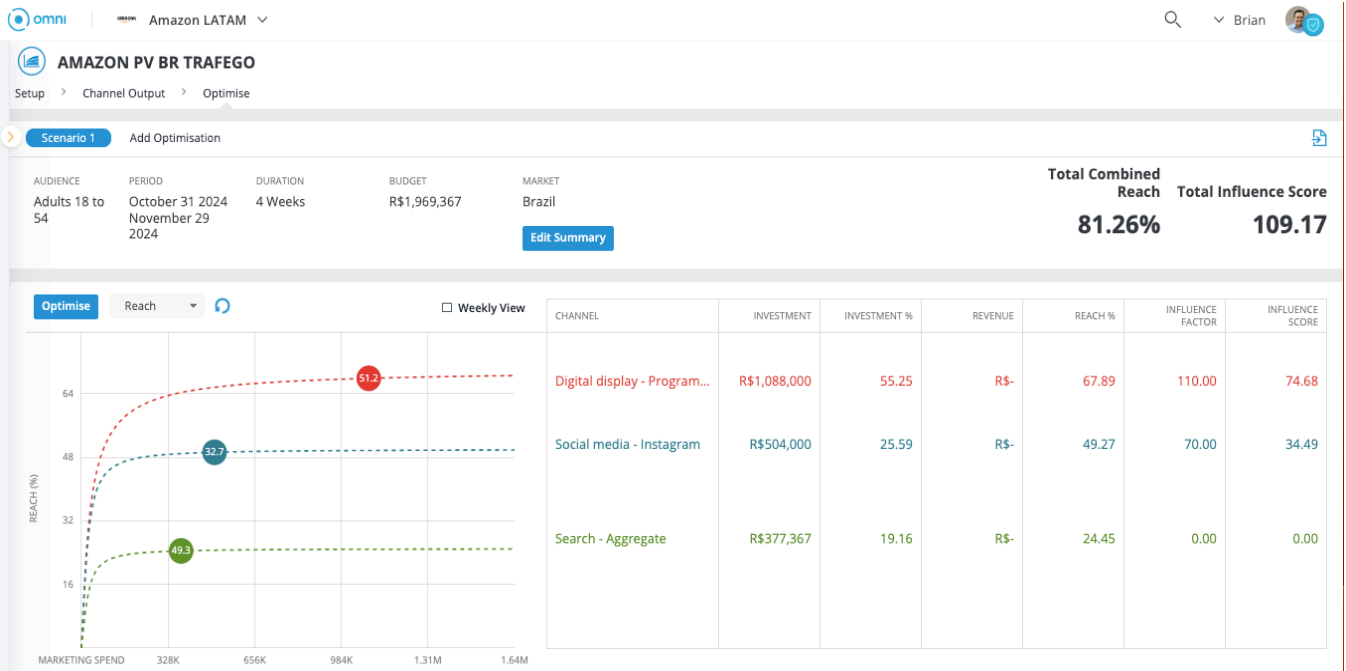
Optimise Reach Weekly View

| CHANNEL | INVESTMENT | INVESTMENT % | REVENUE | REACH % | INFLUENCE FACTOR | INFLUENCE SCORE |
|----------------------------|------------|--------------|---------|---------|------------------|-----------------|
| Digital video - Program... | R\$135,206 | 16.48 | R\$- | 57.81 | 130.00 | 75.16 |
| Digital video - YouTube | R\$685,257 | 83.52 | R\$- | 38.82 | 130.00 | 50.46 |

