

TV IDEAS  
WORTH  
SHARING...

2015

**egtabites**

*Get inspired by innovative ideas!*



## About egtabites:

Having access to a rich and highly diversified benchmarking pool seems to be one of the service that egta members appreciate the most. In an attempt to even more effectively meet your needs, egta is happy to bring to you the “**egtabites**”!

- » **The objective?** To provide all egta members with thought provoking and inspiring ideas and to help grow the television and radio advertising pie!
- » **The concept?** An easy to read (5 to 10 minutes) e-mail you shall receive every other Friday (or possibly every week, if you are both a television and radio member) whose objective is to share “ideas worth spreading” with the community of senior sales houses professionals.
- » **Like the idea?** We count on you to spread the word and to invite your colleagues to contact us should they wish to be on the mailing list. More importantly, you should feel free to forward these e-mails to the relevant people within your company depending on who the topic might inspire most!
- » **Proud of something your company has done?** Do you need a sounding board for one of your projects? Please [contact us](#) and send us any best case initiative you consider eligible for this new tool. We will be proud to relay the ideas you consider worth sharing!



# BROWSE CHRONOLOGICALLY

*(Click on the topic to view the article)*

**No 78 | TV | SevenOne Media - Implementing branded entertainment with success**

**No 80 | TV | Creating passion and engaging the consumer through successful brand integration**

**No 82 | TV & RADIO | The Gods and Kings of brand communication**

**No 84 | TV | McDonald's and Top Chef: a successful branded-content campaign**

**No 86 | TV | Topical advertising: Brands and Valentine's Day, a love story**

**No 88 | TV | MTG delivers double-digit sales growth for Braun shavers**

**No 89 | TV | A clever hashtag to launch a new product: How Strictly Come Dancing and MTV successfully supported the launch of Fazer's new chocolate bar**

**No 91 | TV | GOsnap: leveraging the power of digital – connecting brands and social media**

**No 93 | TV | Building the bridge towards an eGRP in Switzerland**

**No 95 | TV | McDonald's touches German hearts with special ads in I'm a Celebrity...Get Me Out of Here!**

**No 97 | TV | VideoRange: a new programmatic online video platform from MTGx**

**No 99 | TV & RADIO | The power of advertising for the greater good**

**No 102 | TV | Be Neuro, Be Effective**

**No 104 | TV | The Unibroue and Les Chefs - a successful branded-content integration campaign**

**No 106 | TV & RADIO | 15%: abolishing the agency commission in Belgium?**

**No 108 | TV | One Data - improving targeting, proving efficiency and preparing for the data opportunities of the future**

**No 110 | TV | Case study - how a pure-player benefits from addressable TV**

**No 112 | TV | The evidence is compelling: millennials love TV!**

**No 114 | TV | A model initiative: RTL Nederland creates digital and social layers around Holland's Next Top Model**

# BROWSE BY TOPIC

*(Click on the topic to view the article)*

## Promoting & making the most of TV / Radio as a medium

No 82 | TV & RADIO | The Gods and Kings of brand communication

No 99 | TV & RADIO | The power of advertising for the greater good

No 102 | TV | Be Neuro, Be Effective

## Sales & pricing

No 93 | TV | Building the bridge towards an eGRP in Switzerland

No 97 | TV | VideoRange: a new programmatic online video platform from MTGx

No 106 | TV & RADIO | 15%: abolishing the agency commission in Belgium?

No 108 | TV | One Data - improving targeting, proving efficiency and preparing for the data opportunities of the future

No 110 | TV | Case study - how a pure-player benefits from addressable TV

## Creativity & innovation

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## Apps, social media & online platforms

No 88 | TV | MTG delivers double-digit sales growth for Braun shavers

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No 91 | TV | GOsnap: leveraging the power of digital – connecting brands and social media

No 97 | TV | VideoRange: a new programmatic online video platform from MTGx

No 114 | TV | A model initiative: RTL Nederland creates digital and social layers around Holland's Next Top Model

## Research

No 102 | TV | Be Neuro, Be Effective

No 112 | TV | The evidence is compelling: millennials love TV!



### SevenOne Media - Implementing branded entertainment with success

Dear members, we hope that 2015 is off to a good start and wish you prosperity, health and success for the new year, both on a personal and professional level!



The first egtabite of the year focuses on how advertisers can strengthen their relationship with broadcasters and viewers through **branded entertainment**, also known as content marketing. According to SevenOne Media, the sales house of the German ProSiebenSat.1 Group, branded entertainment can be a strong asset in increasing television sales and

conversion rates.

#### The concept

The concept of branded entertainment implies that a brand is directly integrated into a programme by merging the content with a product or service in an informative or amusing way. Over the past five years, SevenOne Media has broadcast over 120 branded entertainment campaigns of which 82% generated increasingly higher conversion rates than their standard television campaigns. In Germany, branded entertainment is classified as an infomercial, since it typically lasts between five to six minutes. These pieces of content are considered to be programming and not included within ad breaks, and as they are therefore not counted as part of the 12 minutes-per-hour advertising limit, their use offers broadcasters an additional opportunity to monetise their airtime. The advertiser benefits as well, since branded entertainment fully involves the brand's identity and is considered both interesting and entertaining for the viewer. In addition, the advertiser has exclusivity within this time slot.

#### Case studies of branded entertainment

An excellent example of branded entertainment is Fiat Urban Stories. The auto maker approached SevenOne Media with the desire to create a campaign that appealed to both male and female viewers. With this in mind, SevenOne Media created two separate series consisting of sixteen original episodes with attractive content targeted to the viewers of the male-oriented channel ProSieben MAXX and the female-oriented channel sixx. Episodes featured a well-known TV-host and real life stories of artists, designers and musicians. The episodes were cross-promoted on other television channels and on a website that was specially created for the campaign by Fiat, which encouraged people to compete in a sweepstake to win "money can't buy" prizes.



In another campaign for L'Oreal's Diesel brand, which was seeking to promote two different fragrances to men and women, SevenOne Media took a similar approach, showing different spots and creating its own real testimonials with celebrities and special ads on the two biggest commercial channels, ProSieben and Sat.1. Just as with the Fiat campaign, these were associated with a competition. Results show that the Diesel campaign generated 20 million TV contacts, 2600 participants in the sweepstake and a 65% increase in sales compared to a traditional TV advertising campaign.

As a content producer with six television channels, SevenOne Media acknowledges that the unique structure of ProSiebenSat.1 gives it the opportunity to establish a cooperation between

all relevant teams involved, including production, digital, media-buying, creative, etc. While this teamwork results in highly effective, fast and well produced content, the higher production costs of such advertising need to be considered. Furthermore, as most advertisers desire a 100% guarantee of success, their needs are often in conflict with innovative and experimental campaigns such as branded entertainment. Through case-studies like Fiat Urban Stories or the Diesel campaign, SevenOne Media can provide the figures to support the claim that branded entertainment is a highly successful form of advertising for both the advertiser and the broadcaster.

### Why does this matter to egta members?

At a time when smart television, digitalisation, apps and second screen viewing are buzz words in the debate on television advertising, it is important to remember that a simple creative combination between a television channel's content and a brand's product can result in a highly effective and innovative campaign. By combining the strength of traditional advertising, online and social media, even something as traditional as branded content can create a real buzz within the industry, as can be seen in Germany. Through branded entertainment, SevenOne Media not only showcased excellent teamwork between their in-house teams, they also established an excellent cooperation between the broadcaster and the advertisers offering a great customised product, which resulted in a win-win situation for all parties involved.

### “ What they said ...

Sabine Eckhart [spoke](#) about this initiative at FTVAF in London in the panel moderated by egta:



*"(..)The clients often want to have everything KPI driven. They want to have a short-term performance and are not so much looking at the long term results but rather want the guarantee of a succesfull campaign. On the other hand, everybody wants to be innovative, creative and the first movers so this doesn't always fit together very well. But I think the solution will be that as TV, digital and mobile are growing more and more together, people will ask for solutions and there will be a different business culture within the next five years. I hope that things will get easier, but at the moment we are happy about what we reach."*

— Sabine Eckhardt, Managing Director, SevenOne Media

### ↓ Background info

Please click on the links below to access the relevant documents:

» **Presentation of SevenOne Media** from FTVAF London - panel moderated by egta (please click [here](#))



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## Creating passion and engaging the consumer through successful brand integration



This week, we would like to draw your attention to one of the case studies which were presented and discussed during recent winter egta's TV academy by Georgian sales house **Inter-Media**. Through a powerful combination of television, digitisation and creativity, Inter-Media found the key for a successful second screen campaign, despite its small market and low digital penetration.

### The background and market situation in Georgia

Over the course of the past 2 to 3 years, the television market in Georgia (estimated at \$50m) has witnessed major digital developments which increasingly improved television's online presence and content distribution through the Internet.

However, it appeared that the Georgian sales houses, agencies and local brands could not offer the same efficiency as other European markets as they lacked the required digital advertising knowledge and experience to further benefit from this opportunity. These major digital developments created the ideal environment for innovation for companies with the right strategic mind to seize upon the opportunity.

### The concept

With these circumstances in mind, and at the direct request of a local beer producer, sales house Inter-Media decided to launch a digital campaign and became the first Georgian sales house to monetise second screens interactions.

Based on high ratings and the popularity of a successful TV series on one of Inter-Media's channels, the sales house appointed producers and screen writers to write a plot about a fictional band, *Gamouvali Mdgomareoba*, in which the beer could be naturally integrated.



As the main objective of the campaign was to create incremental reach, short music clips of the Georgian cover songs were uploaded on online video platforms, such as Youtube. In the videos, other television characters are seen to be drinking the beer while enjoying the band's performance.

### The results

The campaign turned out to be a huge success as the popularity of both the band and the songs rocketed: the video platforms showed that each music video was viewed on average 500k times and the most popular video had over 1.4m views. This is an especially impressive number, considering that Georgia has a total population of 4.5m.

The popularity of the music band took Inter-Media completely by surprise: not only had they created a new fan base for the TV series, but the television characters of the band had gained a certain celebrity status as well. For instance, the frontman of the band, who was already known as the host of *Georgia Got Talent*, became even more famous due to his role in the music clips.







Following up on this successful outcome, Inter-Media was able to create more revenue by giving the fictional music band a second life through producing additional songs and organising a live music concert featuring the series' actors of the *Gamouvali* band.

In addition, Inter-Media gained considerable brand loyalty with the same client requesting a similar campaign for other in-house products, such as ice tea and soda water. Through this special and innovative format of brand integration, Inter-Media managed to convert a new client into a returning one and achieved one of their greatest success stories of 2014.

