

A Work Project, presented as part of the requirements for the Award of a Master Degree in
Management from NOVA - School of Business and Economics

***“HOW CAN FOX NETWORKS GROUP BECOME A
SUCCESSFUL LIVE EVENTS & EXPERIENCES PLAYER IN IBERIA”***

Communications Plan

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Notes

- 1- Due to the nature of this work some of the contents are the same than the ones on the master thesis body.
- 2- This Communication Plan was developed for the launch of the FOX Fever Family Guy Edition (2018 one theme four parties), FOX Prison Break Bar (2019 one theme two bar openings) and FOX Crime Scene (2019 with one crime scene).

List of Abbreviations

MO	Marketing Objectives
FFFGE	FOX Fever Family Guy Edition
FPBBB	FOX Prison Break Bar
FCS	FOX Crime Scene
OBS	Other Brand Switcher
NCU	New Category User
OBL	Other Brand Loyal
FNG	FOX Network Group
BSM	Behaviour Sequence Model
KBC	Key Benefit Claim

Marketing Objectives

Marketing objectives (MO) refer to what is to be accomplished by the overall marketing plan and can be stated in terms of sales, market share or profitability (Rossiter and Percy, 1997). Besides, MO provide guidance, a time frame for marketing activities and a mechanism for measuring performance (Belch, 2005). The objectives for this Communications Plan were outlined for the launch of each sub-brand that will occur during 2018 and 2019. To become a successful player in Live Events and Experiences a set of MO of was drawn. Those encompass a total revenue for FOX Networks Group (FNG) of 541 390,54 € with a total number of attendees of 31995 was drawn [Exhibit 1]. Furthermore, FNG expects to create brand awareness and positive brand attitude towards these sub-brands while enhancing the positive attitude towards itself. An investment of 269 910,00 € was set for the launching campaign of these sub-brands, as presented in more depth in the Exhibit 57 of the main report.

Target Audience Selection

After setting the objectives for the campaign, it is imperative to decide who are the best prospect customers (Rossiter & Percy, 1997), based on the potential market. Given the fact that there are three different concepts of events, this campaign would have three separate target audiences to maximize its effectiveness. Therefore – and employing the awareness-attitude-behaviour criteria – the primary target audience for FOX Fever Family Guy Edition (FFFGE) should be Other Brand Switchers (OBS) and Other Brand Loyals (OBL). These categories include individuals that already buy other brands within the theme party's category but are not aware that FNG offers a differentiated option. Nevertheless, to what FOX Prison Break Bar (FPBB) and FOX Crime Scene (FCS) are concerned, the target audience should be New Category Users (NCU), individuals who will enter the category of theme bars and realistic murder-mystery games, respectively and OBSs, individuals who buy other brands within the categories referred previously. Furthermore, influencers (*bloggers* and *instagrammers*) with a trendy and sophisticated lifestyle, who are known for being opinion leaders online will be regarded as a secondary target for FPBB. In respect of segmentation criteria, demographic, psychographic and geographic characteristics must be known to reach

the target audience more effectively (Kotler, Wong & Saunders, 2008). During the secondary and primary research performed by the team, some evidence concerning the ideal age group for the concepts presented was found. As the research performed on the Live Events and Experiences industry showed, the Millennial generation (18-35 years) is the one who fuels the experience economy (Eventbrite, 2016). Consequently, those are the ones who are keener on spending their money in Live Events & Experiences (Forbes, 2017). Based on this perspective, for the three concepts presented, the focus will be in individuals with ages comprised between 18 and 35 years. Concerning FFFGE, in terms of psychographic and geographic criteria, the target should be from middle class characterized by being fun, friendly, extrovert, easy-going with hedonistic lifestyle living in Iberia and with the *carpe diem* as their life motto. For FPBB, the target should be composed by medium/upper class individuals who live in Lisbon' and Madrid's metropolitan areas. Moreover, it should target consumers who present a sociable lifestyle with a sophisticated taste being known as trend-setters and social media addicts with a notable desire for new exquisite experiences in the latest *it spots* in town. Lastly, for FCS, the focus should be on individuals from medium/upper class, who live in Madrid's metropolitan area. Those individuals are perceived as being warm-hearted, smart, team players and big fans of challenging and "out of the box" social activities that create unforgettable memories for every member of the group.