507 **Stage Two**



508 **Stage Three**

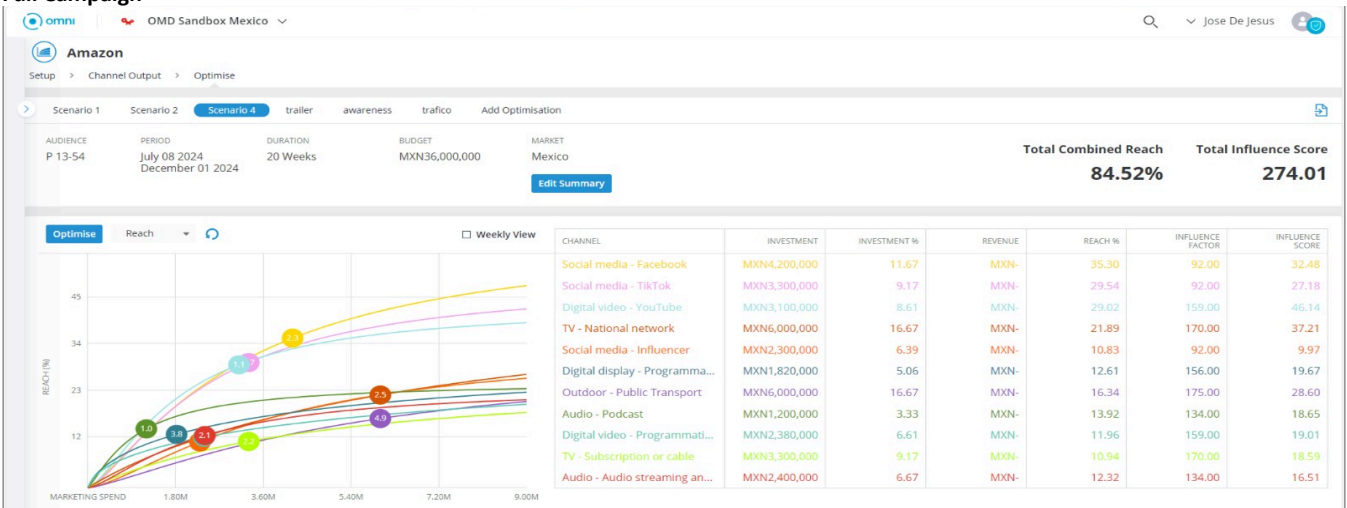


510

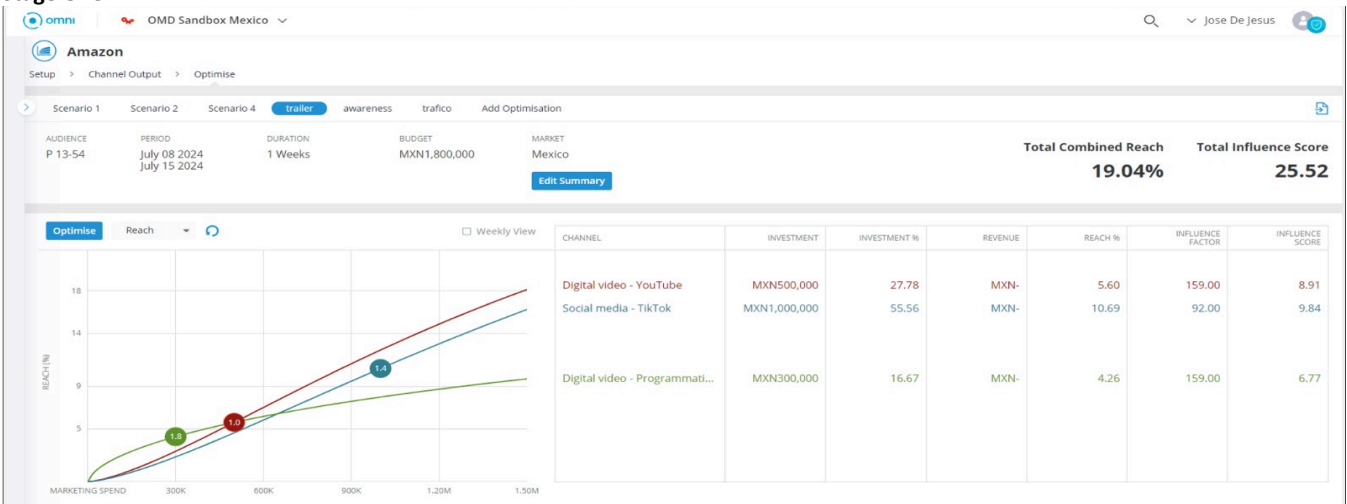
511 **Flighting Template: Laydown - Mexico Plan**

| MEDIA | | Trailer Asset test Phase | | | | Awareness | | Traffic | | IMPACTS | BUDGET | TOTAL | | |
|--------------|-------------------|--------------------------|--------------|--------------|--------------|--------------|------------------------|--------------|--------------|--------------------|---------------------|-------------|---------------------|--------------|
| | | 28 08-jul | 29 15-jul | 30 22-jul | 43 21-oct | 44 28-oct | 45 04-nov | 46 11-nov | 47 18-nov | | | | 48 25-nov | 49 02-dic |
| VIDEO | YOUTUBE | | | | | | | | | 99,803,922 | \$3,100,000 | 9% | \$5,480,000 | |
| | PROGRAMATIC | | | | | | | | | 122,562,500 | \$2,380,000 | 7% | | |
| DISPLAY | PROGRAMATIC | | | | | | | | | 19,440,357 | \$1,820,000 | 5% | \$1,820,000 | |
| TV PLATFORM | OPEN TV BILLBOARD | | | | | | Televisa / Azteca | | | 97,975,280 | \$6,000,000 | 17% | \$9,300,000 | |
| | PAYTV | | | | | | Warner-Discovery / NBC | | | 16,091,854 | \$3,300,000 | 9% | | |
| SOCIAL | META | | | | | | | | | 256,333,333 | \$4,200,000 | 12% | \$9,800,000 | |
| | TIKTOK | | | | | | | | | 288,333,333 | \$3,300,000 | 9% | | |
| | INFLUENCERS | | | | | | | | | | \$2,300,000 | 6% | | |
| AUDIO | SPOTIFY | | | | | | | | | 10,963,749 | \$2,400,000 | 7% | \$3,600,000 | |
| | PODCAST | | | | | | | | | 3,191,489 | \$1,200,000 | 3% | | |
| OOH | BUS | | | | | | | CDMX | | 3,240,000 | \$600,000 | 2% | \$6,000,000 | |
| | WALL | | | | | | | CDMX | | 2,160,000 | \$1,200,000 | 3% | | |
| | BILLBOARD | | | | | | | CDMX | | 10,200,000 | \$1,200,000 | 3% | | |
| | MUPIES | | | | | | | CDMX | | 32,400,000 | \$1,200,000 | 3% | | |
| | TUNNEL | | | | | | | | CDMX | | 2,400,000 | \$900,000 | | 2% |
| | PRODUCTION | | | | | | | | | | - | \$900,000 | | 2% |
| TOTAL | | | | | | | | | | 965,095,818 | \$36,000,000 | 100% | \$36,000,000 | |