### Why does this matter to egta members?

This creative way of reaching both television and online audiences illustrates that, even in a developing television and digital media market such as Georgia, both sales houses and advertisers can benefit from the opportunities which are offered by digitisation, such as online video platforms. Given that audiences are willing to search for the videos themselves and accept indirect advertising, it is clear that the shift to digital has the ability to offer sales houses and advertisers opportunities to benefit further from second screen engagement



### Background info

Please click on the links below to access the relevant documents:

- » Video clip of the band (please click [here](#))
- » Facebook page (please click [here](#))



## TV and radio: the *Gods and Kings* of brand communication



This week's egtabite features a sophisticated multi-media campaign across television, radio, online and cinema. Rai Pubblicità, the cross-media sales house of Rai – the Italian public broadcaster, placed compelling content at the heart of a series of movie promotions for its client, 20th Century Fox, making full use of the unique strengths of Rai's channels and advertising platforms.

Rai Pubblicità focused on entertaining the audience by presenting great content, designing the campaign in line with the client's objectives. The following example – for the cinema launch of Ridley Scott's hit movie *Exodus: Gods and Kings* – explains how Rai's channels delivered the campaign across multiple touchpoints.

This is one of the case studies featured on [egta's website for World Radio Day](#).

### Two key ingredients for success

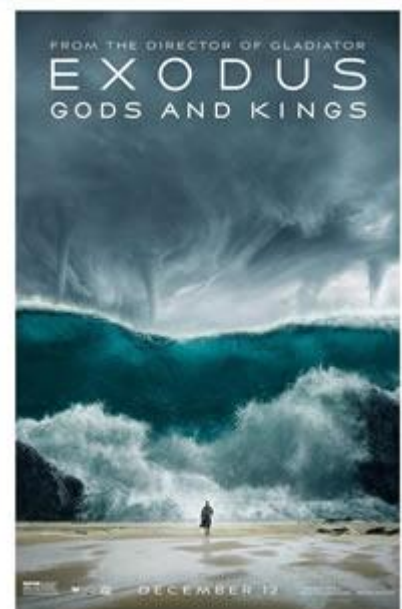
The campaign for the cinema launch of the film *Exodus* drew on two concepts: the **big event** and **sound branding**. As appropriate for a movie on an epic scale, Rai Pubblicità devoted a large amount of airtime to promoting the movie launch during the period from 15 December 2014 to 17 January 2015. In addition to classical advertising in the form of TV spots and customised on-screen frames, Rai Uno screened *Ten Commandments*, a one-man show by Academy Award winning director Roberto Benigni. Thematically linked to the subject matter of *Exodus*, the show was the most successful television event of 2014, with an audience of more than 10.3 million and a 38.3% market share.

The TV campaign supported the **sound brand** concept through the use of 5" **mini spots** delivered throughout the day, with a strong presence in prime time. This element of the campaign helped convert the movie's soundtrack into a mood for viewers, linking the broadcaster's television stations with the movie's distinctive sound.

For the **big event** concept, Rai Radio1 and Radio2 brought the Ridley Scott movie into its editorial content, with a series of pieces thematically linked to the Biblical epic. These included pieces on major Biblical movies, film soundtracks, the history and places of the Jewish Exodus and Ridley Scott's characters. 15" promotional spots amplified the editorial content, ensuring widespread coverage on Rai's radio stations, and podcast pre-rolls introduced the movie to digital audio listeners.

The *Exodus* soundtrack became Radio1's new **sound brand**, with 150 iterations each week, creating a perfect fusion of the movie and radio brands.

The online element of the campaign centred around a special 20th Century Fox section on the RAI.TV platform, using the **Rai Celebrity** format, which was promoted on the site's taskbar and was used to host the client's videos. Additionally, all advertising formats in this section were reserved for 20th Century Fox.



Cinema advertising comprised the final piece of the cross-media jigsaw, firstly with 5" teasers in the early phase of the campaign, followed by 4'30" preview trailers closer to the launch date.



### BUDGET SUMMARY

MEDIA	FORMAT	CAMPAIGN PERIOD	COMMERCIAL No.
TV DOMINATION BREAK	15"	14 DECEMBER - 17 JANUARY	20
TV SOUND	SPOT 5"	4-24 JANUARY	27
RADIO	BRAND FUSION, ADPOINT, PODCAST	4-17 JANUARY	382
CINEMA	TEASER, PREVIEW	1-13 JANUARY	27,104
WEB	CELEBRITY	12-25 JANUARY 12-18 JANUARY	- 4,001,996 imps

#### Why this matters for egta members

The case of *Exodus: God and Kings* shows how storytelling and sound branding can be used to develop a coherent and powerful advertising campaign across a number of media touchpoints. As listeners and viewers ultimately look for content on their favourite radio and television channels, developing and leveraging content offers brands that have a story to tell an exceptionally effective way to engage consumers.



#### Background info

Please click on the links below to access the relevant documents:

- » PDF describing the campaign, clips and radio spot (please click here)
- » **More case studies** (please click here)



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## McDonald's and Top Chef: a successful branded-content campaign

### Background

ATRESMEDIA  
PUBLICIDAD



This week's egtabite focuses on two trends often discussed in marketing: *multi-screen branded content* and *the relationship between agencies, clients and sales houses*.

In a period when advertisers are working on new ways to engage with consumers and improve their brand image, McDonald's searched for an innovative concept on the Spanish market to help change their "non-healthy fast food" image. With this in mind, the media group Atresmedia decided to integrate the brand into *Top Chef*, one of its most successful prime time programmes with a strong and well-established quality image.

### The concept

The link between *Top Chef* and McDonald's was crystal clear: food. The link with quality and healthy food was less obvious and needed to be integrated seamlessly into the programme. Atresmedia, the agency OMD and the advertiser worked together to create an extensive marketing action around a new *Top Chef* variant of the existing *McExtrem* range of high-quality, Spanish-made hamburgers. One of *Top Chef's* weekly challenges was devoted to the creation of the best *McExtrem Top Chef* burger, and the winner would see their creation sold in all of McDonald's Spanish facilities (460 restaurants). This promise left McDonald's and the agency with a challenge over the summer: to create the entire campaign, obtain a licence and introduce the necessary ingredients into the production line.



For this tailor-made, cross-platform project, Atresmedia and OMD worked closely together. The various departments of the sales house – including Marketing, Sales, Special Ads and Programming – had to combine their efforts to make this campaign a success. Interestingly, the budget allocated to special ads was three times greater than that devoted to traditional advertising for this campaign. For instance, in addition to product placement and sponsoring, consumers could access exclusive content (behind-the-scenes videos, anecdotes from the show's participants, etc.) on second-screen devices, thus building on their enthusiasm and creating strong involvement and open dialogue. An additional feature of the Atresmedia app offered viewers the chance to vote for their favourite creation, with free burgers for those whose votes matched the jury's decision.

### Results

This campaign was a great success. With 590,000 impressions (online and on mobile), 43,000 clicks, 3.7 million viewers and a 170% increase in McDonald's mentions on Twitter, Atresmedia hit the nail on the head in incorporating this brand into the *Top Chef* program. When asked, 84% of *Top Chef* viewers remember having seen a hamburger recipe in the show and 74% of them managed to attribute it to McDonald's, while 88% of them claimed they were willing to try the new hamburger.





### Why does this matter to egta members?

Too often neglected, the creative collaboration between agencies, clients and channels/sales house is a crucial aspect of a successful campaign. Atresmedia took the time to work closely with everyone, resulting in an original branded content campaign, tailored to the client's needs and perfectly integrated into the story telling of the programme. Sales houses need best-case studies such as this one to encourage clients to invest in special ads, dare to take a leap of faith hand-in-hand with their agency and sales house and innovate in TV advertising. In a world where multi-screening has now become standard, it is important for broadcasters to position television as a medium that creates a dialogue with consumers and to show the power of high quality TV content working alongside its digital extensions.



#### Video

Please click on the link [here](#) to see the video about the campaign



#### Background info

Please click on the links below to access the relevant documents:

- » [Article about campaign on Atres's website](#) (please click here)
- » [Press article about the campaign](#) (please click here)



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## Topical advertising: Brands and Valentine's Day, a love story



Valentine's Day is a perfect occasion for brands to launch creative campaigns; it is their chance to use the positive connotation of the day to accompany consumers into personal aspects of their lives: romantic gestures to a special someone. In France, TF1 Publicité used this day and the possibility of "real time integration" to develop a tailor-made concept for their client Wilkinson.

### Background

- Wilkinson France is already loyal to television advertising (and TF1) and likes to launch creative campaigns to mark Valentine's Day. In 2013, they celebrated the occasion with a romantic street marketing campaign: some might remember the video featuring the giant poster of a man with thick facial hair, which turned out to be roses when passers-by pulled on them.
- This year, Valentine's Day happened to coincide with an episode of *The Voice*, one of TF1's most successful programmes: currently in its fourth season in France with a dedicated audience (7,5 million viewers and a 33,4% audience share for the 14th of February 2015 for instance), who are also very active on social networks.
- TF1 Publicité recently launched a "Real Time Advertising" offer, allowing for more creativity in spots, in an automated way. See our egtabite n. 66 [here](#).



### Concept

To reflect Wilkinson's desire to "stick out in a simple and effective" manner, their agency (MEC) and TF1 Publicité came up with a the following concept: encourage viewers to declare their love on Twitter with the dedicated hashtag #PourToiJeSuisPrêtA ("for you I would be ready to..."). Between the 8th and the 14th February, TF1 announced that the most romantic tweets would be broadcast live during the 3 advertising breaks of *The Voice's* blind auditions, aired on 14th February. In a spot (created by JWT), a man's face appears hairy at first and is then shaven bit by bit while the romantic tweets appear on screen.

### Results

This action was a great success with more than 8 500 tweets and an impressive engagement rate of 3.6% on Twitter. On TV, the 14 spots reached an average of 93.7 GRP and 43.9% reach 1+ on men 15-49 y. (on men 15-34 results are very good too: 65.4 GRP and 34,6% reach 1+). The three spots broadcast during *The Voice* were seen by 2.5M men 15-49 (including a total of 1M young men 15-34 y.). In total, 10 million viewers (15+) were reached by these spots on that one night alone.



### Why does this matter to egta members?

In a world where fragmentation forces brands to be present on all fronts, those sales houses who are able to develop creative multi-platform offers fitting the clients' needs of instantaneous and incremental reach will come out winning. TF1 Publicité took up the challenge, introduced the real time integration technology on the market and the French clients seem to like it!



