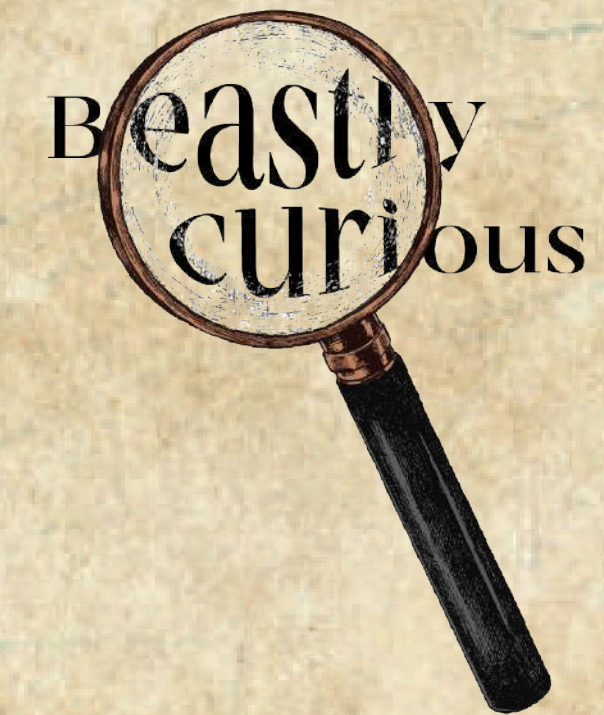
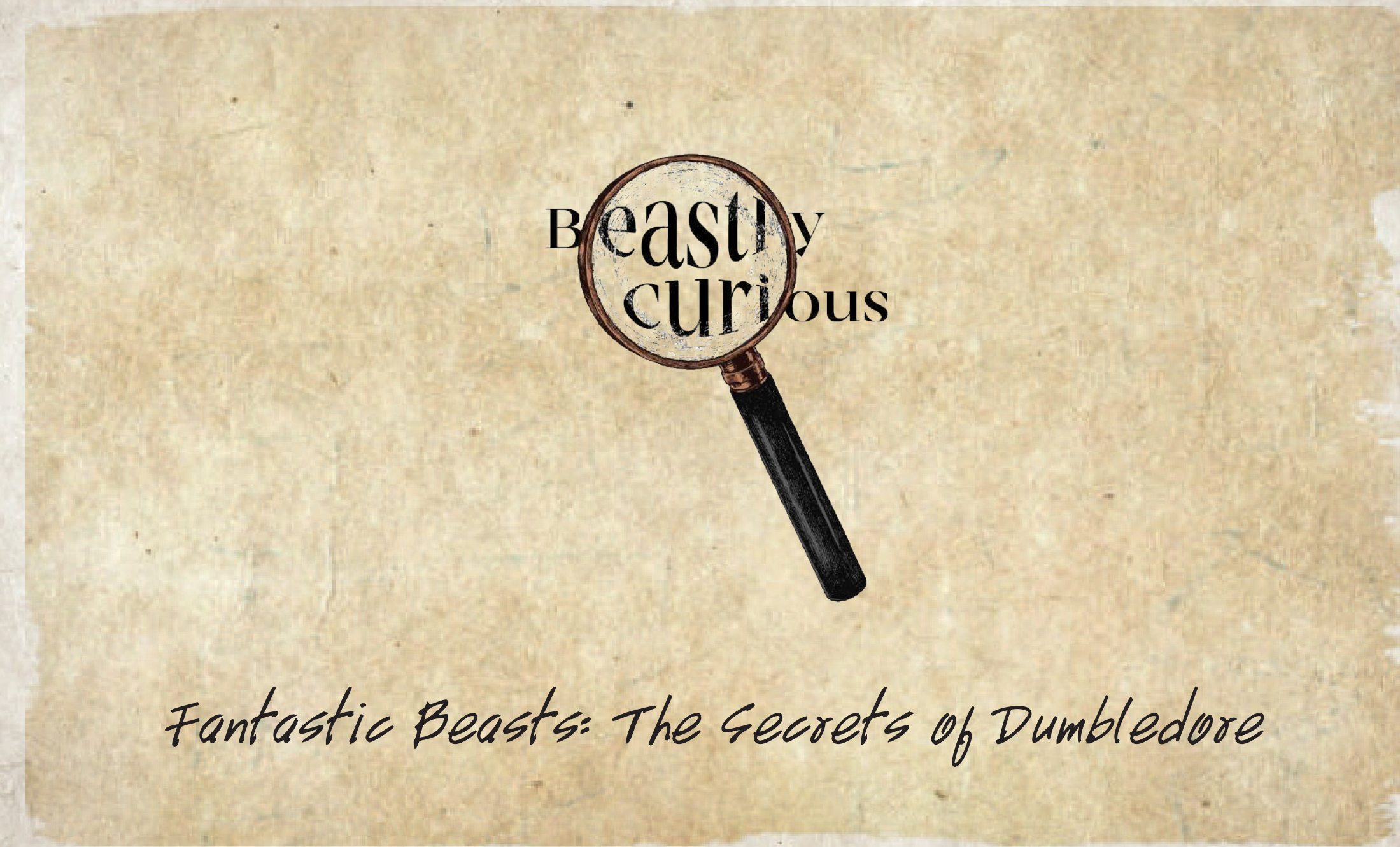




Beastly
curious



Fantastic Beasts: The Secrets of Dumbledore

Table of Contents

6: Meet Mojo Ad

8: Executive Summary

11: Research Summary

14: Insight

16: Target Audience

17: Big Idea

20: Strategy and Rationale

23: Creative Brief

26: Media Tactic Overview

28: Meet the Beasts

38: Content Pillars

39: Touchpoints and Tactics

51: Timeline

59: Budget

61: Meet the Team

62: Appendix

Meet MOJO Ad



Team Vega

There is a bank, this is southern bank.

point; do not cross
to path and
to (in qu
ead, half rig
You meet a s
hen ascend
ome of these
with map, "
ed car park
-ay Longv
way.
rk, close by, or



MOJO Ad is the premier, student-staffed, full-service advertising agency at the Missouri School of Journalism.

We are specialists in all things young, specifically the 18- to 24-year-old demographic, which we've dubbed the youth and young adult, or YAYA, market. We use our unique perspective to create fully-integrated campaigns for national clients. This market is complex, ever-changing and elusive, but we experience life alongside the YAYA demographic every day. We live with them; we study them; we are them.

Executive Summary

Target Audience

Insatiable Inquirers grew up with a hunger for more. Never satisfied with the simple answer, they craved to understand how everything worked. Their questions would range from why the sky was blue to how a rollercoaster functioned. As they grew older, their thirst for knowledge only grew along with a love for solving puzzles and mysteries. They are constantly looking for ways to understand the world and their place in it. As they transition into adulthood, Insatiable Inquirers are looking for a cultural touchstone in which they can find comfort and guidance in the same way the Harry Potter franchise did when they were younger.

Their curious nature has shaped them into the person they are today. The books, music, videos and their eternal quest for knowledge have guided them to their passion, cherished memories and peers.

Big Idea

Who am I? What am I here for? This question plagues people throughout their life, coming to a head when they enter college. Am I a nerd? A princess? A jock? College allows YAYA consumers to reinvent themselves. They are surrounded by a group of new people and no longer held back by their siblings or popularity. They can be whoever they want to be. With so many options, the YAYA audience turns to the comfort of their favorite franchises to help guide them through these decisions.

We want Insatiable Inquirers to discover more about who they are and what they like through unexpected encounters with magical beasts. We want them to Satisfy Their Beastly Curiosity.

The campaign will utilize the YAYA consumer's desire to interact with the franchise outside of the theater through experiential partnerships, as well as the importance of identification with characters in the movie with magical

beasts. If viewers can't identify with the elements in the film, they won't be motivated to see it in theaters.

By connecting with a fantastic creature, Insatiable Inquirers will become immersed in the Wizarding World. Through their gained knowledge, they will be able to lead conversations with peers regarding the Fantastic Beasts franchise and satisfy their beastly curiosity.

Tactical Mix

Our campaign goal is to drive \$85 million in box office sales during opening weekend. The campaign involves three experiential partnerships —IKEA, Uber and Barkbox— with social and digital media weaved throughout. In IKEA Insatiable Inquirers will learn about their design style by walking through four vignettes designed with their beast in mind. In a bonus fifth room, they will be transported to Newt’s suitcase workshop where they can interact with props and learn about the “Fantastic Beasts” franchise. With Uber, Insatiable Inquirers can take photos with their self-identified beast and listen to a curated playlist during their magical ride. Since the COVID-19 pandemic, thousands of YAYAs have become dog owners. Insatiable Inquirers will be able to deepen their connection with their furry friend by purchasing a “BeastBox” that is curated for their beast.

Campaign Objectives

This campaign will run for eight weeks, from March 1 - April 29th, costing \$5 million and resulting in over 300 million impressions.

Research Summary

In August 2021, Warner Media called upon MOJO Ad to help promote the release of the third Fantastic Beasts movie, “Fantastic Beasts: The Secrets of Dumbledore” to youth and young adult consumers (18- to 24-year-olds). More specifically, we were asked to drive box office revenue, continue to build “Fantastic Beasts” as a global movie franchise and propel the Wizarding World brand. To learn more about our consumers, our competition and the movie industry as a whole, we conducted extensive secondary and primary research.

Through our secondary research, we learned that YAYA consumers are diverse, educated²⁸ and very focused on mental health⁶⁰. Not only do they care about their well-being, but they also hope to make the world a better place by engaging with politics³⁶ and social issues. They are quick to adapt to digital spaces in order to improve their lives on a daily basis. This is the first generation³⁴ that has had a smartphone in their hands since the time they were 10 years old. While they do spend a significant amount of time

on their phones, they also find themselves going to the movie theaters in their free time. Despite the challenges that theaters and the movie industry had as a result of the COVID-19 pandemic, YAYA moviegoers still attended the movies and 48%⁵⁷ plan on continuing to do so. The information yielded from the national survey indicated that the moviegoing habits of YAYA consumers were affected significantly less by the COVID-19 pandemic as compared to the behavior of other age groups. This is reflected in the ways YAYA consumers described their moviegoing habits during the six months leading up to taking our survey, with only 24% of respondents claiming they did not go to theaters at all.

One of the driving factors for getting YAYA consumers to theaters was the shareability of the moviegoing experience - being able to enjoy the movie with friends and talk about it afterward.

We knew that YAYA consumers would be willing to return to the movie theaters - the question was how to get them to go

see “Fantastic Beasts 3.” Research revealed that other major franchises employ global partnerships, secrecy in advertising to keep the buzz alive but keep plots of the movies secret, experiential marketing and philanthropy to generate buzz around their franchise. Notable franchises that Fantastic Beasts will be competing with during this launch timeframe include DC Comics, Marvel, John Wick and Sonic the Hedgehog.

YAYA consumers rely heavily on social media and the opinions of others¹⁴ to make decisions about what movie(s) to see. Other key decision-making factors include film genre, familiarity with the franchise/series and popularity of the film.

As it pertains to the Wizarding World, YAYA consumers are very familiar with the brand. Ninety-one percent of our survey respondents had some interest in the “Harry Potter” franchise and 78%⁵⁷ had some interest in the “Fantastic Beasts” franchise. Within the “Fantastic Beasts” franchise, the magic surrounding the movies and the beasts were the two most popular elements.

After conducting the national survey, we also conducted in-depth interviews with YAYA consumers. Our research turned up several key takeaways:

- YAYAs value the relationships in their lives, whether that be family, friends or significant others.
- Our participants are often very busy and constantly on the go, they utilize their “me-time” to give back to themselves.
- Many YAYA consumers say they have to prioritize their entertainment.
- Not only do YAYA consumers use entertainment to decompress and relax, they also use it to escape reality.
- Run time is a large barrier for YAYA consumers when deciding to watch a movie.
- When YAYA consumers go to watch a movie in theaters, they know they’re getting more than just a movie.
- YAYA consumers know that going to the movie theater isn’t cheap, but that doesn’t matter if they’re passionate. They’ll pay to experience it the right way.
- Watching movies with friends and/or loved ones is something that YAYA consumers enjoy, it makes the movies better.

Insight

Insider knowledge is an important social currency for YAYAs. They seek out backstories and look for new information to fuel interesting conversations about the actors, characters and plot line of films. YAYAs are on an Undying Quest for Knowledge. This insight allows Warner Media to create new content and experience opportunities that enhance YAYA knowledge, fuel self-discovery and confidence through age-appropriate lessons of the Wizarding World.

“

There's people I know that literally go to the movies every week and I'm kind of jealous of them. They're spending a lot of money on movies, but also I bet they're so on top of culture
- Participant #2

”

“

Someone gifted the first three books to my sister. She got really into them and would buy them as the rest of them came out. Eventually I wanted to read them too, so I just borrowed from her. I wanted to understand what the older kids were talking about.
- Participant #3

”

“

I learn about new movies mostly through commercials on television and Hulu. Or, on social media, they gear previews towards me that I'll like. And, I follow a lot of actors and celebrities on Instagram. It's fascinating to get an inside glimpse of their life and to try and figure out who they are as a person. Sometimes it's like, 'Wow, they seem like a really cool person. I'd like to hear more of what they have to say'
- Participant #4

”

Meet Insatiable Inquirers

For our campaign, we wanted to target a group of YAYA consumers who grew up with a hunger for more. They were always asking their parents why things were the way they were. Never satisfied with the simple answer, they craved to understand how everything worked. Their questions would range from why the sky was blue to how a rollercoaster functioned. As they grew older, their thirst for knowledge only grew, along with a love for solving puzzles and mysteries. They are constantly looking for ways to understand the world and their place in it. This is why we have dubbed our target audience Insatiable Inquirers.

As college students or recent graduates, Insatiable Inquirers are past the days of asking their parents for answers to their questions. Instead, they are now turning to conversations with their peers to learn about adulting, who they are and the things they like.

Those in this demographic are casual or frequent moviegoers who are constantly engaged on social media. They are early adopters of trends and keep up-to-date on news and pop culture. They have had experience with the Wizarding World, and while they know their Hogwarts House, they don't particularly identify with it as much as other fans. During this transition into adulthood, Insatiable Inquirers are looking for a series that provides characters that they can identify with and guide them through this discovery period in the same way the Harry Potter franchise did when they were younger. They also want to engage with the franchises outside of the theater with their peers and will spend the money to get the best experience possible.

