E-481-727

Stranger 80's (Netflix)

Product   **Category Entered**

Tv Series   Best of Europe: Media, Leisure & Entertainment

We are looking forward to seeing your work in this year's competition. As you work on your submission, you may wish to download the **ENTRY FORM TEMPLATE** which can be used as a guide when crafting your submission, allowing for easy collaboration with team members and partner companies. The template outlines the Written Entry Form, along with tips to consider when answering each question. Before submitting your entry, responses to each question must be copied into this entry portal.

ELIGIBILITY

This category has two tracks. We welcome 2020 Gold/Grand Effie Winners, as well as entries from countries without an Effie programme that ran between **1 January 2019** and **31 March 2021**. Results must be isolated to **Europe** & no results may be included after the end of the eligibility period. Review full eligibility information on the **Effie Europe website**.

FORMATTING REQUIREMENTS & REASONS FOR DISQUALIFICATION

- Failing to adhere to the Effie Eligibility rules. Data presented must be isolated to Europe, and the Effie eligibility period is 01/1/19-31/03/21. No results after 31/03/21 may be included.
- Entry does not meet category definition requirements.
- Agency names/logos published in the entry form or in the creative materials. Do not include any agency names in your sources – this includes agency names other than your own.
- Data not sourced.
- Including screen grabs or other images of your creative elements in your written entry form.
- Directing Judges to External Websites.
- Missing Translation.
- Violating Creative Example (Reel, Images) Rules.

TOP TIPS

We are in the business of marketing. Your entry should be written with your audience, Effie judges, in mind. Judges are your industry peers. Address questions they may have within your responses. Entrants are encouraged to ask colleagues who don't work on the brand to review the entry. Limit industry jargon and define all industry terms.

RESOURCES

ENTRY DETAILS

NATIONAL EFFIE PROGRAM

Effie Italy

ORIGINAL CATEGORY

Media Idea / Media & Entertainment Companies

EFFORT START AND END DATE

Provide the full time span for the entire effort, even if it began before or ended after Effie's eligibility period.

If your effort is ongoing, please leave the end date blank.

Date From	2019 Jun 30
Date To	2019 Jul 06

REGIONAL CLASSIFICATION

Select all that apply.

National

INDUSTRY SECTOR

Classify your brand/product by one of the available industry sectors, or choose Other.

Entertainment, News, Sports & The Arts

INDUSTRY/CATEGORY SITUATION

Select one.

Growing

MARKET BACKGROUND

MARKET BACKGROUND:

Please explain any relevant trends unique to your market that generally shape the marketing environment and/or influence audience response to marketing efforts. (For example, if the government controls all the major media outlets, this may mean that the audience regards products/services they see advertised in this media as having some form of government approval.) Be sure to explain why these factors are relevant. This general background will help the judges better understand and evaluate the more specific story you tell in the remainder of your entry.

(Maximum 250 words)

Mediaset editor (italia 1 owner) had always perceived OTTs and Netflix as a competitor. The idea of hacking their channel was provocative and seemed like impossibile. Leveraging on the fluidity of demographics moving from Netflix to Italia 1 (main national 18-44 channel), and Italia 1 to Netflix was the win win idea which made this platform possibile.

EXECUTIVE SUMMARY

GIVE THE JUDGES AN UNDERSTANDING OF THE CASE THEY ARE ABOUT TO READ BY PROVIDING A SUMMARY FOR EACH OF THE ITEMS BELOW. A ONE-

SENTENCE SUMMARY IS RECOMMENDED FOR EACH LINE.

CASE SUMMARY:

Provide a snapshot of the effectiveness of your case. The case summary will be published in the Effie Awards Journal and Effie Case Study Database. It may also be used for promotional purposes. The summary should be written as though it will be judged. Using at least three complete sentences summarise the case and its goal. Indicate objectives and how the evidence of results directly relates to those objectives (concrete numbers or percentages vs. general terms like "record sales" or "significant success"). Think of the case summary as a mini-case or an elevator speech.

Netflix is one of the **major global online streaming platforms**. Their most successful show is **Stranger Things**. The plot pays homage to the most iconic films and references of the 80s.

Our task was **to launch season 3** with the need to make the title even more trendy, generating a national conversation (Earn before you Buy). A never before used use of the means was required, one that spoke to old fans and prospects. We had to raise awareness of the series nationally, and **for the first time widen the core target from 18-34 to 18-44 years old**.

Insight was to use Mediaset Italia 1 national tv channel which has a high penetration on YA and its 80ies early days fans (+35 yrs). **Provocative use of media was to HACK its historical programming to our purpose and let It rerun 80ies ST3 referenced movies for a full day**, unexpectedly switching from the Simpsons to Goonies, from Big Bang Theory to Gremlins, ET etc. The platform had intersparsed Netflix ads creating a full storyline.

The platform was achieved by leveraging on demos fluidity (svod vs national tv) between Netflix and Italia 1, creating a win win case for both players (Netflix and Mediaset).

An **unprecedented case** and **crossgenerational binge**.

KPI Results vs expected

- **ST 3 Awareness increase +20% vs 7%**
- **Release date Awareness +116% vs 15%**
- **Intention to watch the series + 40% vs 10%**
- **Netflix subs.wish increase + 34% vs 9%**

+ 20% I1 audience

TOP THREE COMPETITORS:

Enter your brand's top three competitors. If no competitors exist, write "No Competitors".

1. *Amazon Prime Video,*
2. *Sky/Now TV*
3. *TimVision*

THE CHALLENGE:

(Maximum per line: 20 words)

Making the launch of the cult Netflix series Stranger Things 3 even cooler, expanding the target from 18-34 to 18-44

THE INSIGHT:

The series is set in the 80s, in vogue between 18-34 but actually lived by 35-44.

THE IDEA:

Hacking Italia 1tv channel big on YA and ex YA. How: changing its programming for the first time in history.

BRINGING THE IDEA TO LIFE:

Running 80ies StrangerThings referenced movies to appeal on Netflix series fans and revamp fondness to 35-44 with intersparsed NetflixST3 ads

THE RESULTS:

Historical event. cult day for Netflix series fans , and 35-44 top awareness, national conversation triggered.

SPECIFIC TO THE CATEGORY YOU ARE ENTERING, WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Because Effie has no predetermined definition of effectiveness, it is your job to propose why this case is effective in this entry category: why the metrics presented are important for your brand and business/organisation.