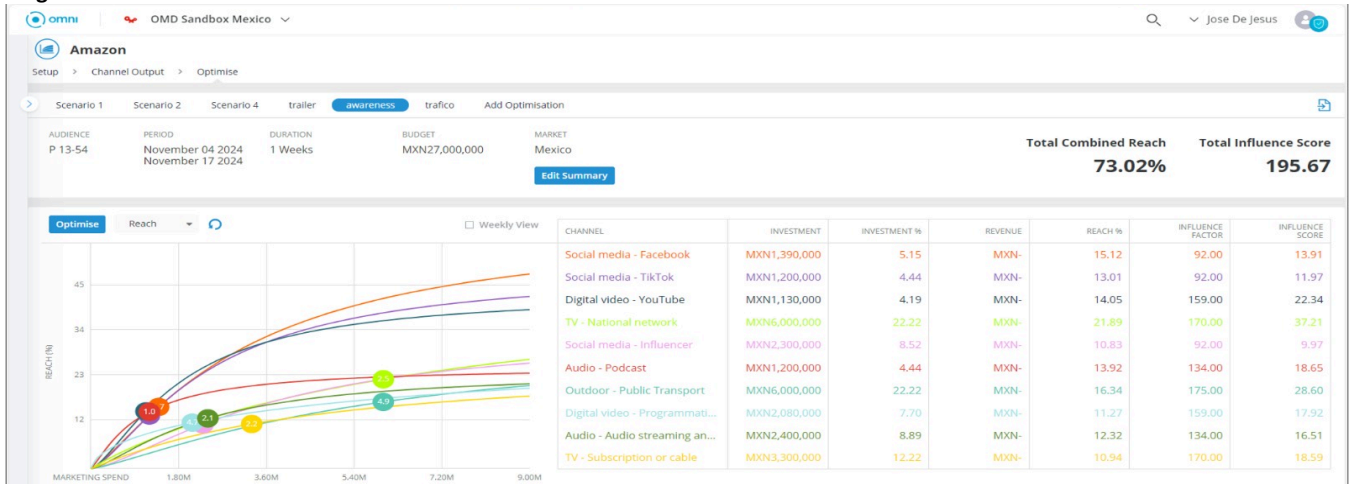
512
513 **Full Campaign**



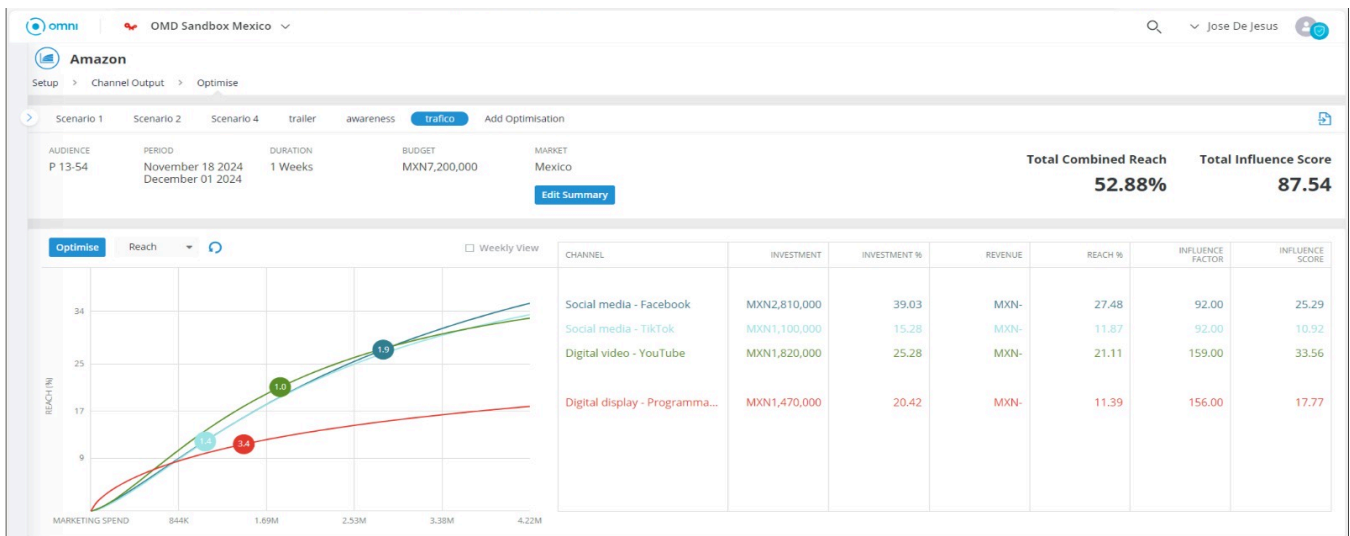
514
515 **Stage One**



517 **Stage Two**



518
519 **Stage Three**



520

| MEDIUM | CHANNEL | BRAZIL | | MEXICO | |
|---------|---------------------|--------|-------|--------|-------|
| DIGITAL | YOUTUBE | 35,3% | | 8,6% | |
| | PROGRAMATIC VIDEO | 7,0% | | 6,6% | |
| | PROGRAMATIC DISPLAY | 6,4% | | 5,0% | |
| | SEARCH | 0,4% | 49,1% | 0,5% | 20,7% |
| SOCIAL | TIKTOK | 1,3% | | 9,2% | |
| | META | 8,1% | | 11,7% | |
| | INFLUENCERS / IDEAS | 8,0% | 17,4% | 6,4% | 27,2% |
| TV | OPEN TV | 22,0% | | 16,7% | |
| | PAYTV | 2,0% | | 8,2% | |
| | CONNECT TV | 1,5% | 25,5% | 1,0% | 25,8% |
| AUDIO | SPOTIFY | 0,9% | | 6,7% | |
| | PODCAST | 0,5% | 1,4% | 3,3% | 10,0% |
| OOH | | 6,3% | 6,3% | 16,7% | 16,7% |
| TOTAL | | 100% | 100% | 100% | 100% |