Beyond the theater, they enjoy learning more about themselves through the franchise elements, but they also want to lead conversations and share what they've

learned with those around them. Their curious nature has shaped them into the person they are today. The books, music, videos and their unending quest for knowledge have guided them to their passion, cherished memories and peers.



Big Idea

Satisfy Your

Who am I? What am I here for? This question plagues people throughout their life, coming to a head when they enter college. Am I a nerd? A princess? A jock? College allows YAYA consumers to reinvent themselves. They are surrounded with a group of new people and no longer held back by their siblings or popularity. They can be whoever they want to be. With so many options, the YAYA audience turns to the comfort of their favorite franchises to help guide them through these decisions.

These characters have left a lasting impression on Insatiable Inquirers, not only for their appearance but for their actions. Through the character and their adventures, Insatiable Inquirers

not only fall in love with the franchise but learn more about themselves in the process.

We want Insatiable Inquirers to discover more about who they are and what they like through unexpected encounters with magical beasts. We want them to Satisfy Their Beastly Curiosity.

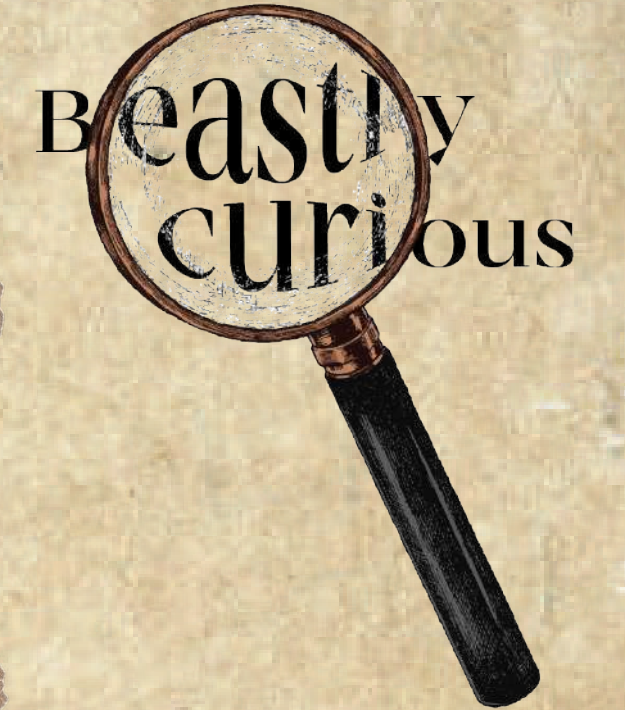
The campaign will utilize the YAYA consumer's desire to interact with the franchise outside of the theater and the importance of identification with characters in the movie. If viewers can't identify with a character in the film, they won't be motivated to see it in theaters. Insatiable Inquirers will become immersed in the Wizarding World. Through their gained knowledge, they

will be able to lead conversations with peers regarding the Fantastic Beasts franchise.

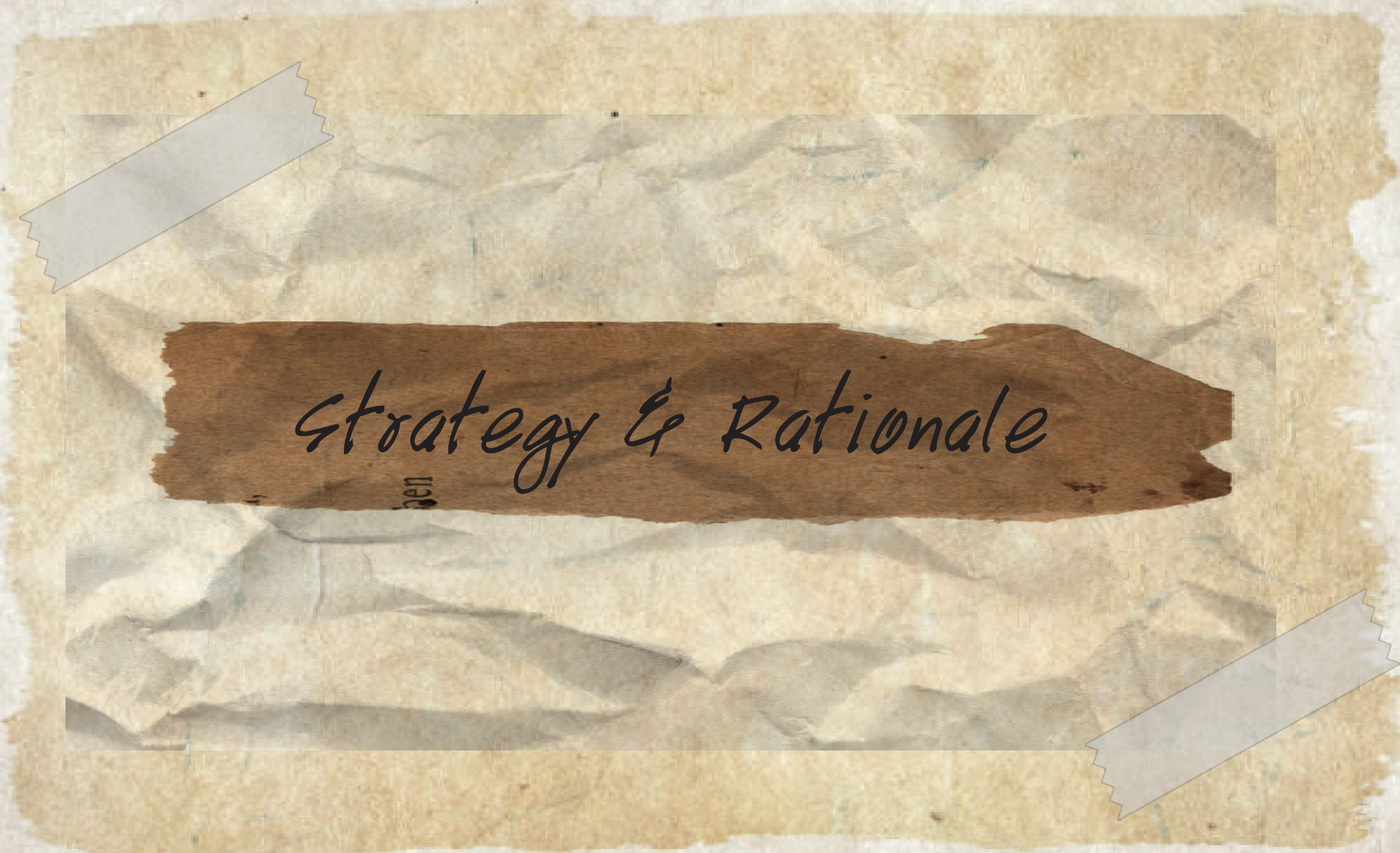
While self-discovery intrigues the Insatiable Inquirer, the campaign will illustrate that films aren't as entertaining without relatable characters. These characters drive people to the theaters because they provide a sense of belonging and wanting to know what's next.

Insatiable Inquirers will want to go to the theaters during the opening weekend and discuss the lore and magic of the Wizarding World with their peers. The whimsical features will spark their interest and encourage them to satisfy their beastly curiosity by learning about themselves, the creatures and the film.

YAYA consumers are intrigued to learn more about their own personalities.



Beastly Curiosity



Strategy & Rationale

“

Guide the curious YAYA consumers along their own storyline of self-discovery with the intention of instilling the magic of personal growth into their fantastic reality.

”

An astounding 85% of YAYA participants in our survey identified themselves as Harry Potter fans and want to interact with the Wizarding World outside of the theater.⁵⁹ They spend their time researching the films and the books⁶⁰ and look forward to seeing the upcoming films.

YAYA individuals enjoy engaging with characters' storylines⁵⁸. One of their favorite things is leaving the theater and listening to all the discussions revolving around what they just saw.⁵⁹ They can identify with their favorite character and take on some of their personality.⁶⁰

Knowledge gives YAYA consumers power. They value relationships with friends and families and want to experience their favorite franchises with those they care about.⁶⁰ They want to be "in the know" on current trends and are constantly adopting new trends into their daily lives.⁵⁹

YAYA individuals are searching for ways to identify that in this new stage of adulthood, and entertainment franchises help provide that. They love imagining that they are part of the adventure, and the more well thought out, the easier it is for them to picture that the magical world exists and could be a part of it. They could be the hero of their own story.⁶⁰



Communication Objective

Our goal is to encourage YAYA moviegoers to engage with the Fantastic Beasts franchise, specifically the third movie in theaters, by bringing back the magic of the series, leveraging their fear of missing out and sparking a deeper level of self-discovery.

Branding

The campaign's visuals and tone will spark Insatiable Inquirers need to be in the know through its whimsical design treatment and familiar voice. Insatiable Inquirers will be eager to interact with the magical creatures and will identify with the accompanying descriptions. The color palette chosen for our campaign is harmonious. The dark hues provide comfort as well as matching the color palette used in the "Fantastic Beasts" franchise. Our chosen typefaces resemble the Fantastic Beast aesthetic's mystical and weathered look.

Brand Strategy

Guide the curious YAYA consumers along their own storyline of self-discovery to instill the magic of personal growth into their fantastic reality.

Big Idea

Insatiable Inquirers are discovering more about who they are and the things they like through unexpected encounters with magical beasts.



Design Elements

The visuals of four magical beasts featured in the Fantastic Beasts series will be utilized in social media ads, as well as everyday locations such as wrapped Uber/halos, in Ikea stores, on Fantastic Beast-themed BarkBoxes. These beasts have won over viewers' hearts and Insatiable Inquirer's hunger for interactions with franchises outside of the theater.

The visuals align well with the film's cultivating cinematography. The combination of Fantastic Beasts and the natural world works well because Insatiable Inquirers long to be the main character in their own stories. We build a connection between the beasts and viewers and give them information that they can use as social currency.





Media Tactic Overview

Insatiable Inquirers are filled with a deep desire to learn everything they can about their favorite things. While they already have a general idea of who they are as a person, they are still looking to identify themselves as an adult, regarding who they are and what they like. Insatiable Inquirers already look toward their favorite franchises to help self identify. Our tactics capitalize on Insatiable Inquirers existing wish to learn more, and our campaign will introduce them to these magical beasts that can help them in their quest towards self-discovery.

We have developed three experiential partnerships that function as touchpoints as well as social and digital platforms for the Insatiable Inquirer to interact with and fulfill our box office goal of \$85 million. While each touchpoint has its own aspect of learning, they all combine to assist Insatiable Inquirers not only with the things they like but also who they are through a connection with a magical beast.

Meet the BEASTS

Central to our campaign is this demographic's desire to self-identify. They are going through a transitional period where they are no longer teenagers, but are not fully independent and functioning adults. They are faced with so many decisions every day, and to help make and justify those decisions, YAYA individuals turn to their favorite things. Their most beloved books, movies and TV series all have one thing in common, a character they can identify with.

These characters --human or otherworldly-- have complex motivations and personalities that YAYA consumers can use to find their place in the universe. Through research, we have found that though they adore Newt Scamander and Albus Dumbledore, their real favorites are the beasts.

They care about the wellbeing of these creatures, but they have not fallen in love with them just yet. By giving the creatures YAYA characteristics and interests, YAYA consumers will learn more about who they are and what they like while falling in love with the beasts the franchise is centered around.



Niffler



Bowtruckle



Phoenix



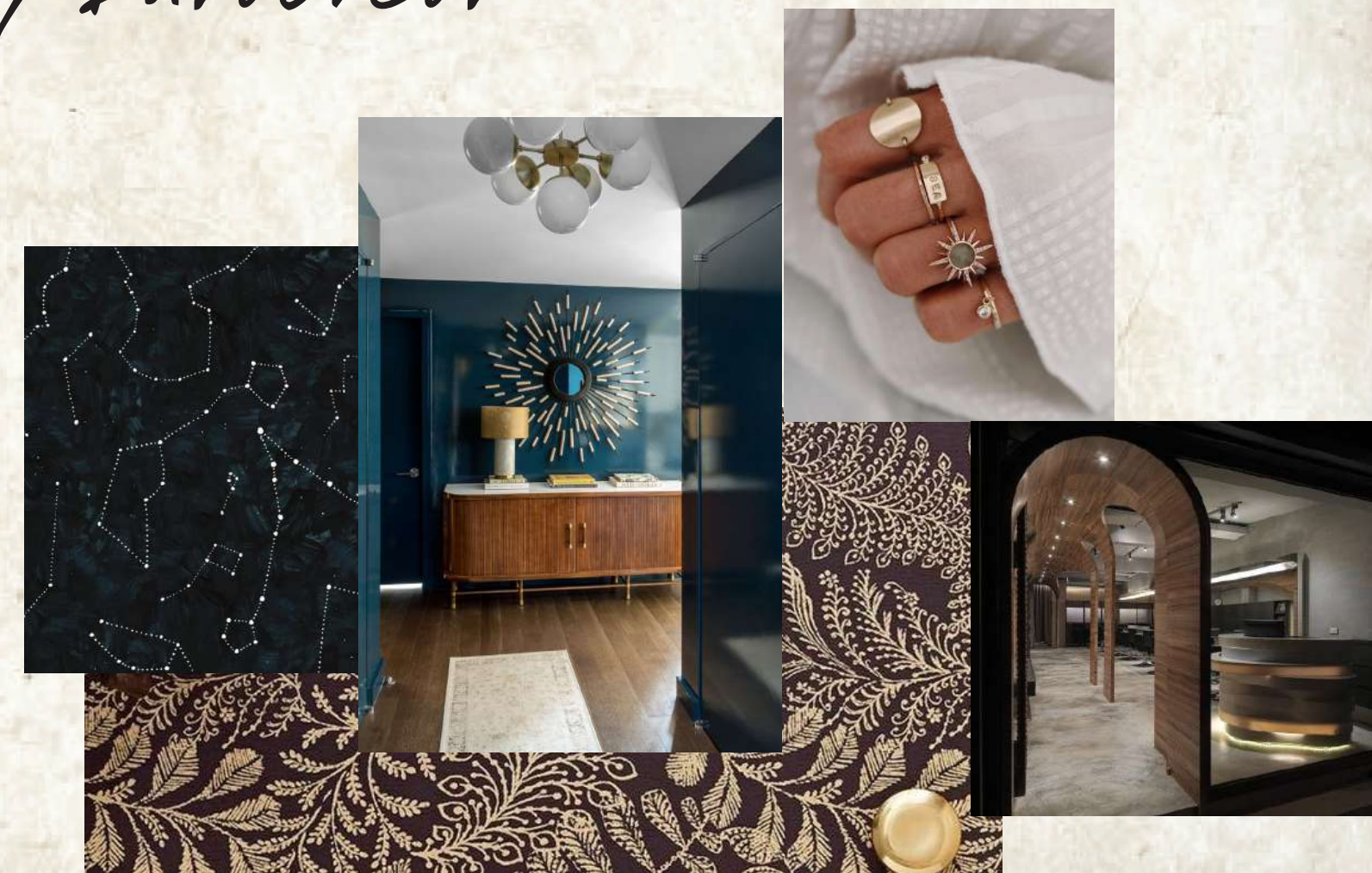
Thestral



Nibbler

The Sparkly Extrovert

You are an extrovert who is drifting towards an interactive career. Nifflers are the stars of human nature. People often look up to you because of your graciousness and personal accomplishments. You are an intelligent adventure-seeker who enjoys the finer things, and you are likely well-regarded by your peers. You know how good it feels to develop yourself and contribute your gifts to the world. Nifflers embody the best in a culture, so others are able to see their aspirations mirrored in you.