If you are entering this effort in multiple categories, your response to this question is required to be different for each category submission.

(Maximum: 100 words)

ST3 campaign was reported in all Italian media with simple words as Historical, Well done, Pure genious. Netflix fans called it the best day of their life. Netflix had asked us to make it big, cooler than cool, make it reach a wider target for new registrations, make it 1985 focused. We took back Italian time to 1985 by unscheduling tv I1 channel for the first time in history and rescheduling it with ST referenced movies, and creating an adv storyline with many different assets leveraging on nostalgia effect. The result, waking up into 1985 on tv, was history.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES - 23.3% OF TOTAL SCORE

This section provides the judges with the background to your challenge & objectives. In this section, judges evaluate whether they have the necessary context about your industry category, competitors, and brand to understand your entry and the degree of challenge represented by your objectives. Judges will assess the case for both suitability and ambition within the framework of the challenge. Weight will be given to the degree of difficulty and whether the entrant has provided the context to evaluate the case's effectiveness in this section. Be thorough and provide context for judges unfamiliar with your industry to understand the scope of your effort.

1A, BEFORE YOUR EFFORT BEGAN, WHAT WAS THE STATE OF THE BRAND'S BUSINESS AND THE MARKETPLACE/CATEGORY IN WHICH IT COMPETES?

Max: 275 Words; 3 charts/graphs

At the time of the campaign, the Netflix market consisting of streaming platforms **(Fig 1.)** and the Sky world (Pay + now TV), saw the investments of AmazonPrime (with series such as: Hanna, Jack Ryan, etc.) double compared to the previous year, and Sky that while contracting their launched quality titles such as Chernobyl, Gomorra 4 and aired the last season of Games of Thrones (most viewed series ever) **(Fig 2)**. Short launches with means often not detected by Nielsen (maxi facilities, social media, local activities ...)

In this qualitative crowding, the Netflix ST3 series would have had to **further stand out to make** its mark and achieve its goals.

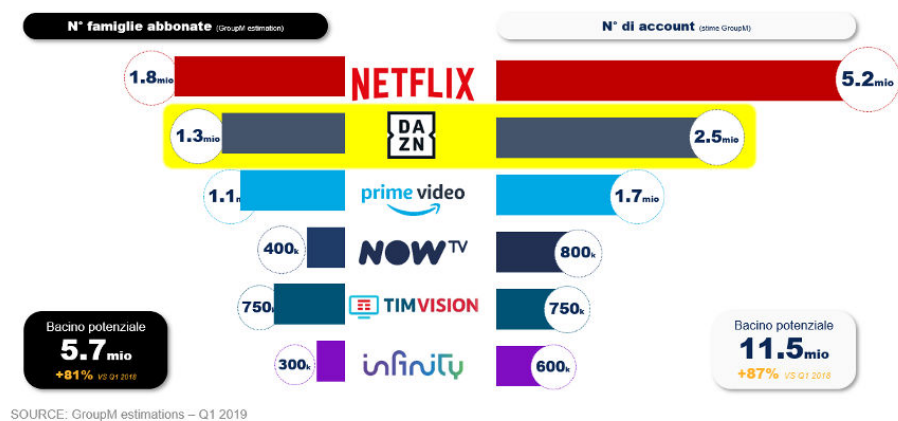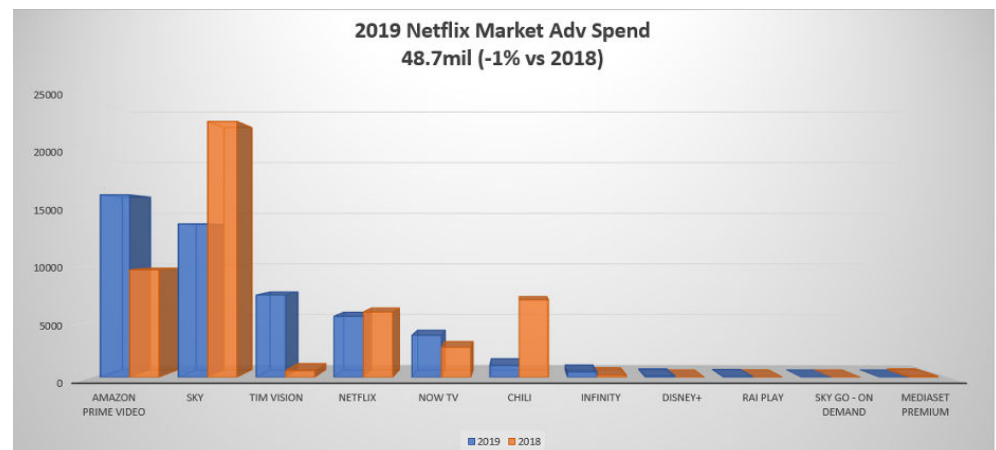Fig. 1 Streaming platforms scenario q1 2019 + Sky pay.

Fig. 2 Netflix Competitive Market 2019 vs 2018 (in 000 euros). - Only means detected.

1B. DEFINE THE TARGET AUDIENCE(S) YOU WERE TRYING TO REACH. WHY IS THIS AUDIENCE IMPORTANT TO YOUR BRAND AND THE GROWTH OF YOUR BRAND'S BUSINESS?

Describe your audience(s) using demographics, culture, media behaviours, etc. Explain if your target was a

In 2019 Netflix had a target pool of 28.7m **(fig. 3)** internet users passionate about series / films or already users of the platform. Of these, the 6.4m interested in genres close to the title (fantasy / adventure / sci-fi / historical / drama) represented the SOB of the series.

They live in urban areas in the north-west and center, have medium-high education **(fig. 4)**. Different in age, in a range between 18-44 but with a strong potential even in more advanced groups (challenge area).

Hence the challenge: how to open a title so close to the brand's target audience (18-34) to a wider audience?