Target Audience Action Objectives and Target Audience Decision Making

Action objectives are the observable, specific and measurable behaviours that result from the campaign (Rossiter & Percy, 1997). For FFFGE - a new brand in an existing product category - the intention is to attract new users – OBLs and OBSs – being the key action objective brand trial followed by an increase in repeat purchase. Since the category of theme parties already exists in the Iberian market, similar brands within the category were used as benchmarks to compute the action objectives. Based on that assumption, it is expected a 95% occupation rate per party reaching a total of 9500 guests, in the four locations (Lisbon, Oporto, Madrid and Barcelona). Bearing in mind that both FPBB and FCS are new brands in new categories in Iberia, the action objective needs to be set on trial. For instance, category trial for NCUs and

brand trial for OBLs were set as initial goals. On one hand, for FPBB, in the first year a total of 65 040 inmates are expected in the two locations (Madrid and Lisbon). On the other hand, for FCS it is expected an 89% occupation rate with a total of 22 580 guests after one year. Furthermore, in order to have a deeper understanding of the target audience behaviour, it is crucial to develop a Behavioural Sequence Model (BSM). Such model serves the purpose of not only identifying where the target market is likely to make and take decisions regarding buying a ticket to the event in case but also for marketing communications to recognize where may be expected to influence brand choice (Percy & Elliot, 2016). Lastly, the three BSM can be found on the Exhibit 55 of the main report.

Communication Objectives

Five different communication objectives were considered for each campaign. The first, **Category Need**, refers to the feeling the target audience has towards a product/service capability of fulfilling a specific need, causing primary demand for the category as a whole (Percy & Elliot, 2016). In the category of theme parties, it is possible to assume that the consumer frequently attends it and thus already possesses the category need. However, for theme bars and realistic murder mystery games, the category is not yet firmly established in the consumer's mind. Consequently, the advertising communications should omit the category need for FFFGE whilst, for FPBB and FCS, the category need should be sold. The second objective, **Brand Awareness**, is defined as the capability of the target audience to identify (recognize or recall) the brand in the category (Percy & Elliot, 2016) and should be addressed as the universal communication objective and most important communication objective of a Communications Plan (Rossiter & Percy, 1997). For the three sub-brands, brand recall should be the primary focus, as seen on the BSM, once it is expected that the consumer bears in mind the brands (FFFGE, FPBB & FCS) prior to purchase, while the category need manifests itself in a way that each brand should be seen a reference within the respective category. In this sense, the desired response for the target of the three concepts would be to recall FFFGE, FPBB and FCS as the ultimate "theme party", "theme bar" and "realistic murder mystery game", respectively. Likewise, positive **Brand Attitude** must always be a communication

objective and ought to precede Brand Awareness (Rossiter & Percy, 1997). Brand Attitude is defined as the buyer's evaluation of the brand with respect to its perceived ability to meet a currently relevant motivation. For these concepts, the purchase motive, is positively originated (transformational). Regarding FFFGE and FPBB, consumers look for immersive thematic experiences based on one of their beloved series, seeking *sensory gratification*. However, for FCS, consumers want an interactive high-tech experience that allows them to test their own capabilities, seeking, in this case, *intellectual stimulation*. Hence, a high favourable attitude communication will therefore educate the consumer to take a mental note about the brand and thus recall it (Rossiter & Percy, 1997). As the qualitative research performed by the team shows, FNG detains a strong brand awareness and positive brand image in the Iberian market. Nevertheless, three new sub-brands will be created and, as a consequence, the main objective for the campaign in terms of Brand Attitude is to generate positive attitude towards these sub-brands while reinforcing the already positive attitude towards the master brand. It is therefore expected that memories of the experiences delivered by the new sub-brands dawdle in the consumers' mind creating jubilant memories associated with FNG contents. As a result, the target – Millennials – is expected to perceive FNG as a brand that creates unforgettable events & experiences. Concerning **Brand Purchase Intention**, i.e., the buyer's self-instruction to take a relevant purchase-related action, the strategy applied will be the same for FFFGE, FPBB and FCS. Moreover, the brand purchase intention should be generated and soft sold as a self-instruction to act since the buyer's purchase intention is based on a high involvement brand attitude (Rossiter & Percy, 1997). Besides, **Brand Purchase Facilitation** content must be incorporated in all the three campaigns, to assure the buyer that the payment ease, location and other marketing facilitators will not hinder the purchase.

Positioning Statement for Communications Plan

Positioning entails identifying and defining the market where the brand competes and then seeking a differential advantage. Consequently, three main questions need to be answered beforehand: "What is it?" (category need), "What does it offer?" (benefit) (Percy & Elliot, 2016) and "Who is it for?" (Rossiter &

Percy, 1997). As stated before, the category needs are “theme parties”, “theme bars” and “realistic murder mystery games” for FFFGE, FPBB and FCS respectively. In addition, these sub-brands are new brands entering either into new categories (FPBB & FCS) or into already existing categories (FFFGE). Besides, all the sub-brands must be considered as differentiated brands, where the service is the hero. At this point, it is crucial to decide the benefits on which to differentiate from the competitors to find a unique or differentiated positioning.