521

522 **Appendix K: Paid Media Formats**

Appendix

Programmatic Display

Standard

Programmatic Video

Standard

Video Experiences

Interactive Ad

Appendix

TikTok

Countdown

Pulse

Meta

Feed

Story

Reels

Carousel

CTV

Podcast

523

Appendix M : PLAN FORMATS

TIKTOK

Countdown

Pulse

Meta

Feed

Story

Reels

Carousel

CTV

PODCAST

Appendix M : PLAN FORMATS

Display & Video 360

524

Appendix M : PLAN FORMATS

Meta

Video formats are super relevant for a better performance

In stream

Reels

Feed

Stories

Ad

TikTok Organic

Ad

TikTok Organic

Companion Ads

Collection Ads

Dynamic Showcase Ads

Lead Generation Ads

TikTok Instant Page

Direct to WhatsApp

YouTube

Masthead

In Stream Unskippable

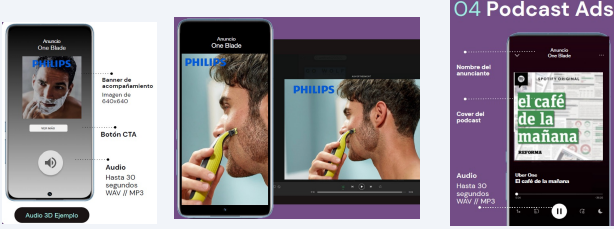
In Stream Skippable

Display Ads

CTV

525

Appendix M: Spotify



526

Appendix M: PLAN FORMATS

BUSES

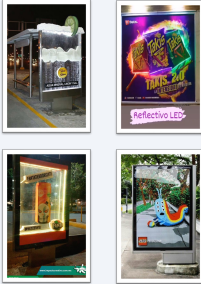


Walls / Billboards

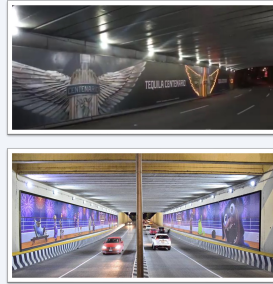


Appendix M: PLAN FORMATS

MUPIES



TUNNELS



527

528 **Appendix L: Plan Optimisation Tools: Omni Channel Planner Attention By Role For Comms**

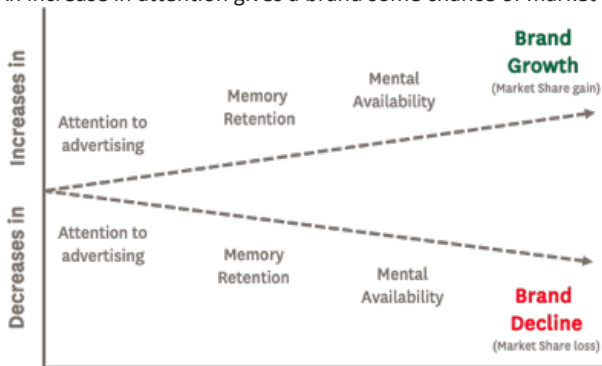
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| | ACTIVATING | IMPACTING | REINFORCING | BUILDING |
|-----------------------------|---------------------------------|---------------------------------|--|---|
| Channel | +1 Active Attentive seconds (%) | +5 Active Attentive seconds (%) | +5 Active or Passive Attentive seconds (%) | +10 Active or Passive Attentive seconds (%) |
| BVOD 15" | 90.14 | 79.58 | 81.69 | 68.31 |
| BVOD 20" | 91.23 | 84.21 | 85.09 | 78.95 |
| BVOD 30" | 89.47 | 84.21 | 84.21 | 78.95 |
| Cinema | 80.00 | 63.76 | 84.64 | 80.97 |
| Contextual Display | 25.00 | 8.32 | 13.78 | 4.10 |
| DOOH (Large) | 55.00 | 18.30 | 66.73 | 41.55 |
| DOOH (Small) | 35.00 | 11.65 | 47.14 | 29.35 |
| facebook_in_feed_image | 53.25 | 13.37 | 53.75 | 27.86 |
| facebook_in_feed_video | 45.33 | 9.07 | 29.55 | 11.56 |
| facebook_story | 74.58 | 35.59 | 37.29 | 6.78 |
| High Impact Display | 50.00 | 16.64 | 16.07 | 4.78 |
| instagram_in_feed_video | 60.14 | 13.51 | 16.35 | 4.86 |
| instagram_story | 62.50 | 32.81 | 35.94 | 4.69 |
| Online Display | 20.00 | 4.49 | 9.18 | 2.73 |
| OOH (Large) | 50.00 | 16.64 | 65.28 | 40.65 |
| OOH (Small) | 40.00 | 13.31 | 50.77 | 31.61 |
| Press | 40.00 | 13.31 | 47.14 | 29.35 |
| Print | 40.00 | 13.31 | 47.14 | 29.35 |
| Radio | 50.00 | 11.24 | 66.82 | 63.92 |
| Streaming Audio | 50.00 | 11.24 | 66.82 | 63.92 |
| television_30_seconds | 43.04 | 34.30 | 63.43 | 60.68 |
| television_lte_15_seconds | 37.04 | 25.78 | 60.28 | 52.36 |
| twitter_in_feed_card | 59.92 | 19.94 | 66.83 | 41.61 |
| twitter_in_feed_video | 50.43 | 20.21 | 50.85 | 27.66 |
| youtube_nonskippable_gt_15 | 54.39 | 35.09 | 84.21 | 71.93 |
| youtube_nonskippable_lte_15 | 56.58 | 21.71 | 73.67 | 16.37 |
| youtube_skippable_gt_15 | 53.09 | 12.35 | 56.79 | 17.28 |