Taking advantage of the 80s as an entry point to the title (1985) and aiming to generate a cross-generational conversation. Thus identifying two distinct communication clusters **(fig. 5):**

- Fasci-nerds (18-39), fascinated by the 80s and similar to the language codes of the title, now in its third season
- Nerd-stalgic (40 ++), nostalgic for the 80s who really lived

Fig. 3

Fig. 4

Fig. 5

Not just simple geeks: we individuate 2 key clusters

Those who are fascinated by the '80s...   ...and those who really lived summer 1985

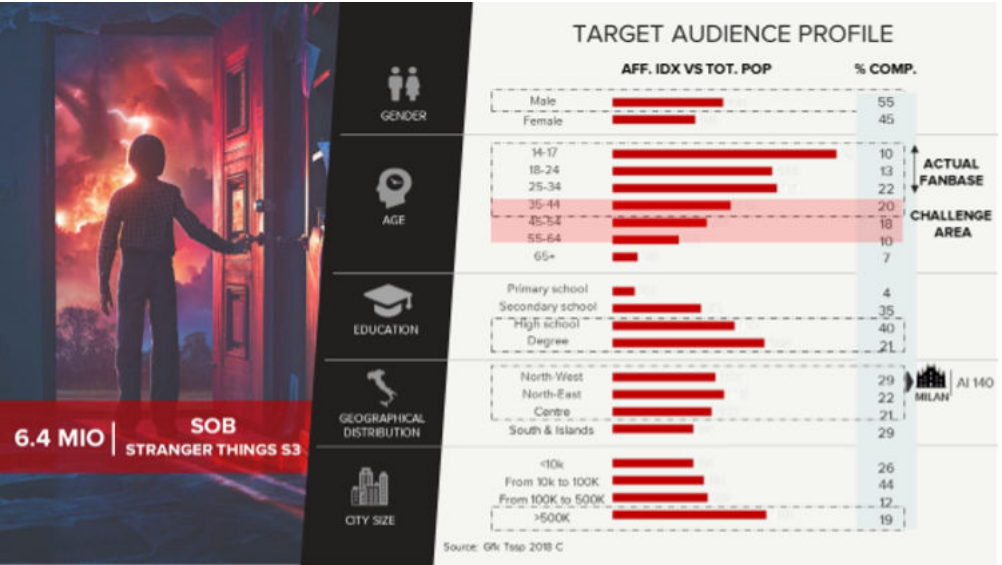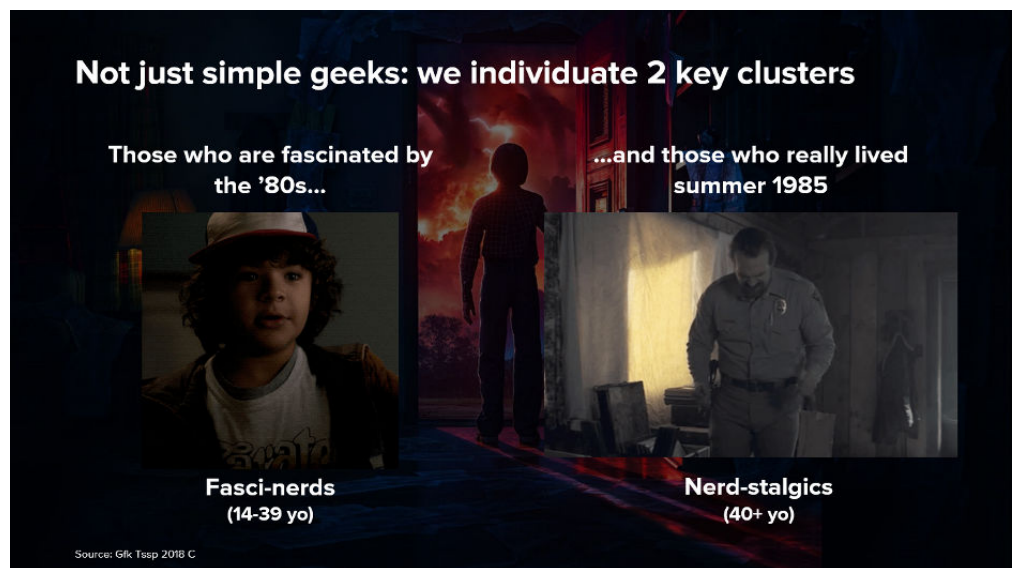Fasci-nerds (14-39 yo)   Nerd-stalgics (40+ yo)

Source: Gfk Tssp 2018 C

1C. WHAT WERE YOUR MEASURABLE OBJECTIVES? WHAT WERE THE KEY PERFORMANCE INDICATORS (KPIS) AGAINST YOUR OBJECTIVES? PROVIDE SPECIFIC NUMBERS/PERCENTAGES FOR EACH OBJECTIVE AND PRIOR YEAR BENCHMARKS WHEREVER POSSIBLE.

Effie is open to all types of objectives: Business, Behavioral, Perceptual/Attitudinal. It is the entrant's responsibility to explain why their particular objectives are important to the business/organisation and challenging to achieve. Judges will expect to see context, including prior year benchmarks where possible, around the goal set – why are these goals challenging? If relevant to your case, explain how these goals relate back to the overall brand or organisation's strategy and objectives.

RESPONSE FORMAT

Immediately below, use the provided space to set up your objectives and share any overarching explanation of your objectives & KPIs (maximum of 100 words; 3 charts/graphs).

Then, you will list out each objective individually and select the type of objective. For each objective, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and growth of the business.

- Only one objective is required. Your first objective should be your primary campaign objective, then you may list up to three supporting objectives. Entrants are not expected to use all fields.
- You may have more than one objective of the same type.
- Unsure which objective type to select? View guidance here.

1C. OBJECTIVES OVERVIEW

Set up your objectives & share any overarching explanation of your objectives & KPIs.

(Max: 100 words, 3 charts/graphs)

Here are some of the reference KPIs:

- St3 Netflix Awareness Increase (Spot Remembrance): **+ 7%**
- St3 Awareness release date increase: **+ 15%**
- Increase in intention to watch the series: **10%**
- Increased desire to join Netflix: **9%**

OBJECTIVES

Objective #1 should be your primary campaign objective, then you may list up to three supporting objectives.

For each objective, you may include up to three charts/graphs.