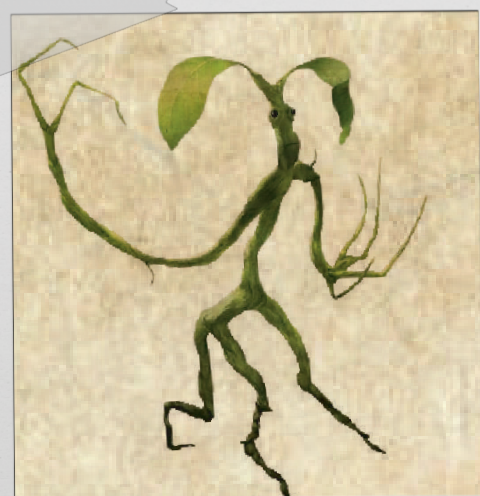




The Profound Thinker

You are an easy-going, compassionate individual who rarely shows your cards to everyone, but when you do, it is on a deep emotional level. You are typically calm and identified quickly by your mysterious disposition. Some may deem you detached, but you have a great yearning for meaningful connections. To you, friends are family. You savor moments spent with others, but you also recharge in solitude. It is easy for you to be peaceful and quiet, yet you have intense emotions.



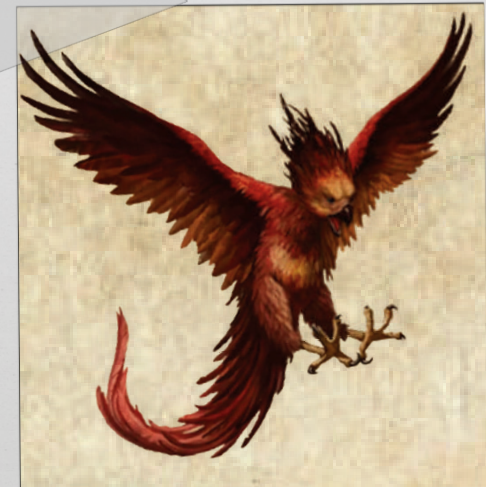


Bowtruckle

The Loyal Wallflower

You are a self-aware and reserved individual who is emotionally honest, creative and personal. You are an authentic protector and you are easily inspired. With a knack for complicated problem solving, friends are always coming to you for advice. You are acutely aware of your environment, and observation is one of your strengths. You are familiar with nature and simplicity makes it easier for you to process overwhelming experiences. You need compassion and safety in relationships and you offer those same qualities in exchange.





Phoenix

The Charismatic Individualist

You are a powerful, dominating individual. Challenges excite you and you enjoy challenging yourself and others to exceed themselves in some way. You have an incredibly warm personality and are an emotional healer to those close to you. You use your abundant energy and resilience to create changes in your environment. You leave your mark on the things that matter to you, and you are greatly admired for it. Many people wish to be more like you; you are a trendsetter. People can imitate you, but they cannot become you.



Content Pillars

Our content pillars –self-discovery, experiential opportunities and social exchange and the connected adventure to the theater– follow Insatiable Inquirers as they tackle their journey of self-discovery through experiential opportunities and into their later social exchange and connected theater adventure.

Self-discovery follows our insight that YAYAs desire to learn more about themselves; being knowledgeable gives them confidence. It is crucial to meet Insatiable Inquirers where they are and give them the means to discover more about themselves through interactions with the fantastic reality our campaign builds. The endless quest for knowledge allows Insatiable Inquirers to

continuously further their connection and recognition of themselves within the Wizarding World.

Next, experiential opportunities follow our insight that YAYAs seek out backstories for new information to fuel exciting conversations. One of the most important things for a YAYA is having social and individual interactions through personal, experiential opportunities. Whether through the digital world or in-person, our Insatiable Inquirers look for opportunities to find more about themselves through the experiences around them.

Finally, social exchange and the connected adventure to the theater. This follows our insight that insider knowledge

is an important social currency for YAYAs. This insider knowledge can come from self-discovery, learning or having a unique encounter with our fantastic movie world. Romanticizing life and feeling like the main character in a movie, two primary desires for a YAYA, come with a deep intimate connection to the world they would like to live in. These experiences allow our Insatiable Inquirers to find themselves within the world of Fantastic Beasts, to celebrate their self-discovery and bring that triumph to their vast social realm. Going to the theater is an extremely social experience for our YAYA, and allowing them the opportunity for community exchange and collective adventure brings them a greater desire to pursue their final journey to the theater.

Touchpoints & Tactics

IKEA

IKEA serves as a place where Insatiable Inquirers can discover what they like through their connection with their magical beast. In-store there will be five vignettes, with four of them designed with a specific beast and design style in mind. In the bonus fifth room, there will be a replica of Newt's suitcase workshop where consumers can interact with props from the movie, learn about the "Fantastic Beasts" franchise and purchase personalized movie tickets.

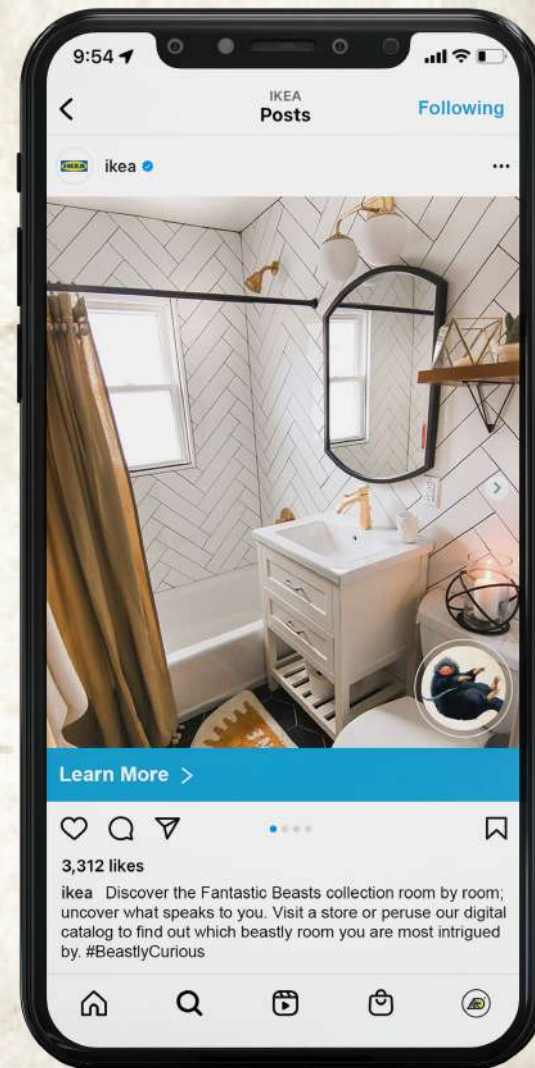
IKEA Social Post

Rationale

- IKEA's target market is age 20-34 with its priority on young consumers
- YAYA consumers seek to identify with certain characteristics and styles
- Real-world partnerships integrated with brands are successful
- "I think also being able to grow up with the characters impacted how I felt about the and the whole series as I was watching it"⁶⁰

Impressions

92 Million
in-store and online visits



Niffler
Hollywood Regency



Thestral
Organic Modern



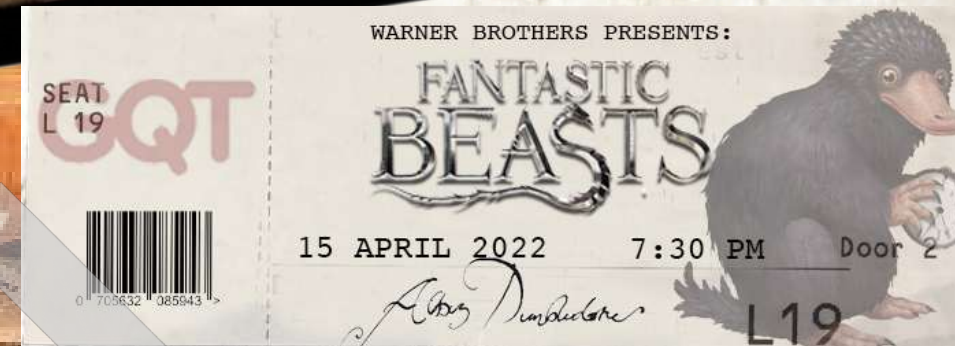
Bowtruckle
Farmhouse



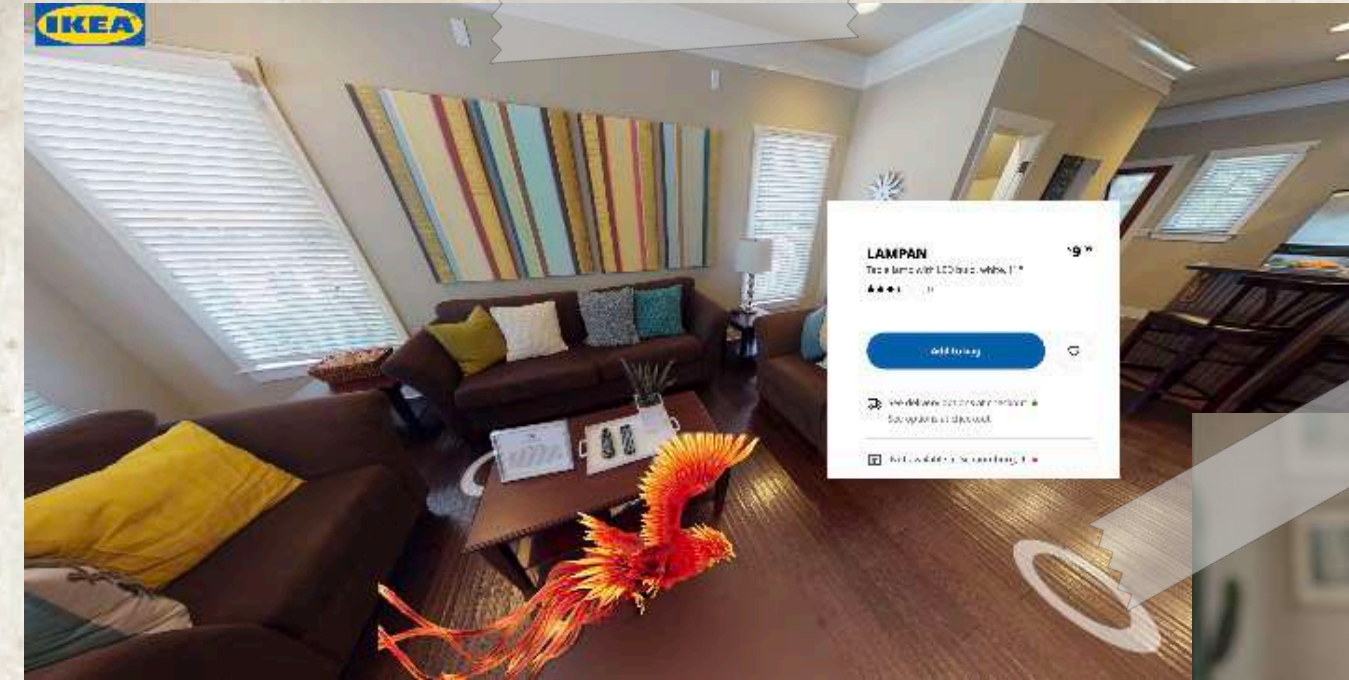
Phoenix
Modern Luxury



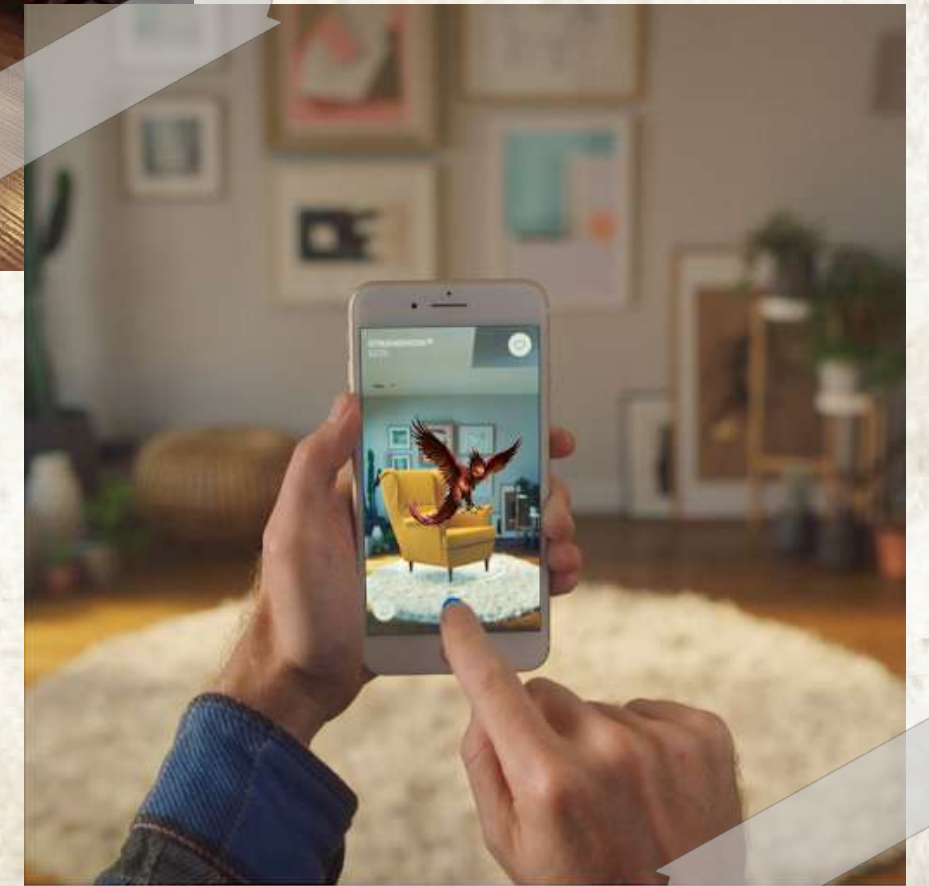
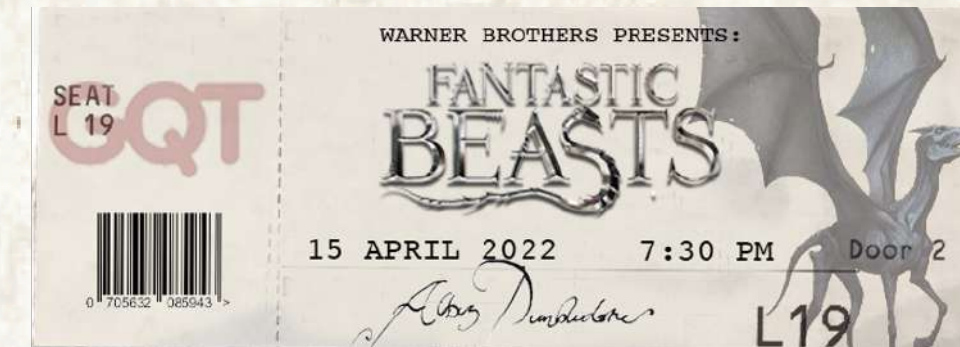
BeastMatch results with personalized movie tickets