According to Rossiter & Percy (1997), the general rule for positioning by motivations is to position the brand on the primary (strongest) motive unless most of the brands are already positioned there. If this is the case, brands should focus on the secondary motive (2nd strongest). Furthermore, it is important to understand the motivation leading the consumers to buy these three sub-brands. As a matter of fact, the main motivation for consumers to buy FFFGE and FPBB is that they are fully immersive themed experiences based on Family Guy and Prison Break bar series (*sensory gratification*). As stated in Nielsen’s Social Media Report (2016), 50% of heavy social media users, within the Millennial generation, use their social media to post photos of their everyday life. Hence, the possibility of sharing these moments (all American for FFFGE and trendy for FPBB) with their online community (*social approval*) can be considered as the 2nd positive purchase motivation. Lastly, for FCS, the main motivation leading consumers to attend the experience is the fact that it is highly interactive and high-tech team mystery solving experience (*intellectual stimulation*) whereas the feeling of achievement after solving the crime can be considered as the 2nd motivation (*sensory gratification*). As stated by Rossiter & Percy (1997) the benefits should be highlighted in advertising according with its Importance (I), Delivery (D) and Uniqueness (U). Consequently, following the I-D-U model, the FFFGE and FPBB campaign should emphasize Family Guy and Prison Break themes’ experience by delivering an emotion (e+), whilst mentioning the possibility of sharing the all-American fun (FFFGE) and trendy (FPBB) moments with their loved ones and omitting the price. For FCS, the main benefit of taking part in a highly interactive and high-tech team mystery solving experience should be emphasized, using a benefit to draw the emotional

consequences of using the brand (b→e+) while mentioning the feeling of achievement and omitting the price (Percy & Elliot, 2016). The full positioning statements can be found on the communications plan (12.3 of table of contents) of the main report.

Creative Strategy

Firstly, it is imperative to define the context in which the advertisement should be carried out. Nowadays, Millennials hold in higher esteem the memories shared with loved ones (Eventbrite, 2016). In addition to that, an increasing FOMO feeling (Fear of Missing Out), with social media being the main factor for this occurrence, is leading the Millennial generation to crave for new events and experiences where they can establish direct interactions (Forbes, 2015). Furthermore, there is an increasing trend of individuals seeking content-related experiences which enable more interaction and connection with their favourite series and films (PwC, 2017). Hence, it is crucial that the communication of these sub-brands succeeds to connect with the target audience by providing an adequate solution for their needs and desires.

To develop the creative idea for the campaign it is vital to select what would be the Key Benefit Claim (KBC), i.e. accurate, persuasively sufficient and succinct statement of the key benefit defined previously in the positioning of the campaign (Rossiter & Bellman, 2005). For instance, FFFGE's KBC would be "Dare to Join the family" whereas for FPBB would be "It is time to serve your sentence" and for FCS "Awake the detective in you", being the three emotional benefit claims. As referred by Binet & Field (2008 & 2013), emotional campaigns produce not only more business effects but also yield stronger long-term effects, when compared to rational based models (Persuasion, Information, Reinforcement). Hence, since the three sub-brands have primarily positive-ended purchase motivations, an emotional involvement campaign would be set in motion. According to Percy and Elliot (2013), as FFFGE, FPBB and FCS are high involvement transformational services, the advertisement critical concern should be on delivering emotional authenticity leading the consumers to personally identify with the brand and to feel the excitement and eager to attend these events. Consequently, the audience must not only like the ad but connect, at a deeper level with the service itself believing that the brand behind it is the one who satisfies

the underlying purchase motivations the best: *sensory gratification* for FFFGE and FPBB and *intellectual stimulus* for FCS.

Also, as brand awareness is one of the main focuses of these campaigns, tactics to boost brand recall need to be addressed. More precisely, the category need and the brand name must be included in the visual sequence of the ad's, while premeditated repetition would ensure verbal paired-associates learning. Furthermore, advertisement ought to encourage a personal connection with the brand by including always the "you" form in the correspondent taglines: "Chegou a hora de cumprires a tua pena"/"Llegou la hora de cumprires tu pena", "Dare to join the family"/"Atrévete a unirte a la familia" and "Despierta el detective que hay en ti", for Portugal and Spain, respectively. In order to accomplish the brand attitude objective drawn before, it is important that the ads are emotionally authentic for the respective sub-brand's target, being the KBC described before overclaimed generating a powerful connection between the KBC and the sub-brand. Regarding the message, the storytelling strategy is going to be applied to all the sub-brand's, using the characters of the correspondent TV show. Moreover, the emotions portrayed in the message will highly depend on the target audience described for each of the events being fun and easy going for FFFGE, exclusive and trendy for FPBB and mysterious yet curious for FCS.