Reference 1

OBJECTIVE TYPE

(Select One)

Awareness

STATE OBJECTIVE

(Maximum: 25 words)

St3 Netflix Awareness Increase (Spot Remembrance): **+ 7%**

St3 Awareness release date increase: **+ 15%**

CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

We expected an increase of the St3 Netflix Awareness in terms of spot remembrance near to **+ 7%** and an increase of the release date awarness near to **+ 15%**

Reference 2

OBJECTIVE TYPE

Consideration

STATE OBJECTIVE

(Maximum: 25 words)

Increase in intention to watch the series: **10%**

CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

As a consequence of the raised awarness of the St3 Netflix series we also planned that the intention to watch the series should grow as to **+ 15%**

Reference 3

OBJECTIVE TYPE

(Select One)

Purchase

STATE OBJECTIVE

(Maximum: 25 words)

Increased desire to join Netflix: **9%**

CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

Last but not least we designed our provocative work with the final goal to increase Netflix subscriptions as to +9%

SECTION 1: SOURCING

Provide sourcing for all data provided in Section 1: Challenge, Context & Objectives.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

[View detailed guidelines here.](#)

Fig 1. Agency estimate q1 2019

Fig 2. Nielsen Investments (Agency weighting factors) 2019.

Fig 3-4-5 GFK TssP 2018C.

SECTION 2: INSIGHTS & STRATEGIC IDEA - 23.3% OF TOTAL SCORE

This section prompts you to explain your strategic process and thinking to the judges. Your idea should be borne from these unique insights. Judges will evaluate how inventive and effective the idea and strategy are in meeting the communications challenge.

2A. STATE THE INSIGHT THAT LED TO YOUR BIG IDEA. EXPLAIN THE THINKING THAT LED YOU TO YOUR INSIGHT.

State the insight that led to your big idea. Explain the thinking that led you to your insight. Some insights come from research, data, and analytics. Others come from inspiration. Describe yours here. Keep in mind, an insight is not merely a fact or observation based on research; it is the strategic insight, unique to your brand and audience, that was leveraged to help meet your objectives. Your insight may be a consumer insight, a channel insight, marketplace insight, etc.

(Maximum: 200 words; 3 charts/graphs)

The 1985 setting of St3 reminded us of the equivalent period lived in Italy:

Berlusconi's new private TV stations were at the peak of their success; they had brought a different media diet into the homes of the Italians, made up of American series, shows full of glitz and new conductors. In 2019, the same TVs continued to have a high share nationwide (32%). In particular, Italy 1 broadcast mostly series and was the first free TV channel by affinity (fig 6) on the target 18-44 Below are the insights:

1. Generalist TV still has a penetration of 71% and gives the opportunity to speak to a wider target.

2. The Italia 1 audience reflects the Netflix target (fig 6) 18-44.

3. Italia 1 is the first reference for the series both for young adults and for people who have lived through the 80s

4. A communication on Italia 1 would have allowed us to reach the two clusters FasciNerds (18-39) + Nerdstalgics (40+) increasing the penetration of the communication.

Fig.6 Italia 1 Profile - Target
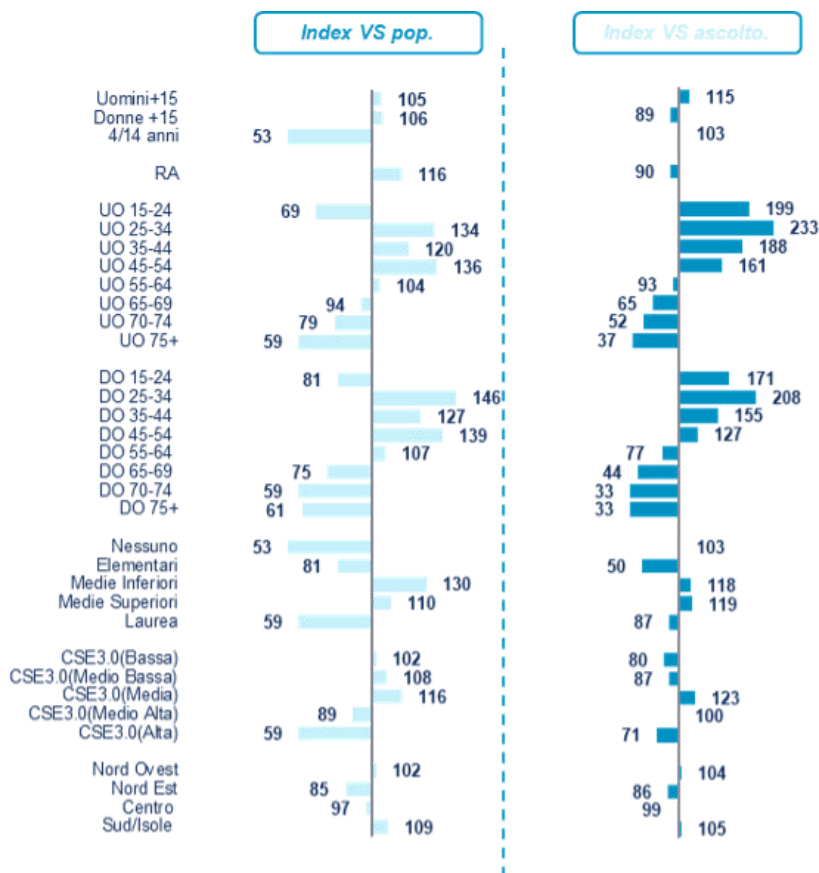
2B. STATE YOUR STRATEGIC BIG IDEA.

What was the core idea that drove your effort and led to the breakthrough results? What was at the very heart of the success of this case? The big idea is not the execution or tagline.

Provide a one-sentence answer. (Max: 20 Words)

We hack I1 by transporting programming to the 80s, inserting films mentioned in ST3, presiding over commercial breaks

SECTION 2: SOURCING

Provide sourcing for all data provided in Section 2: Insights & Strategic Idea.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

View detailed guidelines here.

Fig 6: Auditel. 2019

SECTION 3: BRINGING THE IDEA TO LIFE - 23.3% OF TOTAL SCORE

This section relates to how and where you brought your idea to life – including your creative, communications and media strategies and the work itself. Judges are looking to understand why you chose specific media channels and how they relate to your strategy and audience. Judges will be providing their score for this section based on the

information you provide in <u>Question 3, the Media Addendum, and the creative work as presented in the creative reel and creative images.</u> Between the creative examples and your response to this question, the judges should have a clear understanding of the creative work that your audience experienced and how the creative elements worked together to achieve your objectives.