Newt's suitcase office room



A similar experience will be available online through IKEA's digital catalog, where they can explore each room while being led by their beast.



UBER

Uber will serve as a platform where Insatiable Inquirers can connect more with their magical beasts through beast-inspired playlists during their magical ride. When they order their car, they are presented with a Fantastic Beast-themed map to track their vehicle's drive to their destination. The car will feature an electronic car topper displaying the "Fantastic Beasts: The Secrets of Dumbledore" logo with the magical beasts incorporated throughout the logo. Once they enter the car, they will be prompted with a notification asking them to complete BeastMatch, and in return, their tip will be covered. After matching with their beast, they will be able to listen to a customized playlist, take photos, and watch a video of their beasts' best moments and purchase tickets with their specific beast. During opening weekend, consumers will be given 10,000 free rides to the theater.

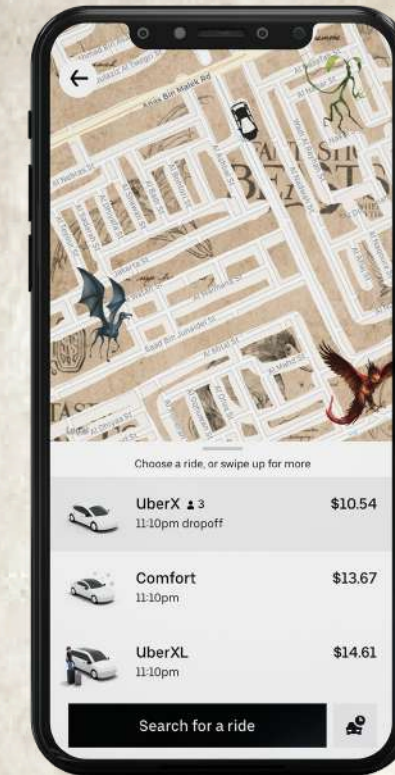
Rationale

- Creating a connection between normal activities such as commuting and the Wizarding World
- 178 million YAYA's use rideshare apps like Uber for transportation, especially in large cities, in the United States per year⁹⁷
- "I love the magic. You see those things and you picture yourself in it. You imagine if you were there, and if you could do the things they're doing. They kind of combine the normal world with another world that could go to"⁶⁰
- "There's another half to the world we're living in that we just don't know about, so a big part that I liked about the Fantastic Beasts movies that didn't necessarily pop up so much in regular Harry Potter was that contrast between regular people and the Wizarding World which is just so fun to see"⁶⁰
- 65% of Uber users are under the age of 35.⁹⁷

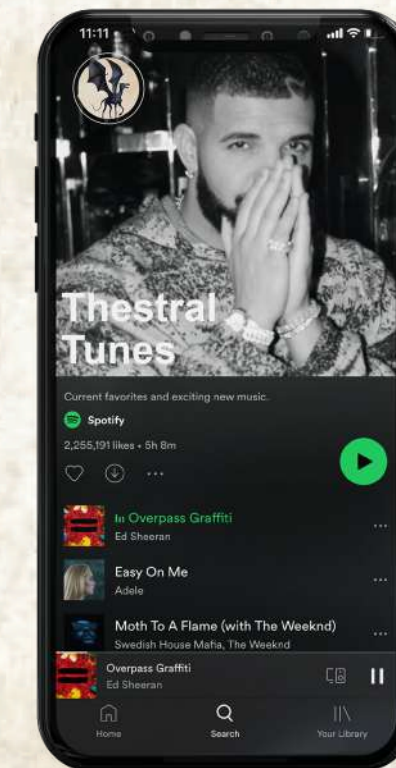
Impressions

25.01 Million

uber social post



Before the ride



During the ride



At the end of the ride

BARKBOX

BarkBox will serve as a platform where Insatiable Inquirers can see themselves in the Wizarding World universe. While scrolling through TikTok, they see an influencer unboxing a limited edition “BeastBox” from BarkBox. Inside the box are specially designed toys and treats that correlate to the fantastic creature. Consumers will be able to share their love for the Wizarding World with their furry friend and see themselves in the magical universe, as well as helping a similar endangered species. Through the BarkBox website, Insatiable Inquirers will be able to select a beast or take BeastMatch self identify with a beast; they will also be given the option to purchase a beast-themed ticket to match their beast. With every purchase of a BeastBox, a dollar will be donated to their specific creature.

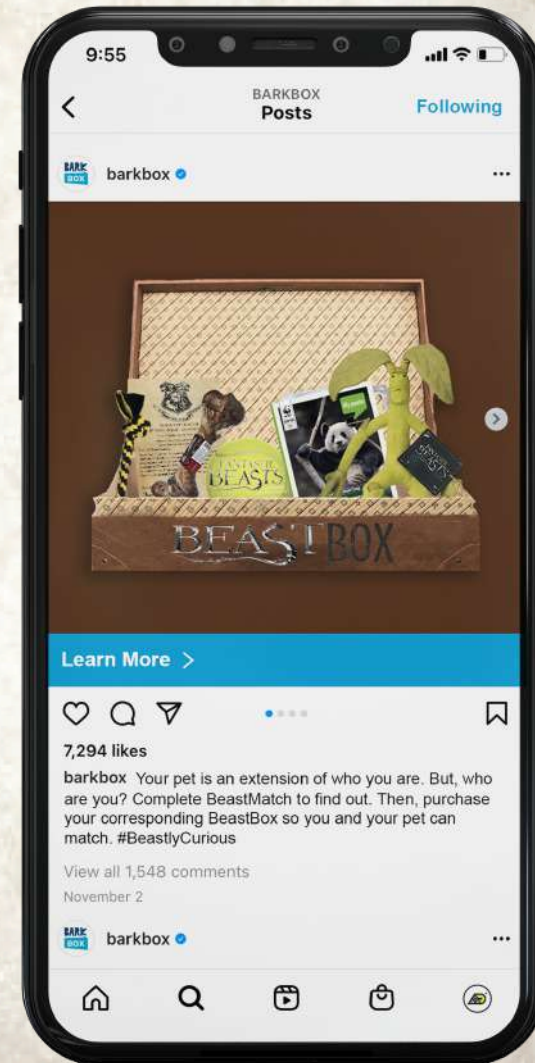
Rationale

- YAYA pet owners have significantly increased in the last two years and invest a lot of time, attention and money into their animals.
- 51% of YAYA pet owners have purchased toys for their pets in the last six months³
- By offering toys and treats that match their self-identified beasts, Insatiable Inquirers will foster a deeper connection with both their magical beast and the “Fantastic Beasts” franchise.
- YAYA consumers want to see themselves in the Fantastic Beasts universe and be able to interact with the magical creatures they see on screen⁶⁰
- “I want to do literally any of [what they do in the movies], bro. What I’d give for it to be real. I wish that we had magical creatures like that as pets.”⁶⁰

Impressions

600,000 Interactions

BarkBox Social Post



Pet Influencers

@jiffpom

9.9 Million followers on Instagram
20.7 Million followers on TikTok

@dogsofinstagram

5.1 Million followers on Instagram
44.4 Thousand on TikTok

@itsdougthepug

3.9 Million on Instagram
6 Million on TikTok

@tuckerbudzyn

3.2 Million on Instagram
9.4 Million on Tiktok

@dog

2.5 Million on Instagram
1.6 Million on TikTok

@weratedogs

2.2 Million on Instagram
557.6 Thousand on TikTok

@henrythecoloradodog

2.2 Million on Instagram
557.6 Thousand on TikTok

@tunameltsmyheart

2 Million on Instagram
15.1 Thousand on TikTok

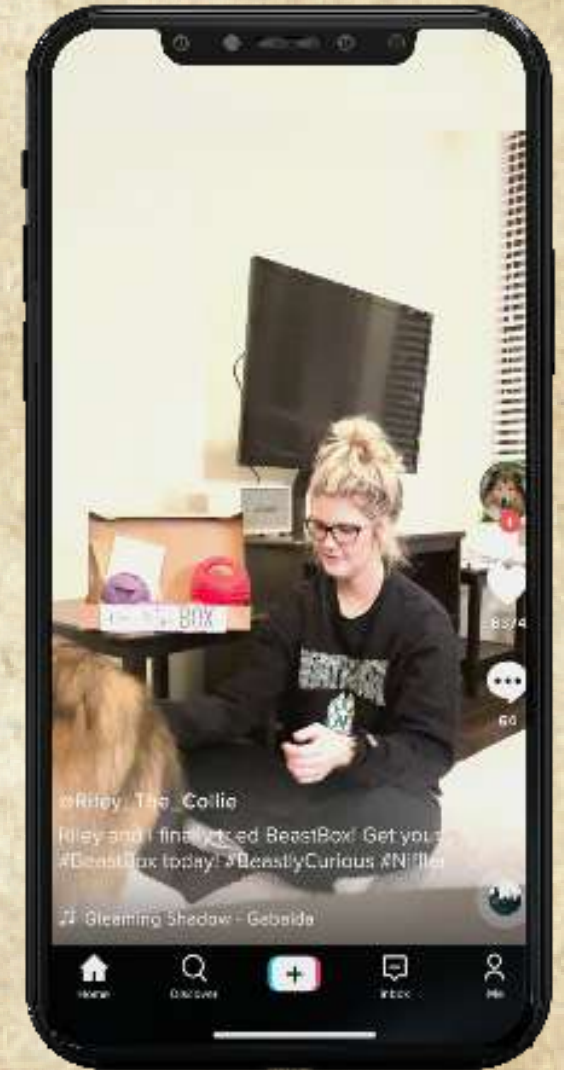
@mayapolarbear

2 Million on Instagram
5.5 Million on Tiktok

@wat.ki

One Million on Instagram
2.6 Million on Tiktok

Influencer video promoting BeastBox



Letter inside BeastBox
from Newt Scamander

BEAST BOX



BeastBox mockup

DEAR BOWTRUCKLE,

Throughout my journeys in the Wizarding World, I have strived to protect the magical beasts of the realm. It is my mission to give my Fantastic Beasts a safe haven and encourage others to protect just as I do. Your purchase of BeastBox led to an automatic one dollar donation to the World Wildlife Fund, an organization whose mission to help beasts is just as strong as mine.

You are a Bowtruckle, and you have helped save an animal just like you the orangutan. Visit www.worldwildlife.org to find out what other creatures you could save and continue to get involved in protecting the Fantastic Beasts of your own world.

ENCHANTEDLY,

Newt Scamander



FANTASTIC BEASTS

World Wildlife Fund

The World Wildlife Fund will serve as a platform where Insatiable Inquirers can connect their interests to a good cause. Within every BeastBox, there will be a letter from Newt Scamander explaining that he has spent his life trying to conserve and protect magical creatures and has realized that there are creatures in the muggle world that are just as fantastic and worthy of protection as the magical creatures. In addition to the letter, there will be a pamphlet that connects their magical beast with an endangered species; it will also provide more information about the animal and how consumers can help save these species. With every purchase of a BeastBox, a dollar will be donated to the specific animal's cause.