### Background info

Please click on the links below to access the relevant documents:

- » [#PourToiJeSuisPretA](#) (please click here)
- » [TF1 Publicité website](#) (please click here)



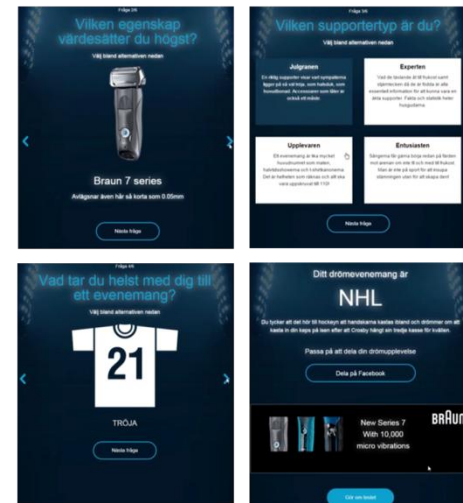
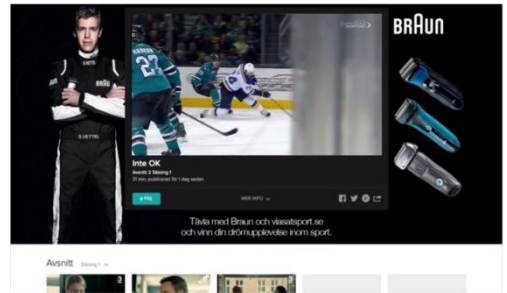
**MTG delivers double-digit sales growth for Braun shavers**



Nordic television broadcaster **MTG** partnered with MediaCom and Braun, a consumer products subsidiary of Proctor & Gamble, for this highly successful campaign. By leveraging its digital capabilities, access to leading sports broadcast rights and social media, MTG helped drive Braun's multi-touchpoint campaign, leading to increased awareness, purchase intention and sales results for the company's shaving products for men.

**Using TV and digital to fire up a branded campaign hub**

This campaign is built around Braun's global communication concept "Hold onto your Dreams", and it uses the company's new brand ambassador – the multiple F1 World Champion Sebastian Vettel – to maximise impact and drive engagement. Vettel's passion and desire to make his dreams come true match what Braun stands for – hold onto your dreams, no matter what stands in your way!



An online branded campaign hub featured a tailor-made branded test, where visitors could answer sports-related questions about themselves in order to identify the dream experience that matched them the most – with the chance to realise that dream by winning a trip to see the big sports event that fitted their responses. The platform included information about Braun's values and educational material about the company's shavers, as well as exclusive content with Sebastian Vettel.

Through the digital partnership with MTG a cross-touchpoint approach was developed to promote Braun's message, drive engagement with the campaign hub and encourage viewers to participate in the competition. The partnership allowed Braun to be associated with some of the world's biggest sporting events, including the NHL (ice hockey), NBA (basketball), Champions League (soccer) and PGA Tour (golf), to appear across all of MTG's digital platforms and integrated social media outlets. MTG also used an IPP solution (In

Program Promotion graphical elements) in-TV for the first time - banners with Braun logo and promotion for the competition appeared during the live sport events. Extensive second-screen interactions for the competition were also encouraged by carefully placed on-air mentions by sports show hosts.

**Fantastic campaign results**

The campaign drew over 800,000 unique visitors to the site; there were more than 3,000 tests; time spent on site was very high, at 2:43 minutes; ad awareness grew 245% among visitors to Viasat sites; and purchase intention of Braun shavers increased by 41%. Most importantly, sales grew by double digits during the campaign.





Mats Nyman, VP Sales at MTG TV Sweden, commented on the success of the campaign for Braun. *“We are excited to show how well our MTG online platforms together with our sports rights can carry a large campaign with really great results. We strongly believe in these types of combinations. TV and Online, delivering great campaign effects for our customers.”*

### Why this matters for egta members

Close cooperation between client, media agency and broadcaster is the most effective way to leverage all available platforms and integrate innovative promotional techniques into programming and second screen applications. In this case, MTG was able to support the client's branding and communications objectives by perfectly matching the right audience and content with powerful advertising formats, generating impressive results.



### Background info

Please click on the links below to access the relevant documents:

- » **Short film about the case** (please click here)
- » **MTG website** (please click here)



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## A clever hashtag to launch a new product: How *Strictly Come Dancing* and MTV successfully supported the launch of Fazer's new chocolate bar

### Background



This week's egtabite focuses on a multi-channel campaign MTV Finland launched with Fazer, a large Finnish confectionary company, in association with the highly popular show *Strictly Come Dancing* (also called *Dancing with the Stars* in other countries). The case study resulting from this campaign was presented by Mari Rasimus at egta's recent Digital Next Meeting which took place on March 19th in Helsinki.

The concept was simple: Fazer was to introduce a new product on the market and wanted to reach both a large audience, and young and interactive viewers. MTV offered to make use of the fact, that their already successful show *Strictly Come Dancing* attracted an audience made of these viewers. The biggest challenge for Fazer and MTV was to integrate Fazer's new product in a natural way so as to engage as many viewers as possible.



### Concept



The idea was to create a link between Fazer's new chocolate packaging, the dancing show and viewers. The success of this campaign lies mostly on a cleverly created hashtag: *#uudetkuviot*. It quickly appeared to be the perfect link between these three entities thanks to the different meanings the expression carries. First, *uudetkuviot* means "new pattern", which corresponded with the new chocolate packaging and new campaign slogan for Fazer. Secondly, it means "new moves", which of course fits perfectly with a dance show. Last but not least, *uudetkuviot* can also mean "new ideas", such as the new concept, which was to invite a celebrity for one given episode to be a guest judge.

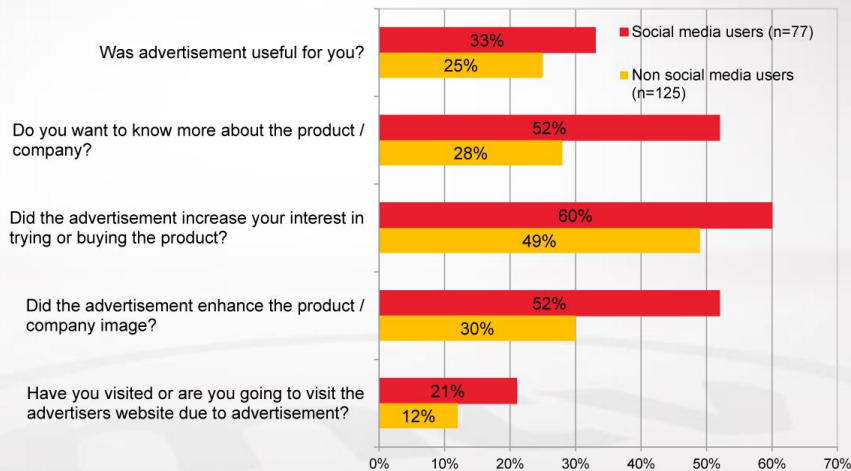
The last meaning was used within the contest aired on MTV, which was to guess who the next guest judge for the upcoming episode would be. During the show, Fazer published clues on their Twitter account to encourage viewers to tweet their best guesses with the hashtag *#uudetkuviot*. The interaction with the show was therefore made in a seamless, natural way. Furthermore, the contest's prizes of either chocolate or chance to attend the next episode created genuine enthusiasm amongst the audience, as they kept on tweeting about it, despite the answer being already revealed.



### Results

Social media results were really impressive: 29,900 tweets for the show's hashtag *#TTK*, 4,800 *#Uudetkuviot* tweets, 1,033 unique users and a Twitter reach of 475,000 people. However the most interesting fact was the clear higher effectiveness of the campaign's impact and purchase intent among social media users. According to the figures, active viewers (i.e. social media users), were always more engaged with the advertised product (see chart).

# Campaign effectiveness



## Why does this matter to egta members?

This case is a good example of brand integration into a programme with a strong audience affinity. The choice of the right programme guaranteed a successful, coherent campaign, whilst the choice of the hashtag added to the genius of this integrated sponsorship case. This case study is proving once again that viewers are willing to interact with brands, provided the link with the programme they are watching makes sense and brings them added value or unique content. This is even more true for social media users, who are fast to react and keen to participate, but who can be picky on the attention they give to brands. As broadcasters are looking into ways to engage with their viewers during the time they spend online to offer them a real integrated branded experience, examples such as the Fazer case are good cases to build upon.

## “ What they said ...

We asked MTV for their comment on this initiative:



*“Fazer campaign is an excellent example of a new way to integrate the advertiser into 2nd Screen and SocialTV buzz. If the audience is engaging with the TV content, it will engage with the advertiser as well, if they get extra value to their viewership and the engagement is made easy.”*

— Mari Rasimus, *Executive Producer, Second Screen, Social TV and Online Interaction*

## ↓ Background info

Please click on the links below to access the relevant documents:

- » **Presentation of MTV from DigitalNext meeting** (please click [here](#))  
(for egta members only - you need to be logged in to access the file)
- » **MTV website** (please click [here](#))



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## GOsnap: leveraging the power of digital – connecting brands and social media

### Background

# MTG X

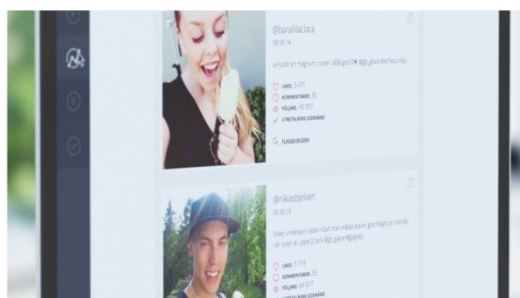
This week's egtabite showcases an example of [MTGx's](#) strategy of leveraging the ATAWAD (any time, anywhere, any device) environment through innovation and partnerships. An important part of MTG's current digital strategy is investment into the broadcaster's YouTube channels, which have grown from nine million to 80 million views in two years thanks to the support of young influencers (i.e. YouTube stars). The next step is leveraging these influencers and their followers and connecting them with brands.

An example of such an initiative is GOsnap (the influencer marketing platform), which helps these young stars to make money and at the same time enables MTG to target and monetise its fan base by using the power of social networks. This case was presented by the CEO of MTGx and Chief Digital Officer MTG, Rikard Steiber, at [egta's 2015 DigitalNext meeting in Helsinki](#).



### Concept

MTG invested in a YouTube Multi-Channel Network that gathers about 500 young influencers in the Nordic region who produce content around humour, fashion, gaming, food, etc. MTG also seeks out these influencers on other social networks such as Facebook, Twitter, Instagram or Snapchat. Through products such as GOsnap, MTG helps influencers to make money and connects advertisers to their audiences in a non intrusive way.