3. HOW DID YOU BRING THE IDEA TO LIFE? EXPLAIN YOUR IDEA AND YOUR OVERALL COMMUNICATIONS STRATEGY. IF APPLICABLE, HOW DID YOU OPTIMIZE AND ADAPT THE STRATEGY?

Elaborate on your communications strategy, including the rationale behind your key channel choices. Why were your channel choices and media strategy right for your specific audience and idea? Your explanation below must include which specific channels were considered integral to your media strategy and why.

(Max: 475 Words, 3 charts/graphs)

We wanted a retro effect to bring the audience back to the real 80s with just a click of the remote control. Reprogram Italia 1 by getting rid of crystallized programs such as Big bang theory, Simpsons, and proposing a movie marathon quote from ST3 gave the possibility to create something unprecedented for generalist TV.

It would have attracted fans of the Netflix series into an unprecedented new binge watching, and even the old fans of italia 1 would have tasted content from the past in a pleasant-nostalgic key. The presence of the ST3 commercials in the breaks would have flattered the fans of the series and alerted the young and old Italia1nisti on Stranger Things and Netflix, recruiting new subscribers.

It would have talked about achieving the goals of penetration, target, Best use of Media, innovating with something never done before.

We therefore entered into a partnership with Publitalia and Mediaset, providing them with a platform that allowed them to carry out a new experimentation on the SVOD target. A win-win project for both sides: Netflix had an unprecedented event on the entire national audience of Italia 1, Mediaset instead approached young subscribers increasingly distant from generalist TV.

On the day of the ST3 launch on the Netflix platform, Italia 1 thus became an "ad hoc movie channel for Netflix fans", filling its slots with films such as Gremlins, Goonies, etc. (Fig.7) and broadcasting an inverted logo (reminder of Stranger's underworld Things) for the first time in its history.

Fig. 7 Take over Italia 1 programming.

The architecture of the project was divided into 3 phases: pre-launch, 3 July (the day before on air on the Netflix platform), and post-launch. The general idea was to give maximum advertising visibility to the title. For this reason, the creative agency was entrusted with multiple premium positions, different table sizes and a new ad hoc format that would have incorporated joint content (trailer of film Italia 1 with relative citation of the same film in ST3).

Stranger80s july 3d, by means of a dense multi-subject creative storyline (which also included references to the consponsors of ST3 eg Coca Cola) and with the licensing of the historic 80's UAN puppet, symbol of Italy 1, was born on TV in this way (fig 8):

Phase 1 (30.06-2.07)	Phase 2 – 3.07 (1 day before realese on platform) Hackering.	Phase 3 – Post Launch 4-6.07
Launch of the hashtag #Stranger8oies with spot 15" (...Gli anni 80 stanno per tornare..)	Italia 1 broadcasts moovies from the 80s and mentioned in ST3 with the inverted logo (Fig 1).	15 "off the break +30" spot (... ST 3 now available on Netflix ...)
Spot with joint contents (film Italia1 + quote st3) of 30 "(... watch it on italia1 on July 3 ...)	Multi-subject storyline created through 10 "+15" +30 "+60" +120 "(simulcast at 9pm) ex. ST3 trailer out of the break or top positions; further episodes of UAN in Hawkins (city where the series takes place), or with the Netflix co-sponsors UAN + cocacola.	
60 "in simulcast on all mediaset channels at 9.00 pm outside the break with nostalgia operation via creativity (First episode in the history of UAN, predecessor of Eleven main character of ST3) and further 30" with various UAN creative episodes.	30 "commercial with joint contents (moovie + citations).	

Fig. 8 Campaign phases - Storyline development.

KEY VISUAL

You have the option to upload a single image to accompany your explanation

in this section. It may be a
key visual, a media plan, a
flowchart, storyboard, etc.
The image must be
jpg/jpeg/png.

Grps per Phase (target 18-44 - entity
22.106.000) - Total 214 Grps

SECTION 3: SOURCING

Provide sourcing for all data
provided in Section 3:
Bringing the Idea to Life.

Use superscript in your
responses above to link data
points and sources.

Include source of data, type
of research, time period
covered, etc. Do not include
ANY agency names as the
source of research.

Do not link to external
websites or include
additional information for
judges to review.

Judges encourage third-party
data where available.

**View detailed guidelines
here.**

Source Fig 9: Auditel 2019.

SECTION 4: RESULTS - 30% OF TOTAL SCORE

This section relates to your results. Be sure to provide context (category, prior year) and explain the significance of
your results as it relates to your brand's business. Tie results back to the objectives outlined in Section 1 - your
response to question 1C - objectives will appear above your response to 4A as a reference to judges.

Because Effie has no predetermined definition of effectiveness, it is your job to prove why this case is effective: why
the metrics presented are important for your brand and business/organization within the context of the submitted
category.

As with the rest of the entry form, underline provide dates and sourcing for all data provided. Do not include results beyond **the
eligibility period;** this is grounds for disqualification.

4A. How do you know it worked?

Explain, with category and prior year context, why these results are significant for the brand's business. Tie together the story of how your work drove the results. Prove the results are significant using category, competitive, prior year, and brand context. Why were these metrics important to the brand?
Results must relate to your specific audience, objectives, and KPIs. When providing engagement/social metrics, detail what these meant for the brand and business/organisation.

RESPONSE FORMAT

You have up to 250 words and 3 charts/graphs to set up your results. Then, for each objective provided in Question 1C, you are required to provide a corresponding result. Provide context to prove the importance of these results for the brand.
If you have additional results to report beyond the objectives set up in Question 1C, you may also list those results in the designated space below.

ELIGIBILITY REMINDERS

Failing to follow eligibility rules will result in disqualification.

- Provide a clear time frame for all data shown - either within your response or via the data sources box.
- Do not include data past the end of the eligibility period.
- All results must be isolated to Europe.
- It is critical to provide sources for all results provided.

4A. RESULTS OVERVIEW

Results must relate to your specific audience, objectives, and KPIs. Provide a clear time frame for all data shown.

The metrics you provide here are directly relevant to your objectives and audience. Entrants are strongly encouraged to re-state their objectives from section 1 along with their corresponding results.

(Max: 300 Words, 5 charts/graphs)

The results were astonishing and far exceeded our positive expectations. Not only the tv spots were so effective that their remembrance increased awareness for the St3 series over + 15%. But even more surprisingly +116% (vs 15% expected) of the viewers were aware of the release date. Referring to consideration we earned +30% of viewers while +34% appreciated the original initiative so much that they decided to join Netflix.