Pairings:

Niffler - Red Panda

Thestral - Sumatran Elephant

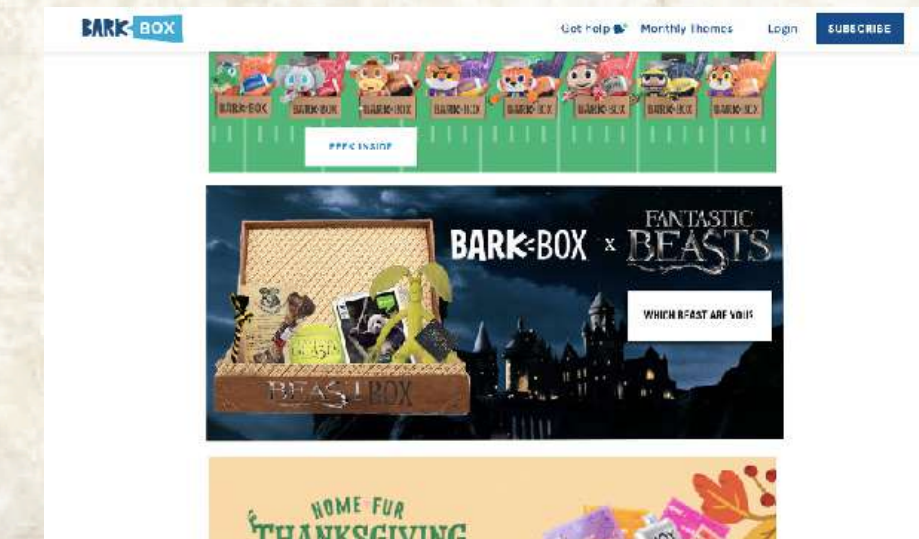
Bowtruckle - Orangutan

Phoenix - Amur Leopard

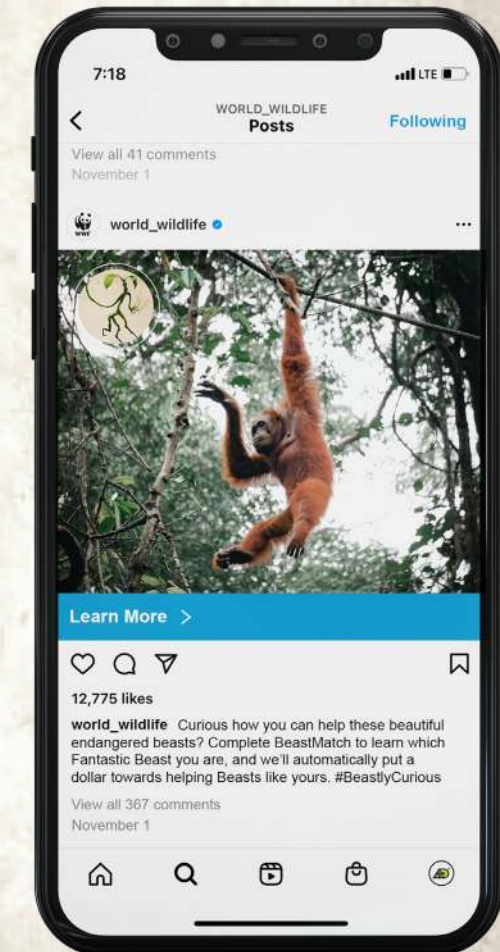
BarkBox website

Rationale

- Cause-based marketing has been a proven method when courting YAYA consumers, and both studios and specific franchises are tapping into this strategy
- 95% of college students say they're more likely to pay attention to an ad that promotes a brand's partnership with a cause¹⁹
- World Wildlife Fund's mission to help protect and save the animals is similar to Newt's goal in the "Fantastic Beasts" films
- Directly neutralizes the conflict surrounding Johnny Depp and J.K. Rowling by incorporating cause-based marketing that ties in with Newt's benevolent mission to save his beasts



World Wildlife Fund
Instagram post



SOCIAL

Social media will serve as the platform that will reach Insatiable Inquirers who do not have a dog, take Ubers or shop at IKEA. We will utilize Instagram, YouTube and TikTok for our paid and owned media. On both Instagram and TikTok, we will use popular influencers —dog and human alike— to promote our campaign. In these videos, influencers will be showing their themed merchandise in an unboxing or haul video. As well as influencer videos, we will have a 6-second bumper video with our tagline and hashtag that will also be on YouTube. Along with the videos, we will also have posts that describe one of the four beasts and a prompt that will lead you to the landing page.

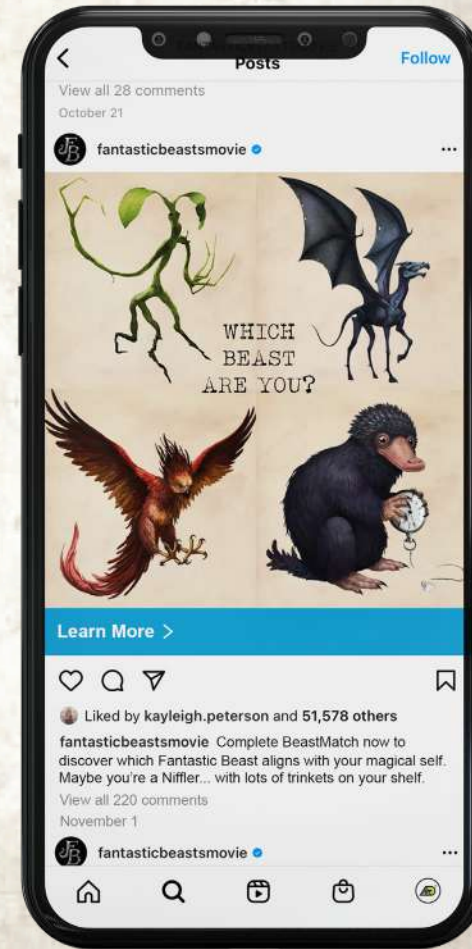
Rationale

- 89% of YAYAs say they learn about new movie releases from social media⁵⁹
- TikTok ranks higher than any other social media in the YAYA age demographic⁵⁹
- 46% of box office revenue is driven by digital media⁸⁴
- 57% of YAYAs have an Instagram⁷³
- 52% of YAYAs have Tiktok⁷³

Impressions

203,232,000 Million

*Fantastic Beast
owned Instagram post*



Social Voice

He is a warm blend of eccentric and familiar, through mysteriously fantastic calls to action in a journey he is leading you through to self-discovery.

He is a stepping stone to find out your deeper connection to a magical beast, your sherpa into the Wizarding World, which brings you to the theatre.

He is mysterious, mystical and fantastic, most importantly personal and wise.

He is driven by the harmonious dark hues seen in the visual elements of our social voice provide comfort as well as matching the color palette used in the “Fantastic Beasts” franchise.

Overall our social voice, led and accompanied by visual elements, will remain consistent with the Fantastic Beast aesthetic with its mystical and weathered feel.

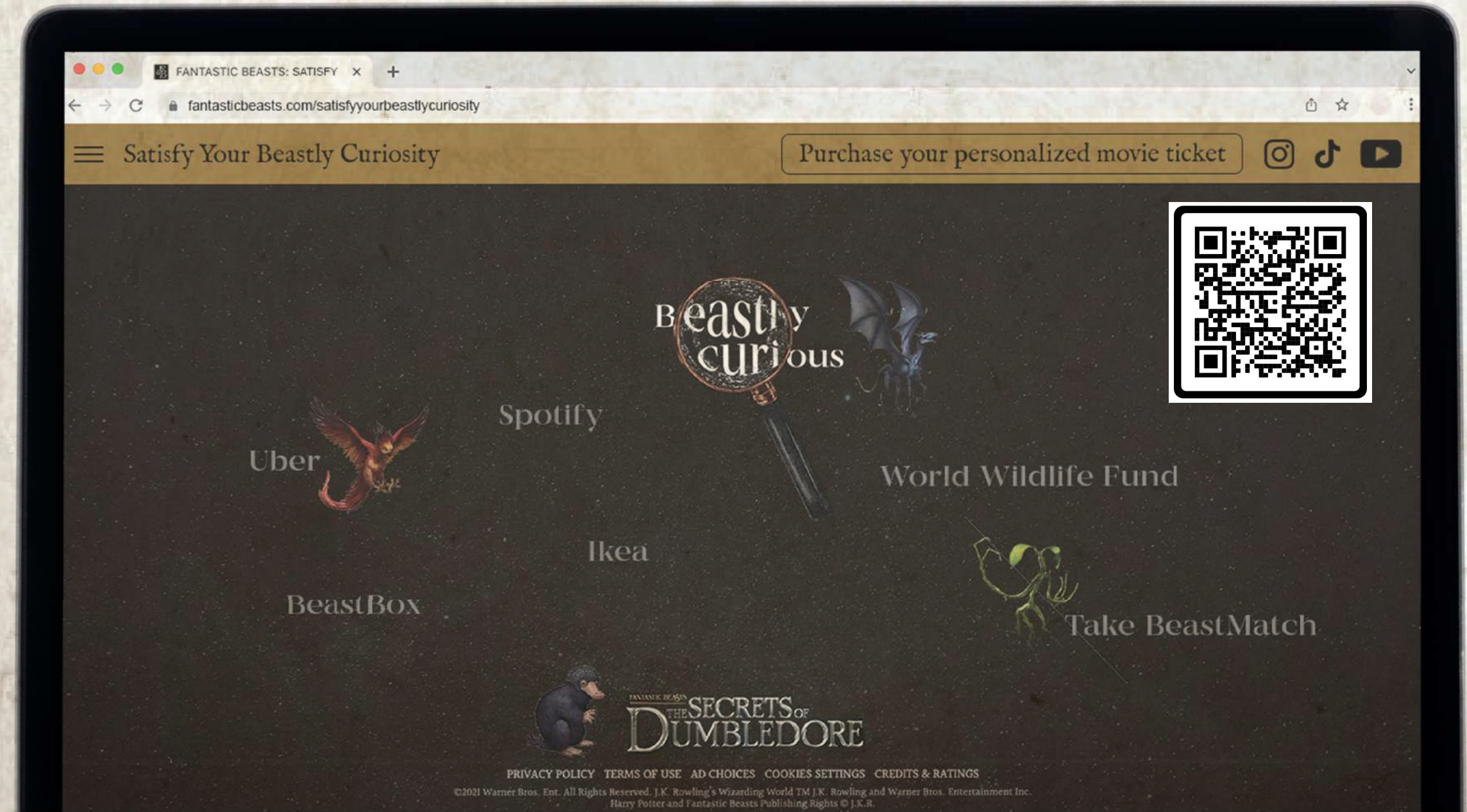
Microsite

Our landing page will serve as the headquarters for our campaign. Every touchpoint can be found there, as well as a long-form version of "BeastMatch." When Insatiable Inquirers open the website, an animation of the "Fantastic Beasts" logo with the beasts integrated into it will appear. In the center of the page, our logo will be featured, but instead of having their normal cursor, they will have a magnifying glass. Using their cursor, they will be able to look through each touchpoint as well as the beast-specific Spotify playlists and a long-form version of BeastMatch.

In BeastMatch, consumers will answer 10 questions to determine their perfect match. For every BeastMatch taken, a dollar will be donated to the World Wildlife Fund. Along with a description, they will share their results on social media and upload a photo of themselves with their magical beasts.

It will ask things like,
"When you come upon a conflict, how do you tend to express your feelings? A) truly and authentically; I have to be honest. B) I only feel safe telling the people close to me how I feel. C) Lightheartedly. I don't like drama, but sometimes it is important to say how I feel. Or D) I tend to keep my thoughts and feelings to myself. Confrontation overwhelms me.

To take "BeastMatch," scan the QR code or see appendix for full questionnaire.



Microsite

When Insatiable Inquirers open the website, an animation of the “Fantastic Beasts” logo with the beasts integrated into it will play. In the center of the page, our campaign logo will be featured, but instead of having their normal cursor, they will have a magnifying glass. Using their cursor, they will be able to look through each touchpoint as well as a wealth of information about the beasts and touchpoints. In BeastMatch, consumers will answer 10 questions to determine their perfect match. For every BeastMatch taken, a dollar will be donated to the World Wildlife Fund on behalf of their specific beast and its real-world equivalent. Along with a description, they will share their results on social media and upload a photo of themselves with their magical beasts.