The concept is quite simple: with GOsnap, brands can easily spread their message, boost sales of their products or get in touch with a relevant target group when launching a new product. Advertisers can easily [book a campaign via the GOsnap website](#), indicate the instructions for the influencers, budget and reach and customise the target audience. The campaign is then passed on to the influencers, asking them to participate in this sponsorship offer. Thanks to this service, brands can quickly reach millions of followers on social media. [Influencers](#) decide whether to participate and get paid based on the number of their followers.

One example is a campaign for Magnum. The advertiser took the first day of spring in Sweden as the perfect occasion to promote its new ice cream flavour. The key was to launch a campaign that would quickly and cost efficiently kick start the ice cream season and boost sales of a new Magnum ice cream flavour. The client booked a campaign through GOsnap targeting relevant influencers by asking them to take a selfie with a Magnum ice cream and share it with their followers using a dedicated hashtag. In total, 14 Instagram stars took part in the campaign and celebrated the launch of summer season by uploading pictures of themselves eating the new Magnum ice cream. The results of this campaign were very positive. Magnum reached 1.5 million people, obtained 60 thousand likes on Instagram, and 617 comments were posted regarding the new ice cream. Other GOsnap campaigns included McDonald's launching a new smoothie concept, SAS promoting special cheap flights deals, Ben & Jerry's new flavour and promotion for



fair trade bananas.

MTG also integrates communities of young influencers into its own content on programmes like *Top Model Sverige*, which offers a great opportunity to connect the power of linear TV and digital through additional content and social media influencers.

### Why does this matter to egta members?

MTG's digital strategy shows that investing in a digital portfolio pays off. By supporting these social network stars, broadcasters and sales houses can include them within their own commercial offers. These stars bring their followers and communities as additional target groups and audiences that broadcasters can reach out to.

This makes a great addition to a broadcaster's portfolio, helping to build relationships with audiences and stars and increasing the ability of sales houses to connect advertisers with the perfect audience. Furthermore, it enables users to interact with the content they love.



### Background info

Please click on the links below to access the relevant documents:

- » **GOSnap website** (please click [here](#))
- » **GOSnap for Advertisers - How to create a campaign** (please click [here](#))
- » **GOSnap - How it works - Influencer** (please click [here](#))
- » **Presentation of MTGx from DigitalNext meeting** (please click [here for video](#) and [here for pdf](#))  
(for egta members only - you need to be logged in to access the file)



# egtabites

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## Building the bridge towards an eGRP in Switzerland



**GOLDBACH  
GROUP**

This week's egtabite looks at Switzerland's efforts to find a common currency metric for television and online video: the eGRP

The Swiss market mirrors many European countries, with increasing fragmentation of media usage, the convergence of media platforms themselves and high interest in extending the application of programmatic trading to advertising around television content. Several initiatives have been introduced in Switzerland as the industry seeks to find an effective solution to the convergent currency puzzle, including the launch of Goldbach Group's eGRP calculator.

### Calculating the eGRP

The Goldbach eGRP allows for maximum comparability of television and instream video by combining Kantar TV values and online social demographics based on targeting data such as login user profiles and behavioural targeting. This approach has been designed to unlock increased investment in online video, which when used in combination with TV offers high advertising impact, by aligning the two metrics and allowing both platforms to be booked via a common media booking tool – Goldbach Media's Mediapro.

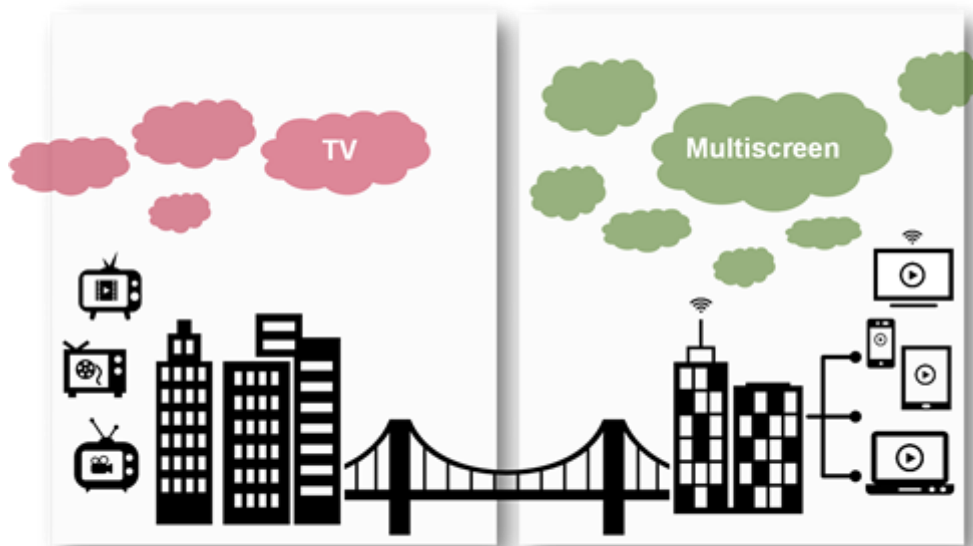
The first step in Goldbach Group's convergent gross currency approach is the Goldbach eGRP Calculator. Users can insert their desired GRP level or budget, choose a campaign period, target group, language and video advertising offer. The video offer comprises the Goldbach Video Network (GVN), Wilmaa and IP Deutschland. GVN includes over 60 premium websites and apps, including leading television stations, OTT TV services such as Zattoo and Teleboy and a range of publishers and other video providers. Wilmaa is Switzerland's leading IPTV platform, offering more than 200 channels (with subscription), and IP Deutschland includes RTL's German stations.

The screenshot shows the Goldbach Audience website's eGRP calculator. The page title is "Goldbach eGRP Rechner". It includes a navigation menu with "Home", "Advertiser", "Publisher", "About us", and "Newsroom". The main content area contains a form for calculating eGRP. The form includes a "Budget" dropdown menu, a text input field for "Bitte geben Sie hier die Anzahl eGRPs ein:" with the value "1", and two rows of dropdown menus for "4 Wochen" and "15-49" (likely representing age groups), and "DCH" and "GVN" (likely representing countries or networks). A "rechnen" button is located at the bottom of the form.

The second step enables the buying of eGRPs through two booking systems. Campaigns on Wilmaa could already be bought using the Goldbach television booking tool, and this was extended to the entire video inventory in the second quarter of 2015. Alternatively, video eGRP bookings may be made through an online front-end system. The programmatic buying of inventory using eGRPs is the next evolution in trading to follow.

### Towards a converged media future

The third step integrates booking using a single currency via a single platform. Goldbach's multi-screen reporting tool –TAO – already allows clients to track, analyse and optimise their campaigns across television, online display, search, social media and other digital channels. The vision for the group's future is to converge the most profitable media – TV, video, mobile and connected TV. The company believes in taking a user-centric approach, moving away from thinking about channels in isolation, and this requires the support of a combined planning, booking, delivery and reporting across all channels, whether they be online or offline. True campaign impact analysis needs all media channels to be integrated into a single comparable currency.



### Why this matters for egta members

As viewers increasingly turn to multiple devices and screens to consume television content, advertisers are looking for integrated solutions that allow them to book campaigns across linear television, online video and other channels. In addition to technical platforms for campaign management, common trading metrics facilitate the planning, buying and analysis of cross-platform advertising, and models such as the eGRP are central to the debate on the future of television advertising in the digital era.



### Background info

Please click on the links below to access the relevant documents:

- » **Press articles** - in German (please click here, here or here )
- » The Goldbach **eGRP calculator** (please click here)



## McDonald's touches German hearts with special ads in *I'm a Celebrity...Get Me Out of Here!*

### The campaign



IP Deutschland (RTL) teamed up with the agencies Heye OMD and OMG Fuse (Omnicom Media Group) to propose new creative formats for McDonald's in their challenge to get closer to German consumers and communicate around the idea that eating their burgers is a real treat.

**The context?** The tenth season of a highly successful show *Ich bin ein Star – holt mich hier raus!* (*I'm a Celebrity...Get Me Out of Here!*, also known as the *Jungle Camp*).

**The format?** The campaign was built around three special formats: cut-ins, product placement and pre-splits, all of which were closely coordinated and developed with the editorial team to seamlessly fit in the storytelling.



1. During the show, short branded **cut-ins** regularly appeared with sentences related to the story-telling (for example "Now a little treat", "Oh, finally").



2. The **product placement** took place at the end of an episode when a candidate left the adventure and was brought to a McDonald's restaurant as his first experience out of the jungle. IP was very careful in integrating this event seamlessly and naturally. Lars-Eric Mann, Sales Director for IP Germany explains: "It was an excellent opportunity to boost the brand. Viewers liked the integration because it looked and felt authentic – an advertising format that is special in every sense of the word: creativity, complexity, effort and most of all effectiveness."



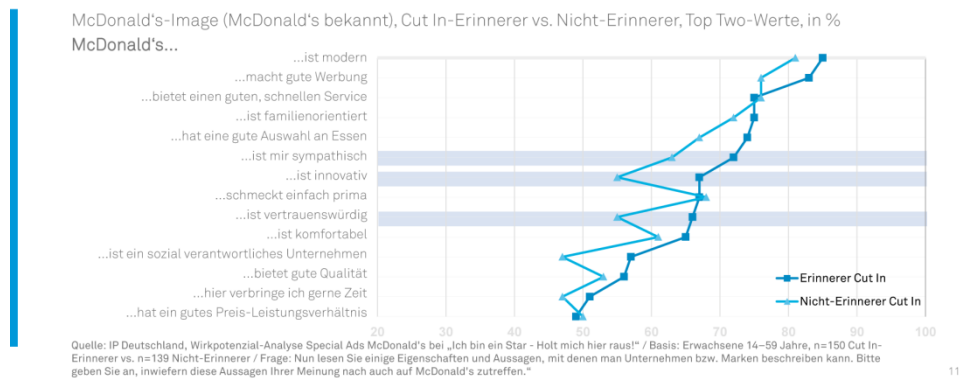
3. A **pre-split** closed the campaign (a 30 second spot embedded in a branded frame aired just before the start of the actual advertising break). It showcased strong emotional images with memorable music to reflect the happiness around McDonald's 60th anniversary.



## Results

Cut-ins were perceived as discrete and fitting by the audience. Viewers who remembered the **cut-ins** attributed much more positive adjectives to the brand, perceiving it as “innovative”, “likable” and “trustworthy”, than the viewers who didn’t recall them.