RESULTS

Provide results that correspond to each of your objectives from Question 1C

Referencia. 1

OBJECTIVE TYPE

here. You are required to provide a result for each objective.

To re-order the way your objectives/results appear, return to Question 1C and re-order your objectives using the 'nudge' button.

For each result, you may include up to 3 charts/graphs.

Awareness

STATE OBJECTIVE

St3 Netflix Awareness Increase (Spot Remembrance): **+ 7%**

St3 Awareness release date increase: **+ 15%**

CONTEXT

We expected an increase of the St3 Netflix Awareness in terms of spot remembrance near to **+ 7%** and an increase of the release date awarness near to **+ 15%**

STATE RESULT

State your corresponding result here.

St3 Netflix Awareness Increase (Spot Remembrance) + 20% vs 7% expected

Increase Awareness release date of St3 + 116% vs 15% expected – fig. 10

CONTEXT

Prove the results are significant using category, competitive, prior year, and brand context.

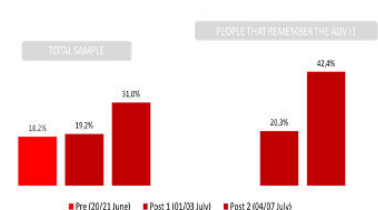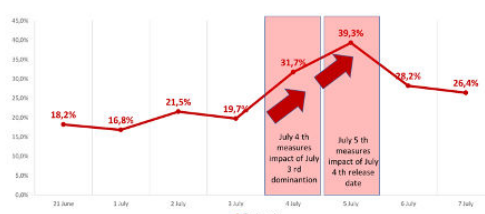*(Maximum: 75 words, 3 charts/graphs)*

Fig.10

NETFLIX

Stranger Things 3: awareness of the release date

Trend for each day of the tracking process – **each day represents the impact on day after recall**: therefore July 4 th measures impact of July 3 rd dominantion and July 5 th measures impact of July 4 th release date

Trend in the different phases of the tracking process

Referencia. 2

OBJECTIVE TYPE

Consideration

STATE OBJECTIVE

Increase in intention to watch the series: **10%**

CONTEXT

As a consequence of the raised awarness of the St3 Netflix series we also planned that the intention to watch the series should grow as to **+ 15%**

STATE RESULT

State your corresponding result here.

Increase intention to watch the St3 series +30% vs 10% expected – fig. 11

CONTEXT

Prove the results are significant using category, competitive, prior year, and brand context.
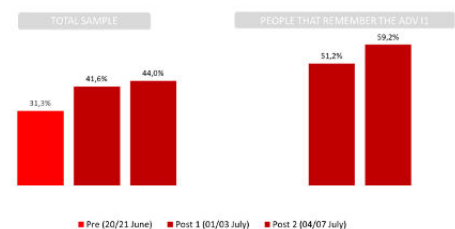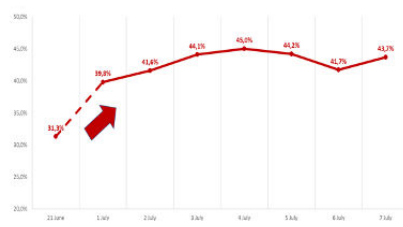
(Maximum: 75 words, 3 charts/graphs)

Fig.11

NETFLIX

Stranger Things 3: Intention to watch the series

Trend for each day of the tracking process

Referencia. 3

OBJECTIVE TYPE

Purchase

STATE OBJECTIVE

Increased desire to join Netflix: **9%**

CONTEXT

Last but not least we designed our provocative work with the final goal to increase Netflix subscriptions as to +9%

STATE RESULT

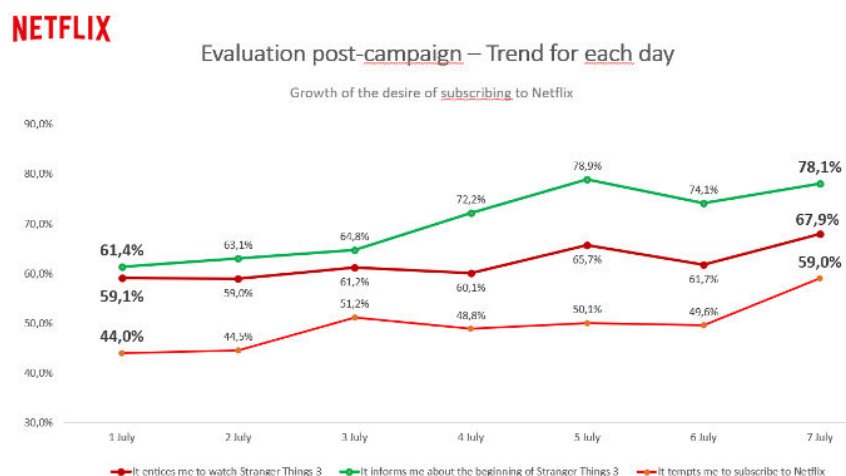State your corresponding result here.

Increased desire to subscribe to Netflix +34% vs 9% expected – Fig. 12

CONTEXT

Prove the results are significant using category, competitive, prior year, and brand context.

(Maximum: 75 words, 3 charts/graphs)

Fig.12

NETFLIX

Evaluation post-campaign – Trend for each day

Growth of the desire of subscribing to Netflix

It entices me to watch Stranger Things 3 — It informs me about the beginning of Stranger Things 3 — It tempts me to subscribe to Netflix

ADDITIONAL RESULTS

You may use this space to provide additional results achieved that you may not have had an initial objective for. This space may only be used for additional results beyond those that align with your listed objectives.

(Maximum: 150 words, 3 charts/graphs)

SubKPI resulting day Hackering: channel audience vs standard delivery.