Integrated Communications Strategy

When developing a communication plan, it is mandatory to integrate a set of communication tools (Rossiter & Percy, 1997). Moreover, IMC activities should be centrally integrated considering the brand's positioning. The choice of tools used highly depends on the main communication objectives of the campaign – enhance brand recall and follow a high involvement/transformational strategy – for the three concepts. In the following paragraph, Public Relations tools (PR), Content Marketing and Brand Activation initiatives will be described whilst media strategy will be discussed in the next section. The tools were selected with the aim of strengthen the association of the brand with the need for the category contributing to enhance brand recall whilst generating a positive attitude towards the sub-brand and increasing the already positive attitude towards FNG.

PR would be used in a proactive way, such that influencers (comedians, *instagrammers & bloggers*) will be selected, following the VisCAP model (Rossiter & Percy, 1997). Therefore, not only these social influencers should be similar to the target audience – i.e. the target audience perceive these individuals as similar to them – but also be relevant for the target audience of each sub-brand, in order to access their vast online community. Consequently, it would attract the attention to the brands while building a positive cumulative brand attitude. In what concerns **Content Marketing**, via owned and earned media channels, this tool will play a significant role by not only attracting consumers but also increasing their engagement levels, through short videos, pertinent posts and contests that would later translate into sales. Lastly, **Brand Activation** will assist as an instrument to create buzz and excitement prior to the launch of the sub-brands being a crucial instrument to connect locally with the target, increasing the awareness levels towards these events.

Media Strategy

As Percy & Elliot (2016) declared, the media selection depends on the communication objectives and it should take into consideration three variables: visual content, frequency and time to process the message. Good visual content is important for transformational brand attitude since there is a need to facilitate emotional authenticity whereas the time to process the message it is not mandatory to be long since the purchase motivation is transformational and not informational. In addition, the ability to deliver high frequency will be vital to ensure brand recall. Therefore, **Television** and **Digital** were selected as primary media.

Even though the Millennial generation is shifting from cable TV to online streaming, they still show high levels of trust and willingness to act in traditional channels such as TV as stated in Nielsen's Global trust in Advertising report (2015) with 67% of Millennials trusting in TV ads. With this information in mind, 20-30 second video ads, with the emotional tools mentioned earlier, are going to be displayed on FNG's **TV** channels for FFFGE and FCS, since FPBB has a more sophisticated and exclusive positioning

strategy. These ads should be displayed on the channel where the TV show is broadcasted, before and after the series', to avoid exceeding the frequency level desired. Moreover, the same report states that the advertising themes that resonate the most with Millennials, are humorous and real-life situations with 37% and 44% of the choices, respectively. Hence, the FFFGE TV ads should have a humorous storyline using the plot whilst for FCS a "real crime scene" situation should be recreated while asking the target audience to enter and help the team solving the crime. According to the Cross-Platform Report from Nielsen (2013) by exposing the viewer simultaneously to two different platforms, TV and Digital, the brand awareness levels increase more than adjusting the frequency in only one of the platforms. Consequently, and having into consideration the target audience for the three campaigns, a **digital** campaign ought to be set in motion. Furthermore, 75% of the Millennials inquired by Nielsen (2015) stated that they trust on branded sites. Thus, a website is going to be created for FPBB and for FCS with the aim to increase brand recall and create positive attitude towards the sub-brand (De Pelsmacker, Geuens & Van den Bergh, 2013). In order to get more searches through search engines, search engine optimization techniques (Gupta & Davin, 2015) will be performed so that FPBB and FCS would appear in the first page when individuals search for "theme bars" and "realistic murder mystery games", respectively. Moreover, 53% of the respondents of Nielsen's report (2015) declared that they trust on ads on social media. Consequently, Instagram ads (on *insta* stories) are going to be displayed on the target's *feed* to enhance brand recall and heighten brand purchase intention. This strategy will be transversal to all the campaigns being the concretization of the ad different, according with the experience itself. Furthermore, connected with the ads the link for the website (FCS and FPBB) will be displayed and the event page (FFFGE) to increase the brand purchase intention while facilitating the purchase. Since the Millennial generation is characterized as being tech-savvy (Nielsen, 2016), a substantial portion of the communications effort will be on social media, through FOX's own channels (Facebook & Instagram) and by creating event pages, especially for FFFGE. Not only this initiative will be crucial to enhance brand awareness but will also allow to establish a closer and more local relationship with the target audience, keeping them engaged with the sub-brand and master brand. All the