530

531 **SOURCE: OMNICOM & AMPLIFIED INTELLIGENCE**

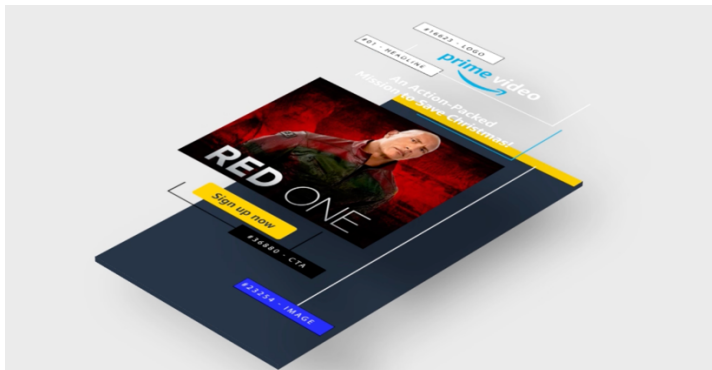
532 An increase in attention gives a brand some chance of market share growth, while decreases in attention will likely impart brand decline



533

534

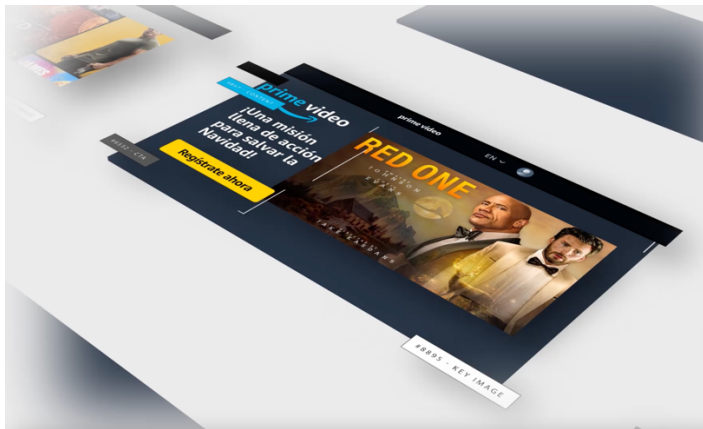
535 **Appendix M: ArtBot Content Optimization Tool**



536



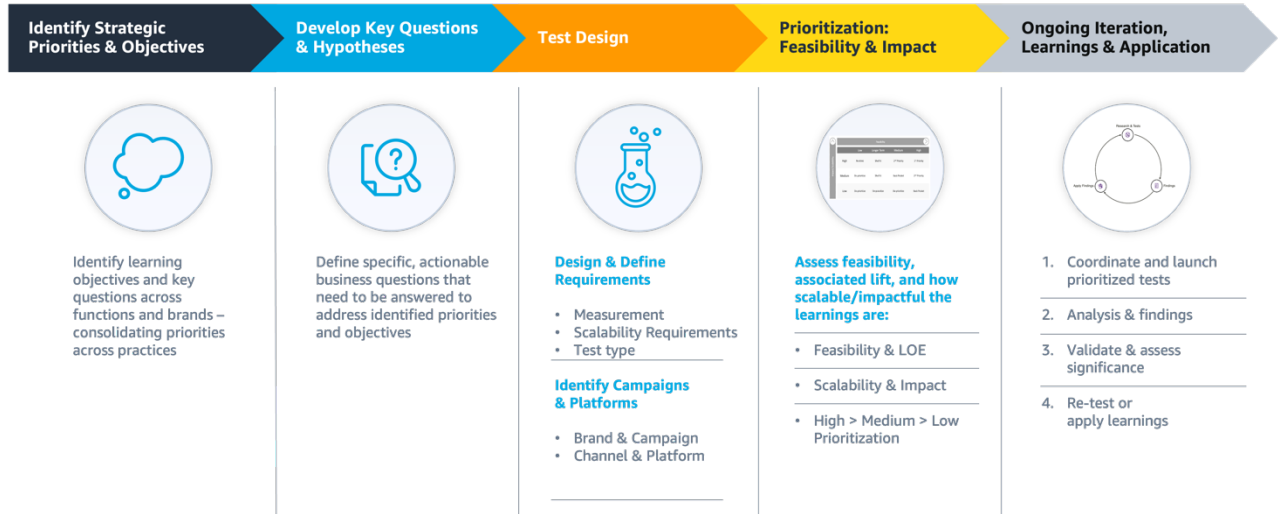
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539 **Appendix N: Learning Agenda**