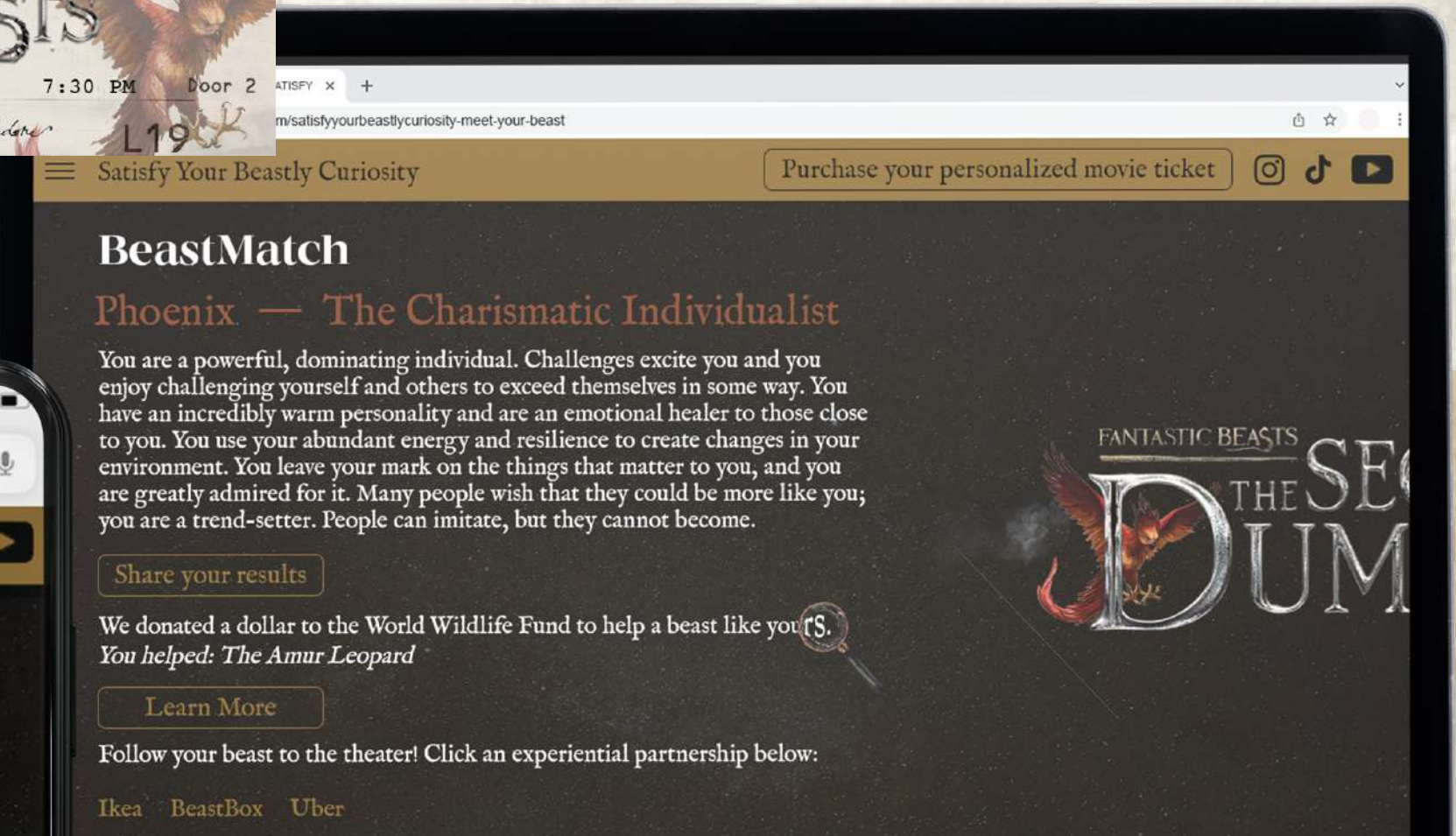
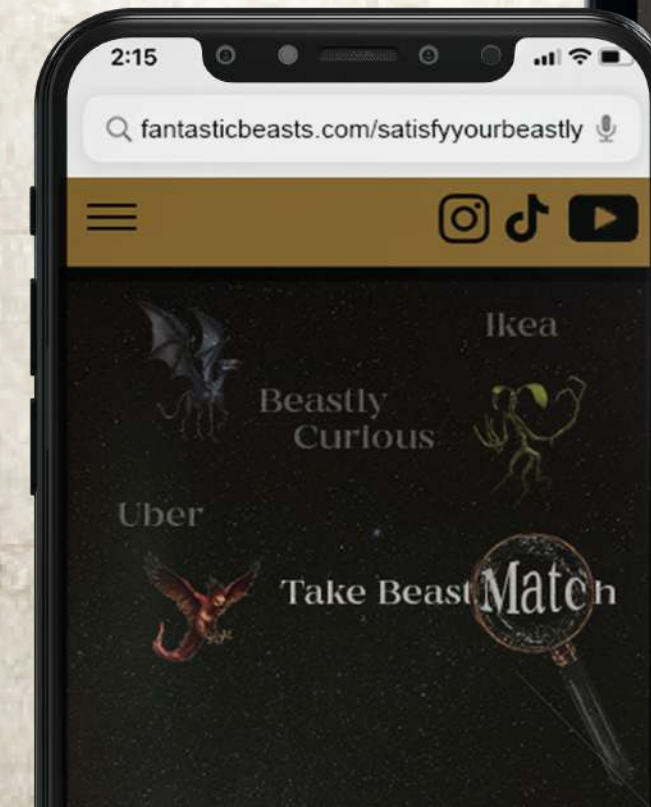
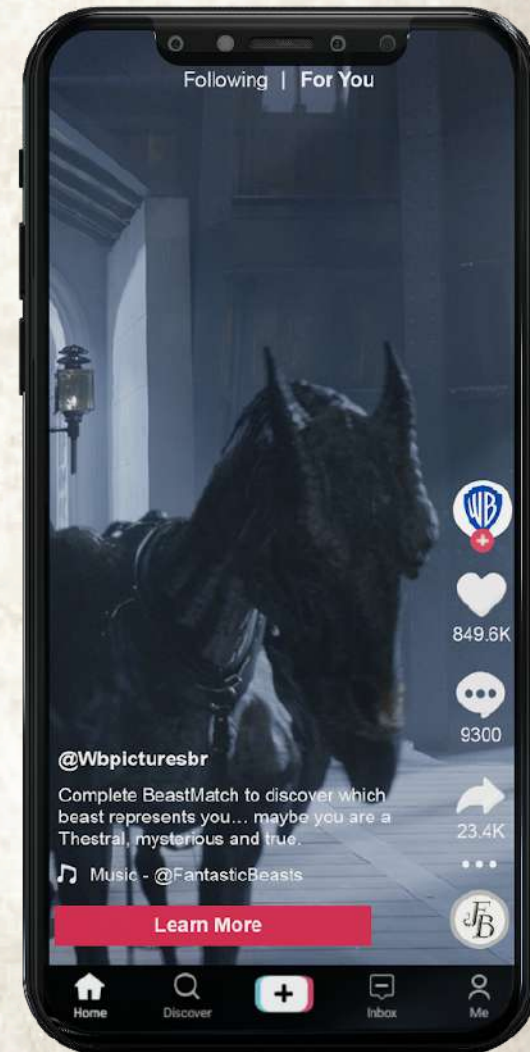
Rationale

- Function as our campaign’s homebase
- All digital marketing campaigns need a designated landing page, per industry standard

Impressions

350,000 Clicks
500,000 BeastMatches

TikTok retargeting advertisement



BeastMatch results page

Evolution of Tactics

Social

Goal: 500,000 new Instagram followers by April 15

Search

Click-Through-Rate Goal: 2%

Landing Page

50,000 people complete BeastMatch

BeastBox/WWF

Goal: 100,000 BeastBoxes sold

UGC Goal: 5,000 “unboxings” shared

#barkbox has 4,000,000 posts on Instagram

WWF Goal: generate at least \$500,000 in donations to WWF

IKEA

UGC Goal: 5K user generated TikTok “IKEA Haul” videos

#ikeahaul currently has 106,400,000 Million views on TikTok

Uber

Goal: 5 million Beast-rides

15,000,000 million rides a month for 16-24-year-olds in the U.S.

UGC Goal: 100,000 Beast-selfies posted on social



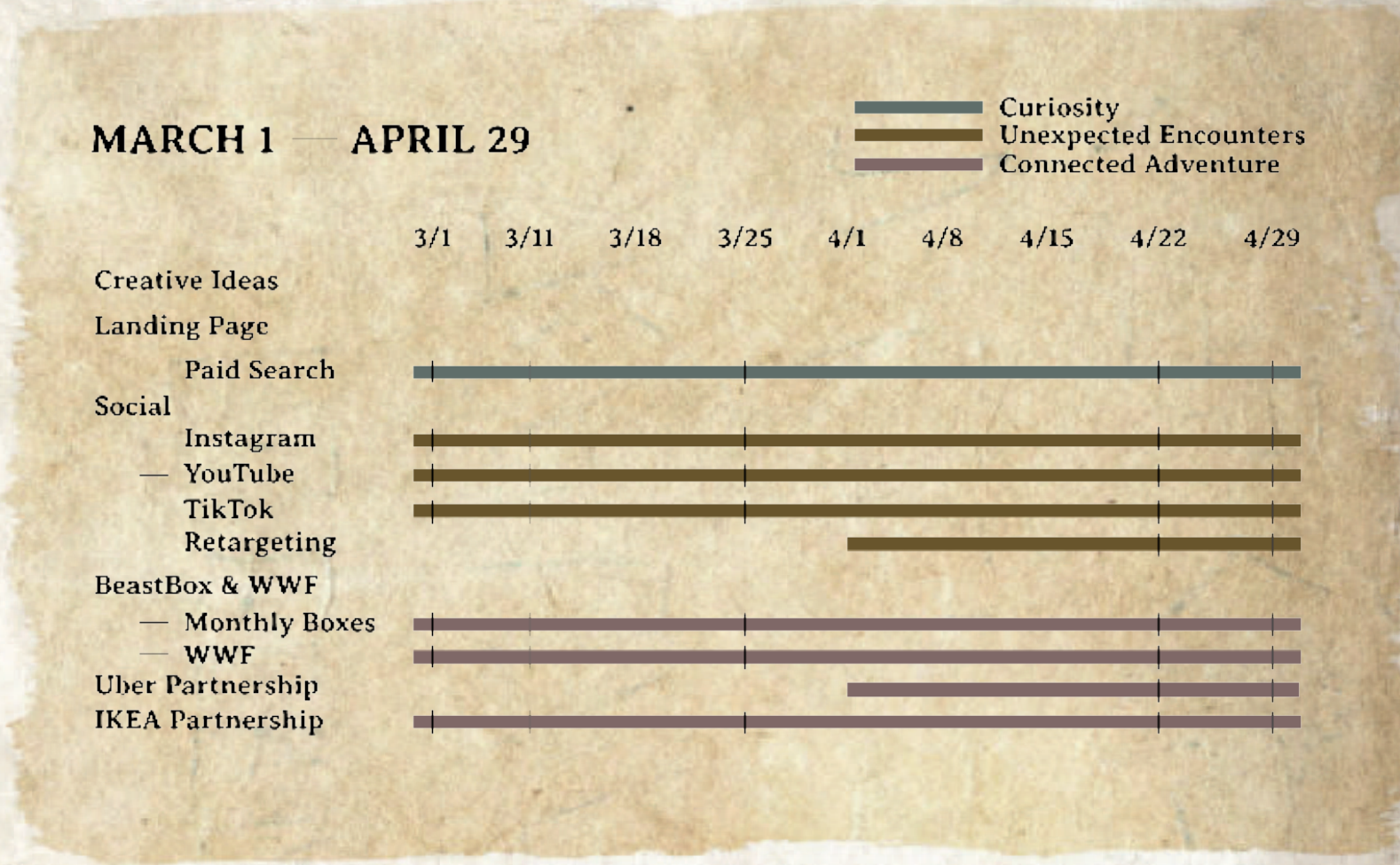
Uber



BARK=BOX

Timeline

The Beastly Curious campaign will run for two months leading up to the film and two weeks after release across the United States. The campaign will have three phases –curiosity, unexpected encounters and connected adventure– in which Insatiable Inquirers will be introduced and interact with our campaign. In the curiosity phase, Insatiable Inquirers’ interest will be piqued building their desire to discover more about themselves and our campaign. Unexpected encounters will be the next stage, these encounters with the magical beasts of our campaign into our consumer's everyday life will provoke intrigue and further self-discovery and personalization of campaign interactions. The last stage is our Insatiable Inquirers connected adventure. This is the final leg of our consumer's journey, as they see themselves in the "Fantastic Beasts" movie and now are excited to finish their adventure at the theater. The campaign will be supported by experiential partnerships and bolstered by influencer and UGC content around our BeastBox, Uber and IKEA range.



Disclaimer:
IKEA can run longer if Warner Media decides, but we show our overall two month campaign.



The budget for our campaign is \$5,000,000, which is divided among paid media and experiential partnerships. With this budget, we will reach a total of 320.842 Million impressions, reaching about 60 people with every dollar spent.

Budget allotment:

•Social Total: \$2M: 40% of budget:
Total Impressions: 203.232 Million

•BeastBox Total: \$1M: 15% of budget:
Total Interactions: 600K

•Uber Total: \$500K: 10% of budget:
Total Impressions: 25.01 Million

•IKEA Total: \$1.5M: 30% of budget:
Total Impressions: 92 Million

•Total Campaign Impressions:
320,842,000 Million

TOTAL INVESTMENT: \$5 MILLION

**BeastBox &
World Wildlife Fund**
\$1M

Uber
\$500K

IKEA
\$1.5M

Social Media
\$2M

Combination of our
tactics and partners will
result in 320M impressions

Each dollar spent will result
in roughly 64 impressions

Meet the Team



Kieran Malloy
*Public Relations
Account Manager
Thestral*



Trent Tarantino
*Video Producer
Niffler*



Kayleigh Peterson
*Qualitative Strategist
Phoenix*



Lauren Wirths
*Graphic Designer
Niffler*



Jared Fisch
*Digital Strategist
Phoenix*



Madeline Wilson
*Account Manager
Bowtruckle*



Ana Hosomi
*Quantitative Strategist
Thestral*



Emma McVady
*Copywriter
Phoenix*



Claire Wilkins
*Media Planner
Thestral*



Gabrielle Faletto
*Art Director
Bowtruckle*



Kelly Lopez
*Content Manager
Phoenix*

Appendix



Full Beastmatch Quiz

Q1: When you come upon a conflict, how do you tend to express your feelings?

- A. Truly and authentically; I have to be honest. (Phoenix)
- B. I only feel safe telling the people close to me how I feel. (Thestral)
- C. Lightheartedly. I don't like drama, but sometimes it is important to say how I feel. (Niffler)
- D. I tend to keep my thoughts and feelings to myself and confrontation overwhelms me. Bowtruckle)

Q2: Styling yourself is all about identity. What do you wear to feel like your truest self?

- A. I always keep up with trends and love to wear what is popular. (Niffler)
- B. I'm a trend setter; I wear what I like, and people follow. (Phoenix)
- C. My entire closet is black; it matches everything. (Thestral)
- D. I love comfy clothes, but I always make sure they are stylish too. (Bowtruckle)

Q3: Choose one:

- A. Art (Niffler)
- B. Fashion (Phoenix)
- C. Sports (Thestral)
- D. Cooking (Bowtruckle)

Q4: What's your favorite season?

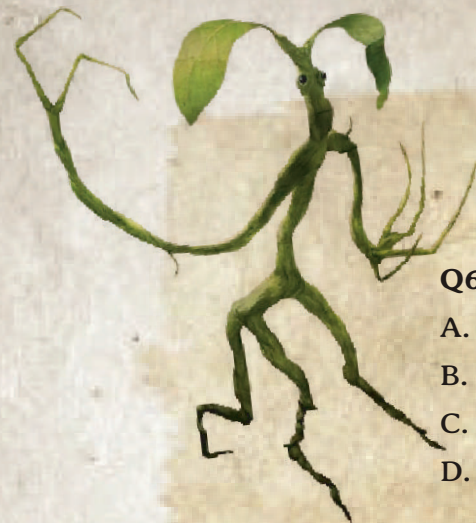
- A. Summer (Niffler)
- B. Fall (Phoenix)
- C. Winter (Thestral)
- D. Spring (Bowtruckle)

Q5: The music you choose to listen to is:

- A. Pop and rap, it's party music! (Niffler)
- B. Mostly alternative music and music that is more underground. (Thestral)
- C. Modern rock and anything funky. (Phoenix)
- D. Mellow. Slower songs are my favorite. (Bowtruckle)



next page →



Q6: Choose your favorite social media platform:

- A. TikTok (Phoenix)
- B. Instagram (Niffler)
- C. I don't love social media(Thestral)
- D. Snapchat (Bowtruckle)

Q7: Pick your favorite movie from the following:

- A. The Wolf of Wallstreet (Niffler)
- B. Just go with it (Phoenix)
- C. Inception (Thestral)
- D. Marley and Me (Bowtruckle)

Q8: When you feel angry, do you

- A. Go for a walk (Bowtruckle)
- B. Do your best to hold it in (Thestral)
- C. Yell (Phoenix)
- D. Tell your friends what happened (Niffler)

Q9: What career do you see yourself in?

- A. Something communicative, I love collaboration (Niffler)
- B. Something that I enjoy, money isn't important to me (Bowtruckle)
- C. Something fast paced and fun (Phoenix)
- D. Something important that impacts the community (Thestral)

Q10: What is your Hogwarts House?