+ 20% change in audience compared to audience estimates for Italy 1 (Fig 13) in the days of the campaign of which 3/7:

- **+ 18%** share in prime time
- **+ 13%** average audience compared to the previous full day
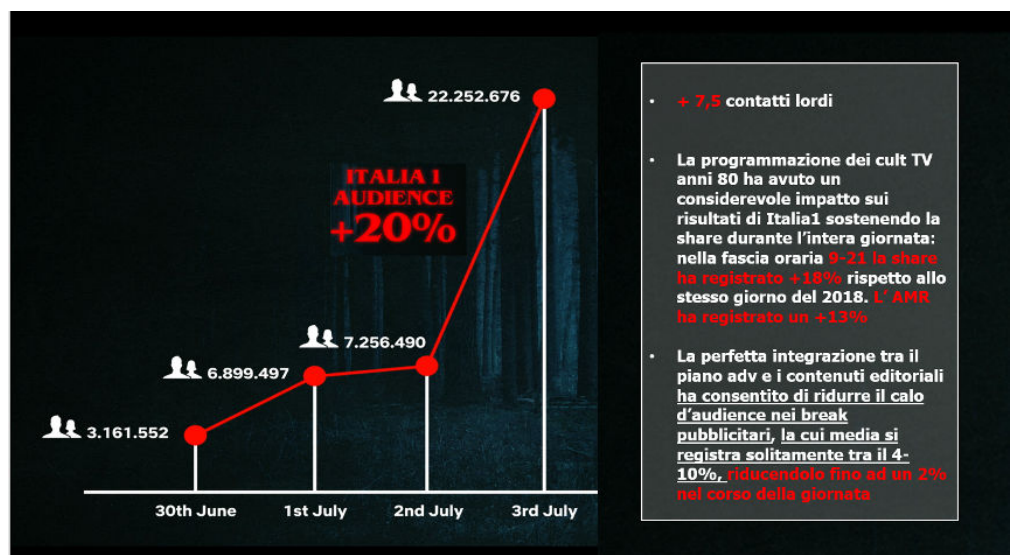- Reduction in audience decline of the break by **2%** during the day.

Fig 13 - gross contacts exposed adv (Auditel 14-44 years)

Flight ST3 with Italy 1's managed to:

- Communicate to a broad target: 22 mil (auditel) adults 18-44 on a national basis
- It unhinged crystallized programming by surprising the usual audience, generating a conversation at the national level.
- Trend Topic of the week: organic reach 30.5 mil, Fb 8.5mil reach / 1.5 views / 68k interactions; IG 400k reach / 1.2 views / 945k interactions. Twitter: .82kreach / 80k views / 6k interactions.).
- Launch of ST3 beyond the expectations! Fig 14.
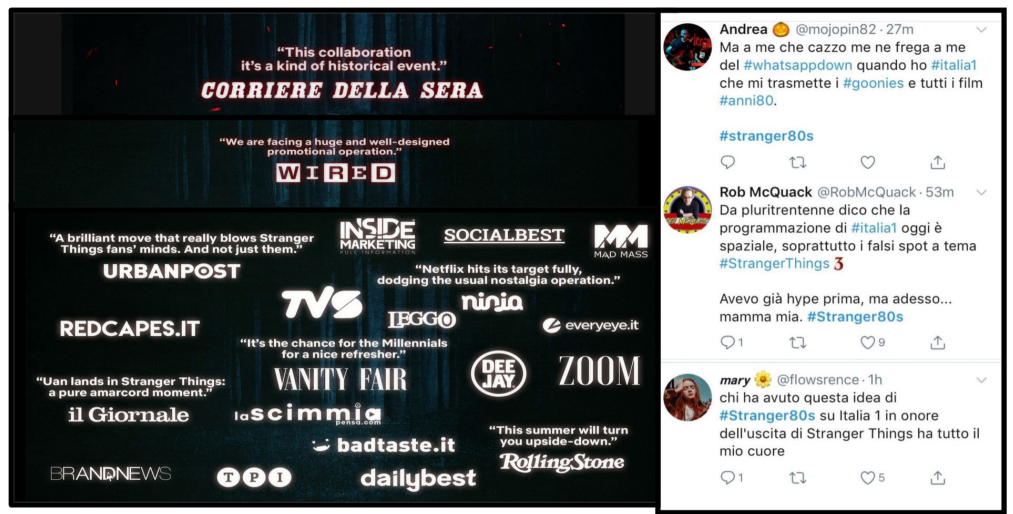
4B. MARKETING RARELY WORKS IN ISOLATION. OUTSIDE OF YOUR EFFORT, WHAT ELSE IN THE MARKETPLACE COULD HAVE AFFECTED THE RESULTS OF THIS CASE - POSITIVE OR NEGATIVE?

Select factors from the chart and explain the influence of these factors in the space provided.

Netflix's organic posts on their properties (fan page, fb, ig, twitter) in the days leading up to the launch and during the launch may have contributed to the results of the operation. However, these are standard support operations that take place for ev

Explain the influence of the factors you selected above.

Max: 150 words; 3 charts/graphs

Fan page, fb, ig and twitter helped to spread the cool trend we launched on TV and to talk to our different targets.

SECTION 4: SOURCING

Provide sourcing for all data provided in Section 4: Results.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Fig 1. Agency Q1 2019 estimate

Fig 2. Nielsen investments (Agency discount cuts) 2019.

Fig 3-4-5 GFK TssP 2018C.

Fig 10-11-12-13: Tracking Cawi (P80) Human Highway for Marketing Research&Insight.

Fig 14: Press Review Post St3; Twitter – Trend topic of the week #ST3

INVESTMENT OVERVIEW

The Investment Overview is reviewed as part of Section 3: Bringing the Idea to Life, along with your creative work, as presented in the Creative Reel and Images for Judging. These elements together account for 23.3% of your total score.

PAID MEDIA EXPENDITURES

Select total paid media expenditures (purchased and donated), not including agency fees or production costs, for the effort described in this entry for the current period (1 January 2019 - 31 March 2021) and the previous year.

Given the 'spirit' of this question use your judgment on what constitutes fees, production and the broad span that covers media – from donated space to activation costs. Select one per time frame. Elaborate to provide context around this budget range, if not already addressed in your answers to questions 1-4. For example, explain if your budget has changed significantly, how this range compares to your competitors, etc.

PAID MEDIA EXPENDITURE (CURRENT YEAR)

Campaign Period:
Competition Year   €1-2 Million

PAID MEDIA EXPENDITURES (PRIOR YEAR)

Campaign Period: Prior Year
                                    €1-2 Million

COMPARED TO OTHER COMPETITORS IN THIS CATEGORY, THE BUDGET IS:

Select one.