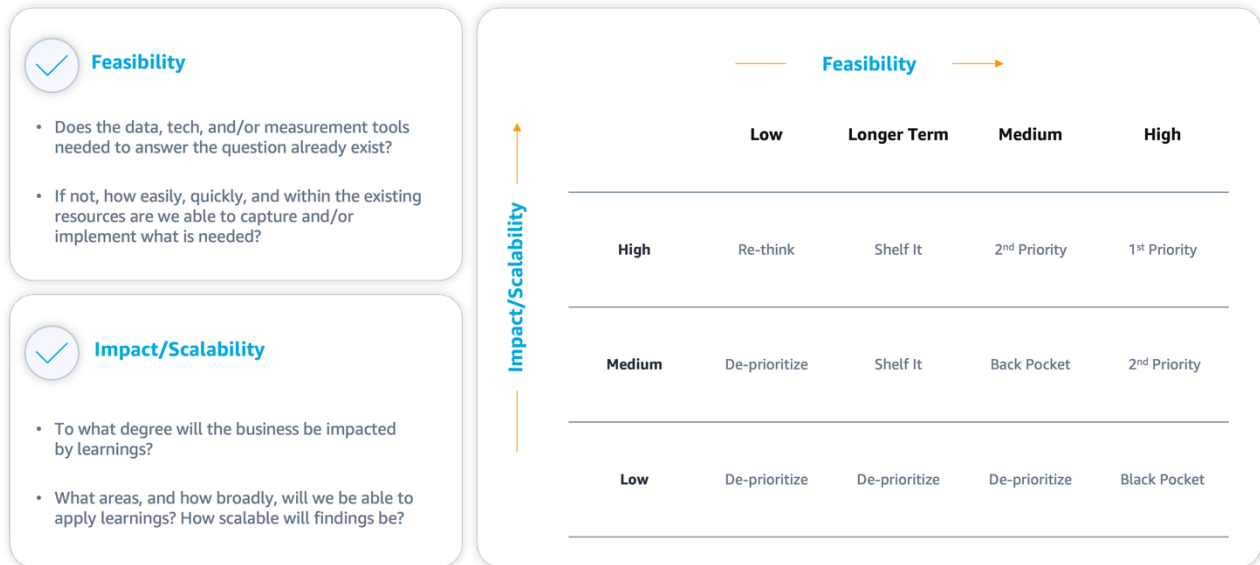
Learning Agenda Process



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Prioritization: Assessing Feasibility & Impact



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544 **SAMPLE LEARNING AGENDA – SPECIFIC TEST TEMPLATE**

Learning Agenda Pillars: PV

Strategic Objectives Identified Across Functions & Channels

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

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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 to enhance campaign performance. | | Planning + Analytics |
| Measurement Set Up | Implement two types of audience targeting strategies to measure the impact on key media and business metrics. In-platform targeting (CONTROL – Lineltem 1) OMG 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 |
| Set Up Criteria | 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 Tool | 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 Lineltems 1 & 2. Implement a test and control methodology to measurement data to evaluate campaign intent KPIS impact based on email history. Use Google Ads Data Hub to measure campaign efficiency across Lineltems 1 & 2. | | Analytics |
| Test Type | Post campaign | | Analytics |
| Success KPI | Consolidated reporting within PCA | | Planning + Analytics |
| Reporting Cadence | Establish whether refined targeting yields a better result than a broad targeting approach, considering our key strategic audiences | | Planning + Analytics |
| Deliverable | We can maximise our impact by targeting the right audiences with the right content | | Planning + Analytics |

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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 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 | OMG 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 |

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How does cross-campaign (XCM and PV) exposure impact performance for each LOB?

| | | | | |
|--|---|---------------------------------------|--|----------------------------|
| 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 | OMG 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 |

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Appendix O: Tactical Plan – Measurement Framework

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Measurement Framework

| | | | | |
|---|---|---|---|------------------------------------|
| Line of Business | Prime Video – BR & MX | | | Campaign Setup |
| Campaign | CAMPAIGN – Red One | | | |
| Business Objective (Financial KPIs) | Drive Lift in Business KPI by X% (Sales, LTV, Subscriptions, Viewership) | | | |
| Business Objectives (Marketing / Brand KPIs) | Drive Lift in Brand of X% (Vary by Audience if Applicable, example Full Funnel Campaign Optimization) | | | |
| Audience Strategy | Genre Movie fans | Streaming Service Users | Characters Movie fans | Investment & Planning |
| Creative / Message | "Watch" / "Subscribe now" | "Don't Miss" / "Watch" | "Subscribe now" / Stream it now" | |
| Learning Agenda Strategic Pillar | Strategic Audiences, Brand and Halo Impact, New Innovations & Capabilities, Platform Tactics | | | |
| Learning Agenda Test | Outline of the Test Within the Specified Pillar | | | Optimization |
| Channels | Social | Programmatic | Video | |
| Partners | Meta, Tiktok | Amazon, DV360 | YouTube, Amazon | |
| In-Platform Optimization and Media KPIs | Engagements, Impressions | Impressions, viewable Impressions | View Through Rates, Viewable Impressions | Reporting & Measurement |
| In-Platform Optimization Tactic | Cleanrooms, Custom Bidding, Workflow Optimization | Media Supply Chain, Custom Bidding, Workflow Optimization | Cleanrooms and Workflow Optimization | |
| Daily Performance Reporting & Media KPIs | Tactical Leading Indicators (Diagnostic KPIs) (Daily Campaign Perf Reporting) | Tactical Leading Indicators (Diagnostic KPIs) (Daily Campaign Perf Reporting) | Tactical Leading Indicators (Diagnostic KPIs) (Daily Campaign Perf Reporting) | |
| Weekly Optimization Media KPIs (in-Flight) | Tactical Leading Indicators (Cleanrooms, Reach and Freq) | Tactical Leading Indicators (Cleanrooms, Reach and Freq) | Tactical Leading Indicators (Cleanrooms, Reach and Freq) | |
| Monthly Business KPIs (Proxy KPIs) | Strategic Indicators (Attribution, Demand Sensing, Scenario Planning) | Strategic Indicators (Attribution, Demand Sensing, Scenario Planning) | Strategic Indicators (Attribution, Demand Sensing, Scenario Planning) | |
| Post Campaign Business and Full Funnel KPIs | Business KPIs and Proxies (Agile MMM, Brand Lift, Sales Lift, Geo-Lift) | Business KPIs and Proxies (Agile MMM, Brand Lift, Sales Lift, Geo-Lift) | Business KPIs and Proxies (Agile MMM, Brand Lift, Sales Lift, Geo-Lift) | |
| Best Practices | Under-pinned by Omni Data QA and Omni Governance to ensure Taxonomy Adherence, Quality, and Accuracy | | | |