- A. Hufflepuff (Bowtruckle)
- B. Slytherin (Pheonix)
- C. Ravenclaw (Niffler)
- D. Ravenclaw (Thestral)



Brand Guidelines

Beast-focused

- Animation/illustration
- Influenced by mood

Awe-inspiring

- Eye-catching videos
- Aesthetically pleasing graphics

Intriguing

- Whimsically instill curiosity
- Guide the Insatiable Inquirer to learn and discover more

Platforms

Social Platforms

•The style and tone is a warm blend of eccentric and familiar serving as a stepping stone to discover a deeper connection to magical beasts and the Wizarding World.

Style & Tone will remain consistent across platforms

•Visual elements will be the driving force of social content

Copy will complement visual elements

•Goal: drive conversation and discovery



Google

•Paid search, SERP takeover
•KPIs

-CTR

-CPC

-Conversion Rate



Instagram

•Paid ads and influencers, owned social to promote landing page and touchpoints, reposting UGC

•Engagement will come through replies to comments

•KPIs

-Likes, Comments, Shares, Impressions, Followers Gained

•Owned posting cadence:

-2-3 times weekly in feed

-4-5 times weekly on story



TikTok

•Paid ads and influencers, owned social to promote landing page

-Develop engagement through personal influencer accounts

•KPIs

-Likes, Comments, Shares, Impressions

•Owned posting cadence

-2-3 times weekly in feed

-Weekly live Q&A with actors



Youtube

•Six second bumper ads, owned channel (trailer releases only)

•Tag videos with all appropriate words and phrases

•KPIs

-CTR, conversion rate

•Owned posting cadence

-Trailer

Community Management

Engagement Goals

•Involve

Through social, we plan to make our fans feel involved with the Fantastic Beasts franchise through awareness and thoughtful engagement

•Expand

To expand the world of magic, we plan to have heavy interaction with our fans through social channels

•Community

The Wizarding World fan base is one of our biggest strengths. Continuing to grow this community is an important social tactic

Influencer Engagement Goals

•Attract new consumers

The demographic we are targeting may include both Harry Potter and Fantastic Beasts fans and those who are unfamiliar with both franchises.

Putting Fantastic Beasts in front of the eyes of non-Harry Potter and Fantastic Beasts will allow us to attract new consumers

•Connect consumers through pets

Making the Fantastic Beasts connection through YAYA's pets will allow the consumer to foster a deeper love for the franchise

Works cited

1. 3 reasons why Sonic the Hedgehog is the king of marketing. (2016, October 10). Koobr. <https://koobr.com/3-reasons-sonic-hedgehog-king-marketing/>
2. 12 Days of Sonic. (n.d.). Twitter. Retrieved October 15, 2021, from <https://twitter.com/sonicmovie/status/1203948620396916737>
3. 76% of millennials are pet parents—Here's what they've been buying for them. (n.d.). YPulse. Retrieved December 11, 2021, from <https://www.ypulse.com/article/2020/08/24/76-of-millennials-are-pet-parents-heres-what-theyve-been-buying-for-them/>
4. 2020 Theme Report - Motion Picture Association. (n.d.). Retrieved October 17, 2021, from <https://www.motionpictures.org/wp-content/uploads/2021/03/MPA-2020-THEME-Report.pdf>.
5. Alifani, G. (2020, May 27). How 'Digital Era' affects film distribution and marketing across various exploitation chains. Medium. Retrieved October 17, 2021, from <https://medium.com/@galuhalifani/how-digital-era-affects-film-distribution-and-marketing-across-various-exploitation-chains-e2bfe2d0d557>.
6. Baek, H., Ahn, J., & Oh, S. (2014, August 1). Impact of tweets on box office revenue: Focusing on when tweets are written. Wiley Online Library. Retrieved October 17, 2021, from <https://onlinelibrary.wiley.com/doi/full/10.4218/etrij.14.0113.0732>.
7. Barco, M. del. (2021, May 22). The movies pitch the audience: Come back! NPR. Retrieved October 17, 2021, from <https://www.npr.org/2021/05/22/998797324/the-movies-pitch-the-audience-come-back>.
8. Brand Extensions of Experiential Goods: Movie Sequel Evaluations. Validate user. (n.d.). Retrieved October 17, 2021, from <https://academic.oup.com/jcr/article-abstract/33/3/352/1891928>.
9. Campbell, S. (2021, September 23). Mcu fans are freaking out over rumored Doctor Strange 2 leak. We Got This Covered. <https://wegotthiscovered.com/movies/mcu-fans-are-freaking-out-over-rumored-doctor-strange-2-leak/>
10. Charles University . (n.d.). Determinants of overall performance of a motion picture at the domestic film market. Retrieved October 17, 2021, from <https://dspace.cuni.cz/bitstream/handle/20.500.11956/120656/130292477.pdf?sequence=1&isAllowed=y>.
11. Clark, T. (n.d.-a). How “John Wick” spawned a hit franchise from a low-budget action movie almost every studio passed on. Business Insider. Retrieved October 15, 2021, from <https://www.businessinsider.com/how-john-wick-franchise-became-a-box-office-success-analysis-2019-5>
12. Clark, T. (2021, March 30). How the movie-theater industry will be permanently changed by the pandemic, as major Hollywood Studios rethink their release strategies. Business Insider. Retrieved October 17, 2021, from <https://www.businessinsider.com/how-major-hollywood-movie-studios-are-collapsing-the-theatrical-window-2021-3>
13. Clark, T. (n.d.-b). Netflix says its subscribers watch an average of 2 hours a day—Here's how that compares with TV viewing. Business Insider. Retrieved October 15, 2021, from <https://www.businessinsider.com/netflix-viewing-compared-to-average-tv-viewing-nielsen>

13. Clark, T. (n.d.-b). Netflix says its subscribers watch an average of 2 hours a day—Here's how that compares with TV viewing. Business Insider. Retrieved October 15, 2021, from <https://www.businessinsider.com/netflix-viewing-compared-to-average-tv-viewing-nielsen-chart-2019-3>
14. Clark, T. (2021, April 14). Warner Bros. has ruled the box office in recent months despite its movies streaming simultaneously on HBO Max. Business Insider. Retrieved October 17, 2021, from <https://www.businessinsider.com/how-warner-bros-movies-are-performing-box-office-hbo-max-2021-4>.
15. Consumers and movies: Some findings on experiential products | acr. (n.d.). Retrieved November 13, 2021, from <https://www.acrwebsite.org/volumes/7187/volumes/v18/NA-18>
16. Consuming culture: Five shifts in media and entertainment marketing | WARC. (n.d.). Retrieved October 15, 2021, from <http://origin.warc.com/content/paywall/article/warc-exclusive/consuming-culture-five-shifts-in-media-and-entertainment-marketing/en-gb/134945>
17. Content, S. (2021, June 27). An industry transformed: Four emerging trends in film & TV. Visual Capitalist. Retrieved October 17, 2021, from <https://www.visualcapitalist.com/trends-in-film-and-tv/>.
18. D'Alessandro, A. (2021, May 26). More than half of all U.S. moviegoers will see five or more films this summer, Fandango poll finds. Deadline. Retrieved October 17, 2021, from <https://deadline.com/2021/05/fandango-moviegoers-summer-box-office-a-quiet-place-2-shang-chi-black-widow-1234764534/>
19. Davis, K. (n.d.). The many brand benefits of cause marketing. Retrieved December 11, 2021, from <https://info.zimmermarketing.com/blog/the-many-brand-benefits-of-cause-marketing>
20. Derschowitz, J. (2016, October 24). Doctor Strange's sanctum sanctorum is on google maps. EW.Com. <https://ew.com/article/2016/10/24/doctor-strange-sanctum-sanctorum-google-maps/>
21. Disney+ audience peaks during COVID-19 but Amazon sees longer term growth | WARC. (n.d.). Retrieved October 15, 2021, from <http://origin.warc.com/content/paywall/article/warc-datapoints/disney-audience-peaks-during-covid-19-but-amazon-sees-longer-term-growth/en-gb/132944>
22. Driving economic growth. Motion Picture Association. (2021, June 2). Retrieved October 17, 2021, from <https://www.motionpictures.org/what-we-do/driving-economic-growth/>.
23. Dr. Strange native advertising promotion—The Shorty Awards. (n.d.). The Shorty Awards. Retrieved October 15, 2021, from <http://shortyawards.com/9th/dr-strange-native-advertising-promotion>
24. Egan, S. (2021, May). Movie & Video Production. <https://services.ibisworld.com/identity/login?signin=87ade757f9d08091b2d5bc5c0fddaba6>
25. Emily Flynn. (n.d.). Discovering Audience Motivations Behind Movie Theater Attendance. Retrieved October 17, 2021, from https://www.elon.edu/u/academics/communications/journal/wp-content/uploads/sites/153/2018/05/09_Tinker.pdf.
26. Every movie theater vs. Streaming release is riddled with pros and cons. (2021, July 8). Observer. <https://observer.com/2021/07/hollywood-movie-theaters-vs-streaming-pros-cons/>
27. Film marketing: Everything you need to know. NFI. (2021, June 10). Retrieved October 17, 2021, from <https://www.nfi.edu/film-marketing/>.
28. From slacktivism to slacktivation: 3 things to know about millennials and cause marketing. (n.d.). Retrieved October 15, 2021, from <https://www.viacomcbs.com/news/audience-insights/millennials-cause-marketing>
29. Frue, K. (2020, October 3). Pestel analysis of the movie theatre industry. PESTLE Analysis. Retrieved October 17, 2021, from <https://pestleanalysis.com/pestel-analysis-of-movie-theatre-industry/>.

30. Fry, R., & Parker, K. (2018, November 15). 'Post-Millennial' generation on track to be most diverse, best-educated. Pew Research Center's Social & Demographic Trends Project. Retrieved from <https://www.pewresearch.org/social-trends/2018/11/15/early-benchmarks-show-post-millennials-on-track-to-be-most-diverse-best-educated-generation-yet/>.
31. Gershon, B. L. (2018, September 11). Why go to the movies? JSTOR Daily. Retrieved October 17, 2021, from <https://daily-jstor-org.proxy2.hampshire.edu/go-movies/>.
32. Gill, T. (2020, June 18). Keanu Reeves is giving you the opportunity to go on a date with him. Here's how. Mashable SEA. <https://sea.mashable.com/entertainment/11113/keanu-reeves-is-giving-you-the-opportunity-to-go-on-a-date-with-him-heres-how>
33. Global film and video market data and industry growth analysis. The Business Research Company. (n.d.). Retrieved October 17, 2021, from <https://www.thebusinessresearchcompany.com/report/film-and-video-global-market-report-2020-30-covid-19-impact-and-recovery>.
34. Guinaugh, O. (2021, July 22). Bodycare and deodorant- US- 2021- Usage of bodycare products. Mintel. Retrieved from <https://reports-mintel-com.proxy.mul.missouri.edu/display/1090657/?fromSearch=%3Ffreetext%3Denvironmentalism%2520and%2520minimalism>
35. Half of streaming subscribers can't decide what to watch, but just one-third would use a feature that picks a program for them. Morning Consult. (2020, July 27). Retrieved October 17, 2021, from <https://morningconsult.com/2020/07/27/half-of-streaming-subscribers-cant-decide-what-to-watch-but-just-one-third-would-use-a-feature-that-picks-a-program-for-them/>.
36. Haunting Billboard. Mintel. (n.d.). Retrieved October 17, 2021, from <https://reports-mintel-com.proxy.mul.missouri.edu/trends/#/observation/1053915?fromSearch=%3Ffreetext%3Dmovie>.
37. Helsper, Ellen and Eynon, Rebecca (2009) Digital natives: where is the evidence? British educational research journal. pp. 1-18.
38. Hess, A. J. (2020, November 18). The 2020 election shows Gen z's voting power for years to come. CNBC. Retrieved from <https://www.cnbc.com/2020/11/18/the-2020-election-shows-gen-zs-voting-power-for-years-to-come.html>.
39. Hissong, S. (2020, November 24). Want more gen Z fans? Spotify examines listeners' priorities. Rolling Stone. Retrieved from <https://www.rollingstone.com/pro/features/spotify-gen-z-survey-audio-branding-trends-1064844/>.
40. Hoffower, H. (2020, December 26). Meet post-pandemic gen Z, the most unemployed generation, now in danger of repeating millennials' struggles. Business Insider. Retrieved from <https://www.businessinsider.com/how-pandemic-protests-politics-affected-gen-z-most-unemployed-recession-2020-12>.
41. How movies make money: \$100m+ Hollywood blockbusters. Stephen Follows. Retrieved October 17, 2021, from <https://stephenfollows.com/how-movies-make-money-hollywood-blockbusters/>.
42. IBIS World. (n.d.). Retrieved October 17, 2021, from <https://my-ibisworld-com.proxy.mul.missouri.edu/us/en/industry/51213/products-and-markets>.
43. IMDb.com. (1999, July 30). The Blair Witch Project. IMDb. Retrieved October 17, 2021, from https://www.imdb.com/title/tt0185937/?ref_=nv_sr_srsrg_0.
44. IMDb.com. (2008, July 18). The dark knight. IMDb. Retrieved October 17, 2021, from https://www.imdb.com/title/tt0468569/?ref_=nv_sr_srsrg_0.
45. IMDb.com. (2015, June 12). Jurassic World. IMDb. Retrieved October 17, 2021, from https://www.imdb.com/title/tt0369610/?ref_=nv_sr_srsrg_3.
46. Jackson, M. (2019, May 29). The entire John Wick timeline explained. Looper.Com. <https://www.looper.com/154081/the-entire-john-wick-timeline-explained/>
47. John Wick 2—The Shorty Awards. (n.d.). Retrieved October 15, 2021, from <http://shortyawards.com/9th/john-wick-2>
48. John Wick 3: Lionsgate creates the continental experience in New York. (2019, April 17). Collider. <https://collider.com/john-wick-3-continental-hotel/>
49. Liao, L., & Huang, T. (2021, May 18). The effect of different social media marketing channels and events on movie box office: An elaboration likelihood model perspective. Information & Management. Retrieved October 17, 2021, from <https://www.sciencedirect.com/science/article/abs/pii/S0378720621000550>.
50. Liu, H., Chen, M., Wang, X., & Wang, Z. (2021, January 4). A game-theoretical approach to analyze film release time. arXiv.org. Retrieved October 17, 2021, from <https://arxiv.org/abs/1910.13095>.
51. Lu, M. (2021, June 25). How media consumption evolved throughout covid-19. Visual Capitalist. Retrieved October 17, 2021, from <https://www.visualcapitalist.com/how-media-consumption-evolved-throughout-covid-19/>.
52. Main November 21, S. & 2016. (n.d.). How disney maintains a strong relationship with its millennial audience. Retrieved October 15, 2021, from <https://www.adweek.com/brand-marketing/how-disney-maintains-strong-relationship-its-millennial-audience-174695/>
53. Marvel comics | history, characters, facts, & movies. (n.d.). Encyclopedia Britannica. Retrieved October 15, 2021, from <https://www.britannica.com/topic/Marvel-Comics>
54. McClintock, P. (2020, March 11). Fueled by streaming, Global Entertainment Market hit record \$100 billion in 2019. The Hollywood Reporter. Retrieved October 17, 2021, from <https://www.hollywoodreporter.com/business/business-news/fueled-by-streaming-global-entertainment-market-hit-record-100-billion-2019-1283800/>.
55. Mcu in release order—How to watch the Marvel Cinematic Universe. (2021, September 14). Digital Spy. <https://www.digitalspy.com/movies/a28084501/mcu-release-order-marvel-movies/>
56. Media and Entertainment spotlight. Media & Entertainment Spotlight | SelectUSA.gov. (n.d.). Retrieved October 17, 2021, from <https://www.selectusa.gov/media-entertainment-industry-united-states>.
57. Meyer, J. (2021, September 23). Thor: Love and Thunder: release date, cast, and more. SlashFilm.Com. <https://www.slashfilm.com/613525/thor-love-and-thunder-release-date-cast-and-more/>
58. Meyerson, B. (2021, May 4). Streaming services hooked young adults and people of color for the first time during the pandemic. Ipsos. <https://www.ipsos.com/en-us/news-polls/streaming-subscription-pandemic-loyalty>
59. MOJO Ad. (2021) Fantastic Beasts Survey YAYA Quantitative Research Report. [Data file]. Unpublished raw data
60. MOJO Ad. (2021) IDIs + Focus groups
61. Morning Consult. (n.d.). National Tracking Poll 200766. Retrieved October 17, 2021, from https://assets.morningconsult.com/wp-uploads/2020/07/27145747/200766_topline_NETFLIX_Adults_v1_LM.pdf.
62. National Institute of Mental Health. Mental Illness. Retrieved from <https://www.nimh.nih.gov/health/statistics/mental-illness>
63. Navarro, J. G. (2021, August 12). Box office revenue in the U.S. 2017. Statista. Retrieved October 17, 2021, from <https://www.statista.com/statistics/259988/box-office-revenue-in-the-us/>.
64. Navarro, J. G. (2021, August 12). Employment in U.S. motion picture and recording industries 2021. Statista. Retrieved October 17, 2021, from <https://www.statista.com/statistics/184412/employment-in-us-motion-picture-and-recording-industries-since-2001/>.
65. New “The Batman” image shows the batclaw as Matt Reeves teases new trailer. (2021, September 19). Collider. <https://collider.com/the-batman-image-batclaw-matt-reeves/>
66. News, A. B. C. (n.d.). Study shows explosive growth in time spent streaming TV. ABC News. Retrieved October 15, 2021, from <https://abcnews.go.com/Lifestyle/wireStory/study-shows-explosive-growth-time-spent-streaming-tv-68940265>