- Thanks to the product placement, viewers attributed sentences such as “this is delicious” or “I like spending time here” with McDonald’s. Two thirds of viewers could remember McDonald’s presence, and 33% could even quote specific scenes and also name individual products (22%). A vast majority (67%) of viewers also liked the product placement, and 66% affirmed it made them want to go to a McDonald’s restaurant again.

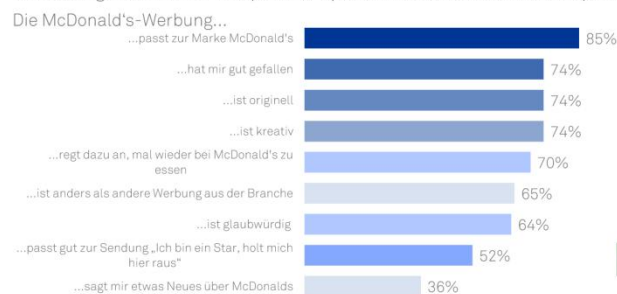


- The pre-split format was the most successful and convinced 74% of the viewers. 85% believed it was very fitting to McDonald’s image, 74% found it was a creative format, 65% consider it was different from other ads they had seen for brands in the same sector.

## Wirkpotenzial-Analyse Individueller Pre-Split MCDONALD'S PRE-SPLIT ERHÄLT BEST-NOTEN



Beurteilung McDonald's Pre-Split (Pre-Split von McDonald's erinnert), Top Two-Werte



Quelle: IP Deutschland, Wirkpotenzial-Analyse Special Ads McDonald's bei „Ich bin ein Star - Holt mich hier raus!“ / Basis: Erwachsene 14–59 Jahre, n=164  
Frage: „Nun finden Sie verschiedene Aussagen zur Einbindung von McDonald's innerhalb der Sendung. Bitte geben Sie nun an, wie sehr Sie diesen Aussagen zustimmen.“

Nicolas von Sobbe, deputy spokesman for McDonald's Germany expressed the brand’s satisfaction with the campaign: “*The Jungle Show with its enormous reach is a great environment for McDonald's. With a little tongue-in-cheek humor, it even fits thematically. And who couldn't imagine craving a Big Mac after a few days in the jungle camp?*”

## Why does this matter for egta members?

When creative formats provide advertisers with such great value for money, it is important for sales houses to share the information so that colleagues can learn from such best-case studies. Lars-Eric Mann sums up by explaining how much it matters for a sales house nowadays to attract clients with original formats: “*I'm always happy when advertisers are open-minded about new formats and are enthusiastic about the content of a program like the 'Jungle Show'.... The figures, like reach or CPM, speak for themselves in any case.*”

## “ What they said ...

We asked McDonald's Germany and IP Deutschland for their comments on this initiative:



"The Jungle Show with its enormous reach is a great environment for McDonald's. With a little tongue-in-cheek humor, it even fits thematically. And who couldn't imagine craving a Big Mac after a few days in the jungle camp?"

— Nicolas von Sobbe, *Deputy spokesman, McDonald's Germany*



"It was an excellent opportunity to boost the brand. Viewers liked the integration because it looked and felt authentic – an advertising format that is special in every sense of the word: creativity, complexity, effort and most of all effectiveness."

— Lars-Eric Mann, *Sales Director Special Ads, IP Deutschland*

## ↓ Background info

Please click on the links below to access the relevant documents:

» **Press release** (please click [here](#))

» **IP Deutschland website** (please click [here](#))



## VideoRange: a new programmatic online video platform from MTGx



This week's egtabite features VideoRange, the programmatic trading platform for online video inventory launched by MTGx in April 2015.

VideoRange – one of the first services of its kind to be implemented in Europe – allows automated buying of video inventory on MTG's advertising-supported VOD services in Sweden, Norway and Denmark, and it will be extended to the broadcaster's A-VOD services in the Baltic countries, Bulgaria and the Czech Republic. 15% of all online video adspend is expected to be programmatic in 2015, and this is forecast to reach 36% in MTG's European A-VOD markets in 2020.

LiveRail's Supply Side Platform (SSP) is the technology driving the platform, and MTG will implement a market leading Data Management Platform (DMP) later in 2015 that will allow the broadcaster's first-party data to be leveraged and both generic and custom-built audience segments to be created.

The following interview with Alexander Bastin, Head of Digital Trading at MTGx, is part of a wider conversation that can be found in egta's recently published report on automated and programmatic marketing. Please contact the egta team for details on how to order copies of this book.



**egta:** As a publisher, what do you see as the key reasons for introducing a programmatic model?

Alexander Bastin (AB): Firstly, realising the value of the user data that the publisher owns. With all the traffic we have, on several different platforms and services, we have a lot of user data that we have until now not leveraged in a smart way, and I think many publishers are in the same situation. Realising and leveraging the value of this user data in order to increase advertiser value, and by that also CPM levels, is a clear upside in programmatic.

Secondly, inventory optimisation. Programmatic enables publishers to better optimise inventory and work smarter with yield management. When you do real-time sales through multiple sales models, you can

more easily maximise the efficiency of the impressions you're playing out. It's about streamlining the inventory to get the most value out of every single potential impression.

Also, if nothing else it is simply about catering to demand. The market is developing and we experience a growing demand from the buy side for programmatic inventory, and we always want to deliver the best online video product to our clients, so this is something we want to be able to offer.

**egta: What programmatic models will be employed within VideoRange?**

AB: We are looking to enable both programmatic direct and invite-only auctions. We see that our clients still want to be able to buy guaranteed impressions, although now programmatically, but also want to complement that with the flexibility of an auction-based integration. The auction-based part is for me the core of programmatic; that can really exploit the upside of adding user data to the impressions.

**egta: One of the arguments that we have heard from publishers is fear of declining CPMs and actual revenues. But I take it that you see a net benefit as a result of programmatic rather than a net deficit?**

AB: Programmatic for me as a concept does not in any way imply eroding CPM levels. Rather, it is more about making our video inventory easier to buy, exposing it better to the market and maybe in the process also exposing it to more buyers than before. I think the fear of eroding CPM levels comes from the display side, where the market situation is completely different with supply being much greater than demand. The situation for premium online video is often quite the opposite, and so far we are actually seeing CPM levels being higher on the programmatic side. The challenge for us is to continuously show and prove our position as a premium video player, differentiating MTG from the non-premium inventory available in the market.

**egta: What would you see as the main success factors for broadcasters looking to introduce programmatic trading?**

AB: Having a sales strategy that incorporates programmatic sales, having the necessary skills and resources in place to streamline the workflow, and doing as much as you can yourself to cut out as many as possible of the increasing number of middlemen taking a "technology tax" in the value chain.

**egta: Could you identify any potential pitfalls that should be avoided by broadcasters exploring programmatic selling?**

AB: Keeping the premium differentiation and not viewing programmatic as a way to monetise remnant inventory at discounted rates is fundamental to not erode inventory value. All publishers should also avoid doing deals that enable an arbitrage model, where transparency in the value chain is interrupted somewhere between the publisher and the advertiser. If a publisher does a deal with a middleman rather than the endpoint advertiser, the publisher loses control of the actual end value of the inventory and thus also loses insight into for example what inventory has what value to what advertiser or vertical.

**egta: Whilst you are not doing it right now, would you like to see programmatic come to linear TV, or do you believe that the existing model is better for that inventory?**

AB: I would definitely want to see it on the linear side as well. Programmatic is at the core about automation and targeting, which increases impression efficiency for both the buy side and the sell side.



## Background info

Please click on the links below to access the relevant documents:

» [Press release](#) (please click here)



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## The power of advertising for the greater good

This week's *idea worth sharing* closes the series on a positive note, before the egtabites go on a summer break: Goodvertising seeks to make a difference in the advertising world. egta carried out an interview with the man behind this praiseworthy initiative, Thomas Kolster.

**egta:** Can you explain the concept and idea behind *Goodvertising* and how it challenges the current world of advertising? Why should advertising serve higher goals rather than focus only on brand building?



**T.K.:** In the past few decades, advertising has dominated and interrupted every part of our lives, but people are beginning to question the value of that relationship. People want brands to deliver real value and solve some of society's biggest problems. **Goodvertising is a book about the world-bettering power of creativity in advertising.** It's developed into a project that showcases the brands and agencies that dare to search for new, more meaningful ways forward. It's time to repair the strained relationship. Goodvertising has effectively become a movement for hammering some common sense into brands. There's no higher accomplishment for brands than to make a real difference in people's lives. You're climbing the **brand ladder from being functional or aspirational to being purposeful; it's brand heaven.** The very pinnacle of the brand hierarchy of needs. Goodvertising is about building brands that last.

**egta:** Can you give some examples of major brands that are giving sustainability a high priority?

**T.K.:** There are quite a few out there I respect. Unilever deserves kudos for daring to take some serious steps towards sustainability despite a varied brand portfolio. And their efforts matter, they've just published that their sustainable brands grow twice as fast as their conventional brands and deliver half the company's growth. The billion dollar Brazilian cosmetic giant Natura is also worth mentioning. They're living their values and are presently the biggest company in the world to become a B-Corp (a B-Corp provides a framework and certification for companies wishing to benefit society as well as their shareholders.). BMW is catching up on the future of mobility and investing heavily in its BMWi program. Competition has moved on from the traditional battlefield to encompass sustainability, almost following the mantra: whatever you can do, I can do greener. Just take a look at the electric car company Tesla's stellar growth.



The sporting giants Puma and Nike are engaged in an innovation battle, trying to outperform each other in minimising their resource usage while delivering outstanding performance products at the same time. It's a war on doing rather than saying from Puma's InCycle collection, which shows the environmental costs in dollars on price-tags, to Nike's ground-breaking FlyKnit shoes, rethinking how a shoe is made and using as little material as possible.

## egta: Are there ways that broadcasters can help them meet their sustainability objectives?

**T.K.:** Yes, definitely, but it unfortunately **seems that the traditional media industry has chosen to take a backseat**. Some of the world's biggest brands -and even archrivals like Pepsi and Coca-Cola - have joined forces to create a media platform focused on telling positive sustainability news called Collectively. The initiative shows how eager big brands are to engage consumers around sustainability.

Broadcasters and media houses have a responsibility for content; this might begin to matter more and more to big brands. Increasingly we will see brands that don't want to air their products next to alcohol commercials or ads featuring anorexic-looking-girls, but this is only the beginning. The increased focus on health and environment might push brands to avoid media that promote fatty or sugary foods. **It's about time broadcasters take matters into their own hands**, before they are hit by regulation as we have seen in France, where food adverts have to carry a warning if they contain too much salt, sugar or fat.