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KPI and Optimization Setup for Prime Video RED ONE - BR & MX

|  PV Business KPIs |  PV Platform Subscription, Engagement, Viewership | | |
|---|---|--|---|
| | Cadence | Proxy Metrics | Optimization Capability |
| Business Proxy KPI | Post-Campaign & PV Aggregate | Search Query Volume PV Platform preference / Engagement Title Awareness & Intent (FilmeB, ComScore and Box Office Mojo) | Omni Geo-Lift (Digital & OOH) Omni MMM |
| Strategic Leading Indicators | Monthly & Title | Search Query Volume + Organic Trailer Views Social Listening (Title assets) PV Platform Preference | Omni Agile MMM Lift Studies |
| Tactical Leading Indicators | Weekly | Search Query Volume + Organic Trailer Volume Reach / Frequency | TV Attribution Mix Re-calibration (Omni Channel Planner) |
| | Daily | Impressions, Completed Views CPMs, CTR, Viewability, Attention, Conversion | Performance Reporting In-platform |

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July 2024 – Omnicom Media Group – Audience & Media Planning Narrative – PV LATAM

555 Appendix P: Tactical Plan – Planit Example

| MEDIA SUMMARY OFFLINE | | PLEASE ENTER ADDITIONAL BUDGET INFORMATION IF BRIEFED BUDGET IS LOWER THEN TOTAL COST TO CLIENT | | PLEASE ENTER THE PLATFORM V STATION OR TITLE OF THE AGAZIN) | | PLEASE ENTER THE TARGET AUDIENCE (A 20-59) | | PLEASE ENTER THE CREATIVE FORMAT (SPOT, VIDEO) | | PLEASE ENTER THE CREATIVE SIZE (20 SECONDS, FULL SITE) | | TOTAL | |
|------------------------------------|----------------|---|------------------------|---|-----------|--|--------------------|--|-----------------|--|--|-------|--------------|
| MARKET | Brazil | | | | | | | | | | | | 8.122.091,00 |
| BRAND | AMZ | | | | | | | | | | | | |
| PRODUCT | Red One | | | | | | | | | | | | |
| ADDITIONAL COSTS ON BRIEFED BUDGET | 0 | | | | | | | | | | | | |
| BRIEFED BUDGET | R\$ 19.417.476 | | | | | | | | | | | | |
| CURRENCY | REAS | | | | | | | | | | | | |
| TOTAL COST TO CLIENT (EXCL. VAT) | 0,00 | | | | | | | | | | | | |
| BUYING OWNER | MARKET | MEDIA CHANNEL | CUSTOMER JOURNEY STAGE | TARGET AUDIENCE | OBJECTIVE | CREATIVE FORMAT | CREATIVE SIZE/LENG | KPI | BUYING CURRENCY | NET MEDIA COST | | | |
| LOCAL HUB | Brazil | TV | Watch Now | 13-54, 13-24, 25-54 | Reach | Video | 30" | Reach | REAS | 3.751.131,60 | | | |
| LOCAL HUB | Brazil | OOH | Watch Now | 13-54, 13-24, 25-54 | Reach | Video | 30" | Reach | REAS | 1.227.728,00 | | | |
| LOCAL HUB | Brazil | Cinema | Watch Now | 13-24 | Reach | Video | 30" | Reach | REAS | 642.417,00 | | | |
| LOCAL HUB | Brazil | TV | Celebrate | 13-54, 13-24, 25-54 | Reach | Video | 30" | Reach | REAS | 2.500.754,40 | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |
| | Brazil | | | | | | | | REAS | | | | |