Less

COMPARED TO PRIOR YEAR SPEND ON THE BRAND OVERALL, THE BRAND'S OVERALL BUDGET THIS YEAR IS:

Select one.

Not applicable (Requires Elaboration)

MEDIA BUDGET ELABORATION

Budget Elaboration: If not already addressed in your responses to Questions in sections 1-4, elaborate to provide judges with the context to understand your budget.

If you selected Not Applicable for either of the previous two questions, you are required to elaborate on your response.

The estimated proportion is 30% paid, owned 20%, earned 50%.

Each Netflix campaign is supported by their social pages (FB, IG, TW) which deliver pre-during-post launch posts for their fans. The earned part estimated and then obtained from the Take Over of Italy 1 generated attention towards the launch comparable to the cumulative paid / owned percentage.

PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Select a budget range for the key assets you developed to bring your idea to life. This should include hard pre and post productions costs, talent (influencer or celebrity fees), and any activation costs.

PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Select one.

Not Available / Unknown

ELABORATION ON THE PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Referencia.

Provide judges with the
context to understand the
expenditures outlined above.

n/a

OWNED MEDIA

Elaborate on owned media (digital or physical company-owned real estate), that acted as communication channels for case content. Owned media examples may include a corporate website, social media platforms, packaging, a branded store, fleet of buses, etc.

If owned media platforms were selected on the Touchpoints chart, judges will expect to see an explanation of those platforms in your response. Similarly, any owned media described here must also be selected in the touchpoints chart.

WAS OWNED MEDIA A PART OF YOUR EFFORT?

Elaborate on owned media
(digital or physical company-
owned real estate), that
acted as communication
channels for case content.

(Maximum: 100 words)

Yes : Fanpage FB, IG, TW, website Netflix.it

SPONSORSHIPS AND MEDIA PARTNERSHIPS

Select the types of sponsorships/media partnerships used in your case. Choose all that apply. Then, provide additional context regarding those sponsorships and media partnerships, including timing.

SPONSORSHIPS

Select all that apply.

Not Applicable

ELABORATION ON SPONSORSHIPS AND MEDIA PARTNERSHIPS

Provide additional context
regarding your sponsorships
and media partnerships.

(Maximum: 100 words)

xxx

SOURCES

INVESTMENT OVERVIEW: DATA SOURCES

Provide sourcing for all data
provided in the Investment
Overview.

Use superscript in your
responses above to link data
points and sources.

Include source of data, type
of research, time period
covered, etc. Do not include
ANY agency names as the
source of research.

Do not link to external
websites or include
additional information for
judges to review.

Judges encourage third-party
data where available.

**View detailed guidelines
here.**

ALL TOUCHPOINTS AS PART OF YOUR EFFORT

Select ALL touchpoints used in the effort, based on the options provided in the below chart.

COMMUNICATIONS TOUCHPOINTS

Select all that apply.

TV

MAIN TOUCHPOINTS

Select the TOP 3 main touchpoints used, ranking them in order of priority 1-3.

Note: Your response to Section 3 should also provide an explanation of these main touchpoints from the below list which were integral to reaching your audience and why.

Note: On the creative reel, you must show at least one complete example of each communication touchpoint that was integral to the effort's success.

If you only used one touchpoint, simply select "Not Applicable" for Main Touchpoints 2 & 3.

MAIN TOUCHPOINT 1

Most integral touchpoint.

TV

MAIN TOUCHPOINT 2

#2 Most Integral Touchpoint

Not Applicable

MAIN TOUCHPOINT 3

#3 Most Integral Touchpoint

Not Applicable

SOCIAL MEDIA PLATFORMS

Select all social media platforms utilized in your effort from the list below.

SOCIAL MEDIA PLATFORMS

Select all that apply, or select
Not Applicable.

Facebook

Instagram

Twitter

CREATIVE EXAMPLES

Creative Work is reviewed as part of Scoring Section 3: Bringing the Idea to Life, along with the entrant's response to Question 3 and the Media Addendum. These elements together account for 23.3% of the total score.

CREATIVE REEL

The Creative Reel is the entrant's opportunity to showcase the creative work that ran in front of their audience to the judges. The reel is NOT a video version of the written case. Judges recommend spending at least 70% of the creative reel's time on examples of creative work.

The creative reel is not judged for the production quality of the reel; judges are evaluating only the creative work that ran in the marketplace as it relates to the challenge, insights, audience, and strategy.

Specific, quantifiable results, agency names/logos, and competitor logos/work may not be included anywhere in the video.

The Creative Reel is viewed once the case has been read.

CREATIVE REEL

4 min maximum. 280 MB
max., mp4 format.

For 4:3 aspect ratio,
minimum size should be 640
x 480; for 16.9 ratio,
minimum size is 1280 x 720.
Letterbox submissions may
be sent as 640 x 480 (For

Italia 1 Takeover_Media Creativity

optimum judging your video should show clearly on a laptop and on a central screen of approx. 50"" x 30"".)

Do not include any agency names in the file name or anywhere in the reel. Effie encourages your file to be named "BRANDNAME-CATEGORY-ENTRYTITLE"

CREATIVE EXAMPLES PRESENTED IN THE CREATIVE REEL - SELECT ALL

TV

IMAGES OF CREATIVE WORK (2 Required, 6 Maximum)

Upload images of your creative work that ran in the marketplace. Communications channels highlighted must have been also featured in your creative reel.

Judges review these images after they read your case and watch your creative reel. Images should complement your reel and help the judges better evaluate the creative elements that ran in front of your audience.

Images for Judging are an opportunity to:

+ Showcase work that is better seen as a still image vs. video format

+ Draw further attention to key creative elements

IMAGES OF CREATIVE WORK

Upload 2-6 images of your creative work that ran in the marketplace. Do not include agency names in the file name or within the images.

Technical Requirements: .jpg/jpeg format

Upside down Italia1 tv program's logo

Netflix presents Stranger 80s

TRANSLATION OF CREATIVE EXAMPLES (if applicable)

TRANSLATION

If your creative examples include non-English work, you are required to include an English translation either via subtitles within the creative OR you may provide a translation in the text box below. This will not be counted towards your entry form page limit.

MEDIA COMPANIES

Please list the top five most integral media companies/owners that were a part of your effort, whether or as a partner or a platform where your work ran. If no media companies were used in this effort, you may leave this question blank.