posts done through these channels would use the taglines described earlier whilst using, particularly in the case of Instagram, the hashtags #FOXFever #FOXFamilyGuyEdition for FFFGE, #FOXPrisonBreakBar for FPBB and #FOXCrimeScene and #Series name for FCS will be also present. Through FOX's Facebook several contests, to win tickets to FFFGE will occur with the goal of creating buzz while engaging with the target audience. Also, citing Nielsen's report, 66% of the respondents claimed that they trusted in consumer opinions posted online. Hence, to respond to this noticeable need, a review section will be added in FCS's website, whilst for FPBB a Zomato page will be created. By doing this, with little to no added costs, the possibilities of the consumer to purchase a ticket will increase, which ultimately represent more sales. Lastly, since 66% of the respondents claimed to trust on editorial content (Nielsen 2015) connections with local press (ex: NIT & TimeOut) and local newspapers/magazines, relevant for the target audience, will be established with the aim to spread awareness locally, where the target audience is.

Budget and Schedule Rationale

The budget was set having into consideration the media tools selected. The values were computed according with the information received from FNG's and the creative strategy created by the team. Moreover, the budget was set for the launch of the first edition of each of the events (four parties, two bars and one crime scene). Consequently, for the launching of these concepts in other locations as described in the roadmap, a new budget should to be considered. The budget was split into two categories: content creation and media costs, being the total budget for the campaign set on 269 910 € (with 52% being related with content creation whilst 48% concerns media costs) with a budget of 37 380 €, 92 400€ and 91 500 € for FFFGE, FPBB and FCS respectively. Moreover, all the costs considered can be found on Exhibit 57 of the main report.

The schedule of the campaigns were developed with the main concern of having, at least, one communication tool until the event closes. These schedule were developed for the first party occurring in April of 2018, the first bar opening in April 2019 and for the only crime scene to be opened in 2019. The detailed schedule for the three campaigns can be found on the Exhibit 58 of the main report. The first phase

of the communication and transversal to all the campaigns is the content creation stage, occurring during the beginning of 2018 for FFFGE whilst for FPBB and FCS would occur during the last trimester of 2018 and beginning of 2019. For FFFGE, after the content creation there will be two different cycles being the first based online (photos/video uploads plus Instagram ads) and with the brand activation initiative whilst the second would also include PR. However, since the TV channels are owned by FNG's, TV advertisement will be present until the day of the event. The same would happen for FPBB and FCS, however for these two a pre-launch event with PR will take place with the aim of creating buzz.

Campaign Tracking

Although highly effective, emotional campaigns are harder to track. Subsequently, Key Performance indicators will be split per Profit & Sales, Digital Media Advertising, PR, Events and Customer Tracking. Within **Profit & Sales**, increase in profits (percentage variation on profits due to the campaign efforts), increase in sales (measure of the target audience action) and return on investment (measures the ability of the campaign to create new revenues) are the metrics that should be used to measure the campaign's success. In terms of **Digital** the following metrics should be: Click-to-rate (CTR) on paid advertising; number of organic searches; landing page conversion rate (FPBB & FCS websites), increase on FNG's social media followers; social media posts and interactions (number of brand mentions), number of views per post, number of shares on social media, website traffic volume (FPBB, FCS and FNG's websites), response rate for contest on FNG's Facebook page. To measure the **PR** effectiveness, clip counting and number of post/video's views and comments will be used to measure the amount of time and space that the social influencers and brand ambassadors dedicate to advocate these sub-brands. Finally, although costly, a **Customer Tracking** survey system will assess the brand awareness, brand attitude, brand purchase intention and level of recommendations to others (likeability towards the advertisement and message comprehension) prior and after the campaign in order for FNG's managers to understand if their communication plan is causally contributing to sales (Rossiter & Bellman, 2005).

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APPENDIX

Exhibit 1- Marketing Objectives

Initiatives	Revenues for FNG
FOX Fever (4 parties)	65 464
FOX Prison Break Bar (2 bars)	352 722 €
FOX Crime Scene (1 crime scene)	196 392 €
Total	614 578 €
Initiatives	Attendees
FOX Fever (4 parties)	9500 (2375 * 4)
FOX Prison Break Bar (2 bars)	65040 (32520*2)
FOX Crime Scene (1 crime scene)	22580
Total	97120