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| MEDIA SUMMARY ONLINE | | PLEASE ENTER ADDITIONAL BUDGET INFORMATION IF BRIEFED BUDGET IS LOWER THEN TOTAL COST TO CLIENT | | PLEASE ENTER THE START DATE OF | | PLEASE ENTER THE END DATE OF | | PLEASE ENTER THE BUYING PLATFORM | | PLEASE ENTER THE TARGET AUDIENCE (A 20-59) | | PLEASE ENTER ANY TARGETING | |
|------------------------------------|----------------|---|------------------|--------------------------------|--------------|------------------------------|---------------------|----------------------------------|-------------------|--|----------------|----------------------------|--|
| MARKET | Brazil | | | | | | | | | | | | |
| BRAND | AMZ | | | | | | | | | | | | |
| PRODUCT | Red One | | | | | | | | | | | | |
| ADDITIONAL COSTS ON BRIEFED BUDGET | 0 | | | | | | | | | | | | |
| BRIEFED BUDGET | R\$ 19.417.476 | | | | | | | | | | | | |
| CURRENCY | REAS | | | | | | | | | | | | |
| TOTAL COST TO CLIENT (EXCL. VAT) | 0,00 | | | | | | | | | | | | |
| BUYING OWNER | MARKET | MEDIA CHANNEL | START DATE | END DATE | PLATFORM | CUSTOMER JOURNEY STAGE | TARGET AUDIENCE | AUDIENCE TACTICS | TARGETING | BUYING CURRENCY | NET MEDIA COST | | |
| DIGITAL HUB | Brazil | Social media | 15 November 2024 | 21 November 2024 | Meta | Coming Soon | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 386.692,67 | | |
| DIGITAL HUB | Brazil | BVOD | 15 November 2024 | 21 November 2024 | YouTube | Coming Soon | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 2.309.190,00 | | |
| DIGITAL HUB | Brazil | BVOD | 15 November 2024 | 21 November 2024 | Programmatic | Coming Soon | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 968.003,67 | | |
| DIGITAL HUB | Brazil | ONLINE AUDIO | 15 November 2024 | 21 November 2024 | Spotify | Coming Soon | 13-54, 13-24, 25-54 | Entertainment fans | Interest | REAS | 45.636,00 | | |
| DIGITAL HUB | Brazil | Social media | 22 November 2024 | 29 November 2024 | Meta | Watch Now | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 396.662,67 | | |
| DIGITAL HUB | Brazil | BVOD | 22 November 2024 | 29 November 2024 | YouTube | Watch Now | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 2.809.190,00 | | |
| DIGITAL HUB | Brazil | BVOD | 22 November 2024 | 29 November 2024 | Programmatic | Watch Now | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 1.218.003,67 | | |
| DIGITAL HUB | Brazil | ONLINE AUDIO | 22 November 2024 | 29 November 2024 | Spotify | Watch Now | 13-54, 13-24, 25-54 | Entertainment fans | Interest | REAS | 45.636,00 | | |
| DIGITAL HUB | Brazil | ONLINE AUDIO | 22 November 2024 | 29 November 2024 | Podcast | Watch Now | 13-54, 13-24, 25-54 | Entertainment fans | Interest | REAS | 136.908,00 | | |
| DIGITAL HUB | Brazil | Social media | 30 November 2024 | 06 December 2024 | Meta | Celebrate | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 396.662,67 | | |
| DIGITAL HUB | Brazil | BVOD | 30 November 2024 | 06 December 2024 | YouTube | Celebrate | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 1.809.190,00 | | |
| DIGITAL HUB | Brazil | BVOD | 30 November 2024 | 06 December 2024 | Programmatic | Celebrate | 13-54, 13-24, 25-54 | Entertainment fans | Demo, Regionality | REAS | 719.003,67 | | |
| DIGITAL HUB | Brazil | ONLINE AUDIO | 30 November 2024 | 06 December 2024 | Spotify | Celebrate | 13-54, 13-24, 25-54 | Entertainment fans | Interest | REAS | 45.636,00 | | |
| | Brazil | | | | | | | | | REAS | 0,00 | | |
| | Brazil | | | | | | | | | REAS | 0,00 | | |
| | Brazil | | | | | | | | | REAS | 0,00 | | |

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| QUATER MONTH | Q1 | | | | | | | | | | | | Q2 | | | | | | | | | | | | Q3 | | | | | | | | | | | | Q4 | | | | | | | | | | | | | | | | |
|---------------|---------|---|----|----------|----|---|-------|----|----|-------|----|----|-----|----|----|------|----|----|------|----|----|--------|----|----|-----------|----|----|---------|----|----|----------|----|----|----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | JANUARY | | | FEBRUARY | | | MARCH | | | APRIL | | | MAY | | | JUNE | | | JULY | | | AUGUST | | | SEPTEMBER | | | OCTOBER | | | NOVEMBER | | | DECEMBER | | | | | | | | | | | | | | | | | | | |
| CALENDAR WEEK | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 |
| MONDAY | 1 | 8 | 15 | 22 | 29 | 5 | 12 | 19 | 26 | 4 | 11 | 18 | 25 | 1 | 8 | 15 | 22 | 29 | 6 | 13 | 20 | 27 | 3 | 10 | 17 | 24 | 1 | 8 | 15 | 22 | 29 | 5 | 12 | 19 | 26 | 2 | 9 | 16 | 23 | 30 | 7 | 14 | 21 | 28 | 4 | 11 | 18 | 25 | 2 | 9 | 16 | 23 | 30 |
| Meta | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| YouTube | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Programmatic | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Spotify | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Meta | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| YouTube | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Programmatic | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Spotify | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Podcast | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Meta | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| YouTube | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Programmatic | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Spotify | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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