An example: The Guardian takes their responsibility seriously and is not afraid to take a stance. From last year to this year they've increased their coverage of sustainability related content by more than 25%, which is the equivalent of an estimated 100 million page views. The Guardian does its part in terms of recycled paper and environmentally friendlier media production, but that's only going to take them so far: their biggest impact on society comes from what they cover in their media: the brain impact. And they decided to make it matter!

Another example: Across Europe, TV-stations invited homeless people to be weather reporters during the winter to remind the public of the horrible living conditions homeless people have to withstand. They also invited donations to the Days of Hope Charity.

## egta: Besides Goodvertising, you launched the platform WhereGoodGrows last year, which shares experience in the area of responsible solutions and initiatives. Why should companies share their know-how with their competitors?

**T.K.:** When I was researching my book Goodvertising (Thames & Hudson, 2012) **I couldn't help being impressed by the campaigns' level of creativity, but even more so with the real difference** that a lot of these campaigns made for important causes like water scarcity, poverty, resource efficiency, HIV, environment and homelessness. Why should a campaign that's creative, effective and impactful be used only once instead of being shared with others facing the same challenge? It's kind of like buying your own takeaway mug for coffee instead of throwing away a coffee cup every day.

One ingenious initiative, for example, has been generously shared with the community by a Burmese supermarket chain, Citymart. They wanted their customers to shift to reusable shopping bags by rewarding them for doing their part while making sure the bags were used and reused. A priority till was made for customers carrying a reusable shopping bag and in return 70 000 bags were sold, preventing countless thousands of plastic bags going to landfills or ending up in waterways.

Volvo is also a company that understands this mindset, for example. When one of their engineers, Nils Bohlin, invented the three-point seatbelt in 1959, which we all use today, the company thought it was too important an innovation to patent and keep, but instead shared it with the global car industry. Shouldn't we in the communication industry be ready to embrace the same generous mindset?

The potential upsides are many. We've already facilitated contact between an American hospital that wanted to reuse a campaign from a Brazilian agency, which means potentially more business could be derived from the same campaign and more lives could be improved.

## egta: Can egta members i.e. the broadcasters and sales houses participate in such initiatives?

**T.K.:** Yes, they definitely can! A platform like this needs attention and support. For the media houses this means more business. **If a creative campaign is reused, it still needs media to create attention and impact**. We're always looking for partners and supporters. For the media houses this might also be a possibility to sponsor airtime for certain recycled initiatives. What if we could scale up a national campaign that made a massive difference locally and make it Europe- wide?

### Examples of campaigns:

- » <http://www.natura.com.br>
- » <https://www.bcorporation.net>
- » <http://www.bmw.com/com/en/insights/corporation/bmwi/philosophy.html>
- » [http://www.nike.com/us/en\\_us/c/innovation/flyknit](http://www.nike.com/us/en_us/c/innovation/flyknit)
- » [http://www.kering.com/fr/dev-durable/succes/collection\\_puma\\_incycle-0](http://www.kering.com/fr/dev-durable/succes/collection_puma_incycle-0)
- » <https://collectively.org>
- » <http://static.guim.co.uk/ni/1409917485530/Guardian-sustainability-rep.pdf>
- » <http://wherogoodgrows.com/works/view/106>
- » [http://saatchi.com/en-us/news/days\\_of\\_hope\\_for\\_europes\\_homeless](http://saatchi.com/en-us/news/days_of_hope_for_europes_homeless)



## Background info

Please click on the links below to access more information on this topic:

- » **Where Good Grows** (please click [here](#))
- » **Goodvertising Agency** (please click [here](#))
- » **Goodvertising - book & info** (please click [here](#))
- » **Thomas Kolster's website** (please click [here](#))



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## Be Neuro, Be Effective

egtabites welcomes you back after the summer – the team hopes you had a great break and enjoyed some relaxation and sunshine!

Back to the business of television ...

ATRESMEDIA  
PUBLICIDAD



BRAIN  
HOUSE  
INSTITUTE

This week, the egtabite showcases an innovative advertising concept from Atresmedia Publicidad. Having teamed up with the neuromarketing experts at Brain House Institute to better understand how the human brain responds to TV advertising, Atresmedia developed a new concept to increase viewers' attention in ad breaks, using a series of short clips inserted before spots.

### The research

It has long been recognised that viewers may turn their attention away from commercial messages to some extent during advertising breaks. Therefore spots such as the first and last in break have traditionally been valued higher by advertisers. The new neuroscience research titled *Be Neuro, Be Effective*, sought to understand what could be done to maintain attention throughout the break and therefore increase the effectiveness of advertising on TV. As viewers increasingly use connected devices whilst watching, there are more competing stimuli than ever before.

The Brain House and Atresmedia researchers analysed the neurological response to stimuli, and they identified a number of *keys* that notably increase viewers' attention during ad breaks. These findings allowed Atresmedia to develop an innovative solution for delivering higher ad effectiveness.

**WE BUY OUR  
AUDIENCE'S  
ATTENTION  
TO  
SELL IT TO OUR  
ADVERTISERS**

### Attention triggers

**WE DO  
OUR BEST  
WITH OUR  
AD BREAKS**

With this in mind Atresmedia started inserting short pieces of video, which may or may not be animated, into prime time commercial breaks, and these are designed to increase viewers' attention to advertising messages. Three different types of clip have been developed.

The first type features material that is contextually related to the advertising sector or industry that is represented in the spot that follows it, for example the sound of an engine revving just before a car advert is played. The second type presents fun facts or poses questions for viewers to consider, such as "what is the height of the world's tallest man?" And the third type of message gives a countdown, informing the audience when there are just three spots to go before the end of the break. Click on the picture below to see [video](#) with the examples of clips:



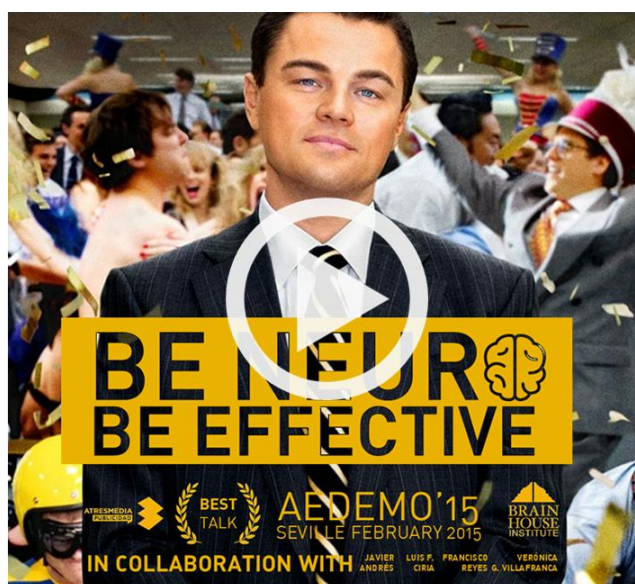


The use of these triggers was found to increase the average level of attention during commercial breaks by 22%, and as a result, the average memory for brands featured in these breaks rose by 13%.

By enhancing the quality and effectiveness of its advertising breaks, Atresmedia is able to deliver a better service to its advertiser clients.

### Creative clip to get industry's attention and recognition

Atresmedia Publicidad and the Brain House Institute won an award at the 2015 AEDEMO Seminar. The initiative is supported by an entertaining [video](#), which uses scenes from the movie The Wolf of Wall Street to highlight Atresmedia's approach to boosting ad effectiveness.



As a follow up, Atresmedia organised special meetings with media agencies where the research was presented. To further increase the impact of the study an advertorial was published by Atresmedia in the trade press which created a positive buzz.

### Why this matters to egta members

Today's cluttered marketing environment can make it harder for brands to cut through during commercial breaks. By applying neuromarketing research techniques, sales houses can better understand how viewers respond to television advertising, allowing them to develop smart initiatives like Atresmedia's attention triggering video pieces. What makes this case interesting is also the fact, that Atresmedia developed a strong B2B strategy to promote its research, raising awareness of both TV's effectiveness and of the sales house's activities.



#### Video

Please click [here](#) to see the videos.



#### Background info

Please click on the links below to access the relevant documents:

- » **Presentation of the initiative** (in Spanish) (please click [here](#))
- » **Aedemo Seminar** (please click [here](#))
- » **Brain House institute** (please click [here](#))



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## The Unibroue and *Les Chefs*: a successful branded-content integration campaign



This week's egtabite features two of the most important trends in media: multi-screen branded content and relationship marketing. Unibroue, a famous Canadian local brewery and CBC/ Radio-Canada, the country's public television broadcaster developed an innovate format to boost brand awareness and sales.

### Background

With the brewery industry thriving, Unibroue faces strong competition on the Quebec market from not only the crafted and mainstream breweries, but the wine sector as well. In order to increase awareness of the brand and sales, Unibroue partnered up with Radio Canada to develop a content creation and integration strategy. By integrating Unibroue in the number one summer show *Les Chefs* and using quality content, the strategy was to position the brand as "the Foodie's beer".



### The concept

As beer ads are very present on radio and television during summertime in Canada, Radio Canada's Media Creativity and Production departments were asked to create a less intrusive concept, favouring brand integration, as it allows a seamless presence on air and online. The motivation behind the campaign was simple: Unibroue was aware of the need to lift its sales in participating stores while at the same time having to distinguish itself from the competition on a smaller budget than the mainstream breweries. The campaign had a total budget of \$300,000, including production.



Radio Canada used Unibroue's *Beer Sommelier* (i.e. an expert, specialised in matching food and beer), building a full content ecosystem around him by integrating Unibroue in the #1 summer TV show in Quebec - *Les Chefs* (an equivalent of Master Chef).

Ten 30-second videos were created on the *Les Chefs* TV set, featuring the *Beer Sommelier* preparing special recipes pairing beer and food. These snippets were aired during the show *Les Chefs* to emphasise this special partnership. Building on the success of this format, the *Beer Sommelier* also wrote a foreword in a beer-themed cookbook distributed in over 200 stores and online. For incremental reach, targeted

Facebook and YouTube campaigns reached cooking and beer fans.

An additional layer of brand integration included the use of Unibroue beers as a key ingredient for the special challenges of the *Les Chefs* contestants. Even on shows where beer was not used for cooking, a special ritual was introduced at the end of each episode: all contestants gather to share a celebratory beer.



## Results

The campaign was a bigger success than expected. After only 4 weeks, online videos of *The Beer Sommelier* reached 57,000 views, while the TV show remained at number one over the summer. The biggest surprise came from the success of the cookbook, of which 10,000 copies were sold in only 3 weeks, and additional copies had to be printed. Unibroue's year over year sales in participating stores were up by 52%. Thanks to this success, Unibroue signed a partnership for another year with Radio Canada.



## Why does this matter to egta members?

This case study proves once more that television remains a very rich platform in terms of diversity and engagement potential. Brand integration, multi-platform content creation and high-quality video production enhance an advertiser's brand like no other solution. Unibroue was no exception to that, and thanks to the sales house's commitment to the project, the campaign exceeded all their expectations with an original concept. Again, storytelling proves valuable when trying to create a strong brand affinity, especially with niche brands such as Unibroue. By developing creative, tailor made concepts hand-in-hand with the advertiser, broadcasters ensure their clients' loyalty on the long term and trust in television as an efficient advertising medium.



### Video

Please click [here](#) to access the video about the campaign



### Background info

Please click on the links below to access the relevant documents:

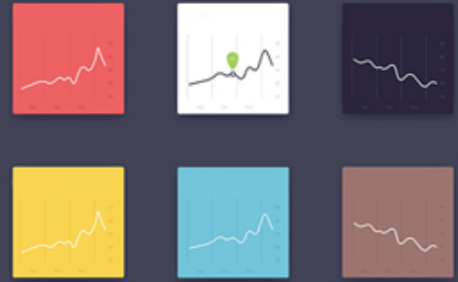
» **CBC/Radio Canada** (please click [here](#))

» **Unibroue website** (please click [here](#))



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## 15%: abolishing the agency commission in Belgium?

This week egtabites looks at a major change that is about to take place on the Belgian advertising market: the abolition of the 15% agency commission by some of the country's major sales houses as of 1 January, 2016. The implication is that rate card prices will be cut by 15% as a consequence of this decision.

The term commission has become something of a misnomer, as by convention it is no longer the means by which media agencies in Belgium are remunerated for their work. Today, the 15% actually represents a discount that is applied to the gross price of media and typically passed on in full to the advertiser, with the agencies charging their clients for services rendered.

The move was first announced earlier in 2015 by MEDIALAAN, the parent company and sales house of the leading private television and radio stations in Flanders, the northern, Dutch-speaking region of Belgium. A number of other sales houses have followed MEDIALAAN's lead, but others have either decided to postpone or reject this decision.



MEDIALAAN

Broadly speaking, the Flemish audiovisual sales houses will adopt this new approach from the beginning of next year; their counterparts in Wallonia, the southern, French-speaking part of the country, will not – at least for the time being.

### The reasons behind the decision to abolish the agency commission

MEDIALAAN, and others that support the decision, state that the 15% agency commission is not relevant in today's increasingly digital and converged media landscape. Many digital players, with global operations, do not operate this agency commission model, and its use by so-called traditional media simply serves to artificially overestimate media sales prices and make the comparison between media less transparent.

In comments to egta, Ben Jansen, MEDIALAAN's Commercial Director – and the driving force behind the decision – said the following: "In our digital world, media and technology are converging. This means that TV and online video – if it is not already the case – will be considered as one universe with one currency and pricing model. In order to realise our ambitions for growth in online video in this converging world, we decided to abolish the agency commission. As a matter of fact, we are simply aligning ourselves with global market leaders such as YouTube and Facebook. On top of that, we do believe that net pricing and net reporting is the only way forward. Consequently, we think that gross pricing has arrived at the end of its life cycle and that it cannot be used any longer as a basis for B2B partnerships between the different stakeholders."

Indeed, increased transparency and reduced complexity are cited by several of those who support dropping the agency commission.

One such sales house is Var, which represents the public radio and television stations in Flanders. According to the company's CEO, Thierry Van Zeebroeck, this decision has been under discussion for some time, and it is a smart move to prepare for digital marketing and programmatic trading. It is also a way to move forward with the other Flemish AV sales houses in order to simplify the way of working with their partner agencies.

SBS, the other major private television player in Flanders, has announced that it will also adopt the same approach as MEDIALAAN and Var.

The two major out-of-home players, JCDecaux and Clear Channel, which together represent about 80% to 85% of the Belgian OOH market, have confirmed that they too will abolish the agency commission from 1 Jan, 2017.

The move has been welcomed by the Belgian union of advertisers, the UBA, which regards the agency commission model as outdated.

### Several sales houses will retain the agency commission – at least for now



Some of the sales houses that will not drop the agency commission from the beginning of 2016 have nonetheless expressed support for evolving the trading system to align it better with today's media environment, whilst stressing the need to find solutions that protect the interests of all actors in the ecosystem. Broadly speaking, this is the tone of remarks made by executives at the southern Belgian AV sales houses RMB and IP.

However, some sales houses point out that a market in which some retain and others drop the commission may lead to complexities and confusion. This may also be an issue for contracts with international clients, as the agency commission remains in place in most European countries with the exception of Spain.

There has been some concern on the part of media agencies that in the short term it will involve an increased workload to adapt contracts, reporting and trading software. However, the CEO of one agency, OMD's Dominique De Ville, has come out in support of the move, noting that it's a smart decision made at the right time given the evolution of programmatic.

### Why this matters for egta members

A fundamental change in the pricing of media, and the abolition of a long-standing trading convention, are clearly very interesting developments. Time will tell whether the whole Belgian market will follow the decision to drop the agency commission, or whether a dual approach will continue beyond 2016.

For the near future, the consequence of the decisions taken will lead to two philosophies in Belgium: one the one hand, MEDIALAAN, Var and SBS will be aligned with Google/YouTube, Facebook and Twitter with regards to the agency commission, and this represents approximately 60% to 70% of the Flemish advertising market. On the other hand, the publishers and the audiovisual industry in the south of the country for the most part will continue to apply the agency commission model of old.

In time, it may be possible to gain an understanding of whether the decision to abolish the 15% commission has achieved its two main objectives – to align traditional media pricing with digital and to reduce complexity. The experience of the Belgian market will undoubtedly be of interest for other markets looking to introduce similar initiatives.



### Background info

Please click on the links below to access the relevant documents:

- » **MEDIALAAN website** (please click [here](#))



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## One Data: improving targeting, proving efficiency and preparing for the data opportunities of the future



This week's egtabite explores One Data, an initiative by the French sales house TF1 Publicité. One Data takes a new and innovative approach to analysing and using information about consumers and their TV viewing, allowing TF1 Publicité to harness the data revolution currently taking place.

One Data was launched both to reinforce the message that TV can – and should – take its rightful place in the world of data as a precise and efficient medium, as well as to help TF1 Publicité talk the same language as today's increasingly data-focussed advertisers. Advertisers now use CRM (customer relationship management), DMPs (data management platforms), social media and their own online properties to better understand their consumers, and in some cases are even reorganising their teams. It is therefore imperative that broadcasters and their sales houses step into their clients' world of data.



**ONEDATA** 

### A three-step platform

One Data is composed of three parts: Targeting – using data to optimise campaign media planning and delivery; Efficiency – understanding the impact and ROI of TV advertising; and R&D – identifying the data opportunities of the future.

#### 1: Targeting



TF1 Publicité has developed a new approach to understanding and talking about consumers, moving beyond age and gender demographics to purchaser and decision-maker targets. The conversation that in the past has been about describing viewers by their basic characteristics therefore becomes one about *buyers*, and even one step further to *purchases*.

By merging data from two measurement panels – Médiamétrie for TV audience figures and Kantar's Worldpanel of consumer purchases – TF1 Publicité can identify not only who is watching a particular spot on its channels, but also what makes of car they own or what brands of shampoo they buy, for example. This allows the sales house to offer GRPs based on product sectors and market share data, rather than on simple demographics.

This technique has in the past been used to analyse post-campaign impact, but it has now been integrated as an option into the media planning tools, covering 44 FMCG sectors with 4 decision-maker targets.

The enhanced targeting capabilities of One Data also allow TF1 Publicité to use third-party profiling or behavioural data to improve the targeting of digital campaigns.

## 2: Efficiency

By using data to compare the purchasing behaviour of viewers who were exposed to a particular TV ad to those who were not, One Data offers compelling post campaign analysis.

TF1 Publicité worked with the data and statistics experts at Ekimetrics on a Big Data modelling project that identified the contribution and impact of different marketing mix components on sales, using historical purchasing data from Nielsen representing more than 2,000 brands. The analysis proved that TV contributes 80% of incremental sales, giving a new and powerful narrative to take to advertisers when discussing their own brands.

One Data was also able to prove the effectiveness of TV in driving brands' website traffic, which it can increase by 31%. This effect extends beyond the short-term impact of a spot, as it reinforces branding over the longer-term as well.

## 3: Research & Development

TF1 Publicité is engaging with a number of partners in an innovative search for tomorrow's data-driven marketing solutions. A partnership with the phone operator Orange and retailers, using smartphone and beacon tracking technologies, offers the potential to recreate the consumer's journey after exposure to a TV ad through the use of connected objects.



Ultimately, it is all about TV being the most efficient medium.

### Why this matters for egta members

Data is one of today's hottest topics, as it has the potential to unlock new opportunities in efficient, effective and provable advertising. No longer the preserve of the digital environment and a priority for media agencies alone, data has the ability to take television advertising beyond simple age and gender demographics to a new and better understanding of consumer impact and brand KPIs.

With One Data, TF1 demonstrates how working with the right partners in data and analytics can move television into an increasingly sophisticated data-rich marketing environment, with improved targeting, better proof of efficiency and a new, compelling story to take to clients.

Initiatives such as One Data allow TV sales houses to reignite the interest of advertisers by addressing their current concerns, opening the door to new discussions with both new and well-established clients.



## Background info

Please click on the links below to access the relevant documents:

- » **Press release in English** (please click [here](#))
- » **Information on TF1's website** (please click [here](#))
- » **Presentation of TF1 from Marketing & Sales Meeting, Warsaw** (click for video [here](#), for presentation [here](#))

*For egta members only, you need to be logged in to access documents.*



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## Case study: how a pure-player benefits from addressable TV

As Christmas is coming closer we would like to share with you a successful study from the UK market. This study showcases how an e-commerce brand used a range of different TV offerings in order to generate maximum impact from their Christmas activity and drove 53% year on year sales growth in 2014.

### The concept



For their Christmas campaign in 2014, [notonthehighstreet.com](http://notonthehighstreet.com) – a brand that prides themselves on offering shoppers a more original and inspired selection of presents that are more personal to the recipients – wanted to promote how they can help find the perfect and unique gift.

Their objective was to communicate this to Christmas shoppers, as well as driving awareness and delivering business growth in the process. However, with ad expenditure considerably less than their competitors, this was always going to be a challenge.

### The solution



They wanted to create buzz and awareness, particularly amongst people who started thinking and planning about Christmas early. TV was the obvious medium to choose because of its ability to reach a large number of people quickly and its power to generate buzz. These early planners became the core target audience for the brand. They decided to use [Sky AdSmart](#), as they were able to target three core audience groups exclusively and deliver a creative message directly to them alone, and then matched postcode data to identify if the brand message and the product featured within it had resonated with the audience. They were able to pinpoint the orders,

sales and new customers directly generated by the campaign. This allowed notonthehighstreet.com to speak directly to and create brand awareness with the most relevant and thoughtful audience segments.

Launching early November, on a big scale, meant they could deploy their budget where it would work the hardest. Their competitors traditionally launch during the second week of November and so, by launching their Christmas campaign before this date, gave them a head start.



To create maximum impact and engagement, they opted to run a competition. They created a 60 second spot which asked viewers to count the number of Christmas trees they spotted during the ad and tweet their answer to #treespotting for a chance to win a voucher for notonthehighstreet.com worth £5,000. In the preceding break, there was a 10 second call to action spot that encouraged viewers to pay attention in the following break for a chance to win big money. In the break following, the winner was revealed live on air with their Twitter handle written amongst the stars for all to see.



The campaign continued with [60 second spots](#), in order to establish an emotional connection with viewers and drive the greatest impact in recall and awareness, 30 second versions of the spots, ensuring an all-important presence in the build up to Christmas and 10 second reminder spots



featuring the full range of exciting and unique gifts on the site.

Alongside the TV campaign, notonthehighstreet.com used a bespoke interactive format across [4oD](#) to reach viewers in their 'me time'. The format meant that the viewer could link to the retailer directly through to key sections of the website. They also ran pre-rolls on [ITV's BVoD](#) to generate reach and standout.

The TV campaign was complemented by activity in other media, including radio with an audio reminder of the TV creative.

## Results

- Expenditure from customers who had not bought from notonthehighstreet.com before doubled year on year
- Growth in expenditure from active customers increased from 30% to 37%
- Sales of multiple items from current buyers increased by 40%
- Consideration for gift purchasing at notonthehighstreet.com increased by 104%
- Prompted brand awareness rose from 56% to 71%
- Unprompted ad awareness increased from 14% to 19% - a massive 36% lift compared to a category average for the same period of +16%
- Brand image statements for unique, creative, original and inspirational all increased
- The competition spot drove a 77% increase in visits to the site that day. Traffic from mobiles and tablets saw the biggest uplifts of 91% and 83% respectively
- #treespotting trended nationwide becoming the second most popular hashtag in the UK
- notonthehighstreet.com saw the fastest growth in traffic of any other site, moving 21 places in [IMRG's](#) top 50 retailer ranking for November
- They drove 53% year on year sales growth, significantly higher than their competitors. Importantly, the growth has carried on post-Christmas in to 2015

This study has been made available to egta and its members at the courtesy of **Thinkbox**. If you would like to see more cases from the UK market please click [here](#).

## Why does this matter to egta members?

This case study is a great example of how TV can be used to attract new clients like the e-commerce retailers by offering them an unprecedented return on investment: rise in sales and addressability. Targeting the right audience and reaching the viewers not only on linear TV but also on second screen gives TV the same advantages that online has to offer with the perks of TV as a mass reach medium with high impact.



## Background info

Please click on the links below to access the relevant documents:

» **Thinkbox website with the case incl. the ads** (please click [here](#))

» **Case studies from UK** (please click [here](#))

» **notonthehighstreet.com** (please click [here](#))



## The evidence is compelling: Millennials love TV!

In this week's egtabite we would like to share with you a selection of research and latest statistics that were brought together by TV trade bodies from around the world about today's relationship between Millennials – a common term for young adults – with television.

To mark World Television Day on **Saturday 21 November**, we bring you data from various countries – including the US, Canada, Australia, Germany, the UK and France. These show how much television Millennials now watch, how it is the dominant form of video in their lives, how important the TV set remains, the huge reach of TV, and their attitudes towards television advertising. A joint Press release with facts and figures has also been published by twelve TV trade bodies around the world as a collective effort to promote TV's strength.

### Focus on Millennials

Young viewers are an interesting target group for broadcasters and advertisers alike. Whilst some claim that TV is losing young viewers, the industry is very aware that this is to a great extent due to the way the medium is measured, as TV's content is consumed on an increasingly diverse range of platforms every day, and not all of this viewing is currently measured. The role television plays in the life of this target group is unquestionable. TV is simply taking a new form, and its content is now being watched on many devices.... but it all remains TV!

While the reality may be different from country to country, egta wanted to bring you a selection of research that has been carried out in various markets by different actors who wanted to know more about Millennials' consumption of media, and more specifically of TV. A larger list is available here.



### Examples of research

- **Young Adults Report, Eurodata TV**  
10 European countries, Asia and North America

Based on data from the period September 2014 to April 2015, this report reveals that the daily TV viewing time of 15-34 year-olds depends on the country and varies widely, ranging from 1 hour 24 minutes in Sweden to 3 hours 18 minutes in the United States. Young Americans tend to be the only ones to spend over 3 hours a day watching TV, followed by young Italian viewers (2 hours 54 minutes) and the Dutch (2 hours 37 minutes). Young adults enjoy iconic programmes, entertainment being the most preferred genre, followed by fiction.



- **The Common Sense Census: Media Use by Tweens and Teens, Common Sense Media, 2015, US**



This study shows that traditional media still dominate among teens. They consume an average of nine hours of media per day, without including homework or school related activities. At the top of the list come TV and music, meaning that almost two-thirds (62%) of teens watch TV every day, whereas 24% watch online videos and 27% play mobile games every day. More details can be found here and here.

- **Kids Study 2015, RTL Plus TV, Austria**



Kids Study 2015 was conducted in March 2015 among children between 6 and 12 years old and their parents who watch TV at least once a week. The survey shows that TV usage is the preferred leisure time activity for children, as it provides entertainment and aids relaxation. Furthermore, parents recognise the social benefits of television consumption for their children, as it allows them to be up-to-date at school.

More details can be found [here](#).

### Promoting World Television Day 2015



You can find additional pieces of research from other countries on the [World Television Day](#) website. Additionally, a [30-second video](#) highlighting young people's love for TV was created for egta, ACT and EBU. This clip will be broadcast by television stations across Europe, Asia, North America and Australia on 21 November.

### Why does this matter to egta members

Young adults are both an important audience for television broadcasters and advertisers as well as the generation of viewers that will love and support the medium for years to come. Understanding how they choose to consume TV content, the evolution of their device usage and new modes of accessing media concurrently today is critical to ensuring television's sustainability in the long term.

Robust and unbiased research from respected organisations is also needed to demonstrate that, as a group, young people are not turning away from television – they are just adapting the ways they watch. This knowledge will help marketers and media agencies recognise the true and enduring value of TV as an advertising platform, and it highlights the importance of developing new and more sophisticated measurement techniques that capture all viewing and provide holistic representations of television's audience.



### Background info

Please click on the links below to access the relevant documents:

- » **World Television Day website** (please click [here](#))
- » **Additional pieces of research from other countries** (please click [here](#))
- » **PEPPTV Press Release** (please click [here](#))



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## A model initiative: RTL Nederland creates digital and social layers around *Holland's Next Top Model* in order to reach out to Millennials

This week's egtabite takes a visit to the glamorous world of fashion, featuring a multimedia concept package developed by RTL Nederland around its popular show *Holland's Next Top Model* (HNTM).

The project made full use of digital and social media layers in support of the programming on RTL 5, successfully extending the show's reach and engagement as well as providing enhanced opportunities for its sponsors, Renault and Colgate.

This multi-platform initiative was designed to help RTL reach the increasingly elusive Millennials target group – HNTM's core audience being females aged 20-34 – increase viewer engagement, extend the programme beyond the regular broadcasting period and to build an effective communication platform for the broadcaster's partners.

### The concept

The project started six months before the first episodes of HNTM hit TV screens, with an online competition sponsored by Colgate to find the show's final wildcard contestant. 1,166 girls entered the contest, sending in pictures of themselves from head to toe, including their most winning smiles, which generated 100,000 votes and reached almost 1.5 million people on Facebook. Aspiring model Sanne de Roo won the online vote and went on to reach the final of the show itself, narrowly missing out on the top spot.

RTL Nederland partnered up with the country's top fashion news destination, [LoveFashionNews.com](http://LoveFashionNews.com), running an online soap opera that featured the site's leading lady of fashion – Annic van Wonderen – in parallel with HNTM. The web soap made a perfect match for the TV show, helping to activate a younger audience by offering a glimpse into life behind the scenes as well as a competition for fans to win a day's shopping in Paris with Annic. It also presented additional opportunities for Renault to showcase its Twingo model, with the star regularly appearing with the reasonably priced car.



The Twingo also found a natural place in the television show through product placement, including a fashion shoot featuring the car alongside the models, with the brand also being mentioned at key moments such as results shows.

Social media naturally played a major role in the project, with Instagram and Facebook offering particularly significant support for the online and TV content.





## The impact

RTL Nederland achieved several objectives by taking *Holland's Next Top Model* beyond the television screen and into a multi-platform environment:

- The duration of the show was extended significantly
- HNTM achieved an average audience of 525,000 (plus 84,000 in repeats), of which 71% were female and 29% male, 34% in the target 20-34 and 66% in the target 20-49
- The HNTM website was visited more than 426,000 times, generating 3.2 million video views
- The web soap featuring Annic was viewed almost 400,000 times

Furthermore, the show's social media channels saw large increases:

- The number of Facebook fans doubled from 15,000 to 29,641
- Instagram grew from 10,000 to 18,818

The brand integration was very successful for Renault as well. Research by MarketResponse showed that the proportion of viewers that recognised Renault as a sponsor was above the RTL Benchmark, and Renault Twingo was seen as a good sponsorship match. The sponsorship had a positive effect on image, with the Renault Twingo scoring well on values such as *Spacious, Connected, Want to have, Is full of extras*.

The sponsorship also resulted in increased buying intention among viewers vs. non viewers (25% vs. 19%).

## Why this matters for egta members?

This case demonstrates how digital platforms can be used to increase a show's duration, generating enthusiasm and triggering connections with an audience that television is finding increasingly difficult to reach. The involvement of relevant partners to offer additional content and engagement opportunities is another great aspect of the *Holland's Next Top Model* initiative.

In addition to building an engaged audience, this case also shows how an advertiser's products can be integrated with the content in a way that is natural and that can boost brand metrics.



## Background info

Please click on the links below to access the relevant documents:

- » **Case website** (please click [here](#))
- » **Holland's Next Top Model website** (please click [here](#))



## Video

- » **Case video** - please click [here](#)
- » **Renault integration** - please click [here](#)



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