67. North American box office of leading film studios 2020. (n.d.). Statista. Retrieved October 15, 2021, from <https://www.statista.com/statistics/187193/box-office-gross-of-film-studios-in-north-america-2010/>

68. Otterson, J. (2021, September 13). ‘The Batman’ spinoff series about Penguin in early development at HBO Max. Variety. <https://variety.com/2021/tv/news/the-batman-spinoff-series-penguin-hbo-max-1235063438/>

69. Parker, K., & Igielnik, R. (2020, May 14). What we know about gen Z so far. Pew Research Center's Social & Demographic Trends Project. Retrieved from <https://www.pewresearch.org/social-trends/2020/05/14/on-the-cusp-of-adulthood-and-facing-an-uncertain-future-what-we-know-about-gen-z-so-far-2/>.

70. PDF-download the producer S business handbook: The roadmap for the balanced film producer (American film market presents) popular collection by John J. Lee Jr. - 4g5h6j7k7j5h4g3f. PDF-DOWNLOAD The Producer s Business Handbook: The Roadmap for the Balanced Film Producer (American Film Market Presents) Popular Collection by John J. Lee Jr. - 4g5h6j7k7j5h4g3f. (n.d.). Retrieved October 17, 2021, from <https://sites.google.com/site/4g5h6j7k7j5h4g3f/pdf-download-the-producer-s-business-handbook-the-roadmap-for-the-balanced-film-producer-american-film-market-presents-popular-collection-by-john-j-lee-jr>.

71. Pestel analysis of the American movie theater business industry. StudyGroom. (2020, October 4). Retrieved October 17, 2021, from <https://studygroom.com/pestel-analysis-of-the-american-movie-theater-business-industry/>

72. Poelking, J. (n.d.). How Disney+ will keep families interested. Mintel. Retrieved October 15, 2021, from <https://portal.mintel.com/portal/login?next=https%3A%2F%2Freports.mintel.com%2F%3Flogon%26start%3Ddisplay%26id%3D1002796>

73. Poelking, J. (n.d.). Social Media Trends—US - May 2021. Mintel. Retrieved December 5, 2021, from <https://portal.mintel.com/portal/login?next=https%3A%2F%2Freports.mintel.com%2F%3Flogon%26start%3Ddisplay%26id%3D1080173>

74. Pros and cons of streaming vs going to cinemas. (n.d.). Geckotheatre.Co.Nz. Retrieved October 15, 2021, from <http://www.geckotheatre.co.nz/cinema-vs-streaming/pros-and-cons-of-streaming-vs-going-to-cinemas/>

75. Renner, B. D. (n.d.). 2022 movies upcoming movies 2022 | movie releases 2022. Movie Insider. Retrieved October 15, 2021, from <https://www.movieinsider.com/movies/2022>

76. Richards, T. (2021, March 30). Predicting the future of the entertainment industry post-COVID. USC News. Retrieved October 17, 2021, from <https://news.usc.edu/183870/future-of-entertainment-after-covid-movies-tv-streaming-usc-experts/>.

77. Scott, S. (n.d.). 2020's surprising top three marketing trends. The Drum. Retrieved October 17, 2021, from <https://www.thedrum.com/opinion/2020/12/15/2020-s-surprising-top-three-marketing-trends>.

78. Sega releases Sonic the Hedgehog concept art that’s never been shared before. (2020, November 15). Game Rant. <https://gamerant.com/sega-releases-new-sonic-hedgehog-concept-art/>

79. SEGA team up with charity to raise awareness of hedgehog decline. (2010, November 11). Nintendo Insider. <https://www.nintendo-insider.com/sega-team-up-with-charity-to-raise-awareness-of-hedgehog-decline/>

80. Sivadas, N. (2018, October 19). Boom or bust? factors that influence box office revenue. Medium. Retrieved October 17, 2021, from <https://nealsivadas.medium.com/boom-or-bust-factors-that-influence-box-office-revenue-c8e4442d141f>.

81. Snyder, E., & Ocbazghi, C. (n.d.). Sonic the Hedgehog turns 30 this year, and Sega has a bunch of projects slated. Here’s how Sonic the Hedgehog has evolved over the last three decades. Insider. Retrieved October 15, 2021, from <https://www.insider.com/every-version-sonic-the-hedgehog-1991-today-evolution-2020-2>

82. Sony Corporate Report 2019. (2019). https://www.sony.com/en/SonyInfo/IR/library/corporatereport/CorporateReport2019_E.pdf

83. Subscriptions to streaming services in the U.S. by age 2019. (n.d.). Statista. Retrieved October 15, 2021, from <https://www.statista.com/statistics/742452/media-streaming-services-penetration-rate-age/>

84. Sweeney, E. (n.d.). Digital represents 14% of movie ad budgets but drives 46% of revenue, study finds. Marketing Dive. Retrieved December 5, 2021, from <https://www.marketingdive.com/news/digital-represents-14-of-movie-ad-budgets-but-drives-46-of-revenue-study/544253/>

85. The Motion Picture Association. (2019). 2019 Theme report. Retrieved from <https://www.motionpictures.org/wp-content/uploads/2020/03/MPA-THEME-2019.pdf>

86. These are the world’s richest production houses. (2021, July 17). TheRichest. <https://www.therichest.com/rich-powerful/richest-production-houses/>

87. Thilk, A. C. (2017, November 1). Thor: Ragnarok – marketing recap. Cinematic Slant. <https://cinematicslant.com/2017/11/01/thor-ragnarok-marketing/>

88. Thilk, A. C. (2019, May 15). John Wick chapter 3 – parabellum – marketing recap. Cinematic Slant. <https://cinematicslant.com/2019/05/15/john-wick-chapter-3-parabellum-marketing-recap/>

89. Thilk, A. C. (2020, February 14). Sonic the Hedgehog – marketing recap. Cinematic Slant. <https://cinematicslant.com/2020/02/14/sonic-the-hedgehog-marketing-recap/>

90. Thilk, C. (2016, November 2). Movie marketing madness: Doctor Strange. Chris Thilk. <https://christhilk.com/2016/11/02/movie-marketing-madness-doctor-strange/>

91. Thilk, C. (2019a, May 15). ‘John Wick’ marketing riffs on ‘Matrix’ action to sell ‘chapter 3.’ The Hollywood Reporter. <https://www.hollywoodreporter.com/movies/movie-news/john-wick-marketing-riffs-matrix-action-sell-chapter-3-1210894/>

92. Thilk, C. (2019b, May 17). Will John Wick 3 mark the moment movie marketers became comfortable with reddit?<https://www.adweek.com/creativity/will-john-wick-3-mark-the-moment-movie-marketers-became-comfortable-with-reddit/>

93. Thilk, C. (2020, February 14). How ‘Sonic the Hedgehog’ marketing went from false start to reboot. The Hollywood Reporter. <https://www.hollywoodreporter.com/movies/movie-features/how-sonic-hedgehog-marketing-went-false-start-reboot-1279226/>

94. Tops of 2020: Nielsen Streaming unwrapped. Nielsen. (2021, December 1). Retrieved October 17, 2021, from <https://www.nielsen.com/us/en/insights/article/2021/tops-of-2020-nielsen-streaming-unwrapped/>.

95. Townsend January 8, K. (2020). Gen Z demands diverse content – and pays for it: Report. Playback. Retrieved from <https://playbackonline.ca/2020/01/08/gen-z-demands-diverse-content-and-pays-for-it-report/>.

96. Twitter, Instagram, Email, & Facebook. (2015, August 19). NBCUniversal chases a younger audience with BuzzFeed deal. Los Angeles Times. <https://www.latimes.com/business/la-fi-nbcuniversal-buzzfeed-20150819-story.html>

97. Uber statistics—Uber facts, stats, trends & data (2021) | wallstreetzen. (n.d.). Retrieved December 8, 2021, from <https://www.wallstreetzen.com/stocks/us/nyse/uber/statistics>

98. United States Securities and Exchange Commission. (n.d.). Annual Report Pursuant to Section 13 or 15(d) of the Securities Exchange Act of 1934 (Form 10-K No. 001–15062).

99. U.S. major film studios combined market share 2021. (n.d.). Statista. Retrieved October 15, 2021, from <https://www.statista.com/statistics/187261/combined-market-share-of-major-film-studios-in-north-america/>

100. Vary, A. B. (2021, February 24). 'Black widow,' 'f9,' 'no time to die': How studios are overhauling marketing strategies as COVID-19 persists. Variety. Retrieved October 17, 2021, from <https://variety.com/2021/biz/entertainment-industry/movie-marketing-fast-and-furious-black-widow-1234913351/>
101. Viacom CBS unveils comprehensive streaming strategy and expansive slate of originals headed to paramount+. (2021, February 25). <https://www.businesswire.com/news/home/20210224006205/en/ViacomCBS-Unveils-Comprehensive-Streaming-Strategy-and-Expansive-Slate-of-Originals-Headed-to-Paramount>
102. Videvo. (2020, April 30). Top 5 Film Trends for 2020. Raindance. <https://raindance.org/top-5-film-trends-for-2020/>
103. Wallach, O. (2021, March 3). Which streaming service has the most subscriptions? Visual Capitalist. Retrieved October 17, 2021, from <https://www.visualcapitalist.com/which-streaming-service-has-the-most-subscriptions/>.
104. Walt Disney Co. Competition market share by company's segment—Csimarket. (n.d.). Retrieved October 15, 2021, from <https://csimarket.com/stocks/competitionSEG2.php?code=DIS>
105. Weekend actuals: John Wick 3 powers its way to franchise-record \$56. 8m; Avengers: Endgame surpasses Avatar to become 2nd highest-grossing film domestically. (2019, May 19). Boxoffice. <https://www.boxofficepro.com/weekend-box-office-john-wick-avengers-endgame-pikachu/>
106. Whitten, S. (2019, December 29). Disney accounted for nearly 40% of the 2019 US box office. CNBC. <https://www.cnbc.com/2019/12/29/disney-accounted-for-nearly-40percent-of-the-2019-us-box-office-data-shows.html>
107. Whitten, S. (2021, July 2). The Fourth of July box office won't be as robust this year, but it's on the right track. CNBC. Retrieved October 17, 2021, from <https://www.cnbc.com/2021/07/02/fourth-of-july-box-office-not-as-robust-this-year-but-its-on-track.html>.
108. Wiz Khalifa, Ty Dolla \$ign, Lil Yachty & Sueco the Child—Speed me up (Sonic the hedgehog) [video]. (n.d.). Retrieved October 15, 2021, from <https://www.youtube.com/watch?v=dCuCpVPkWDY>
109. Wolf, J. (2020, October 22). Why is progress so slow for Latinos in Hollywood? UCLA. Retrieved October 17, 2021, from <https://newsroom.ucla.edu/releases/slow-progress-for-latinos-hollywood>.
110. Yadav, S., Chakraverty, A., Sunam, P., Mishra, K., Verma, J., & Mathur, M. (2018, September 18). 7 movie marketing trends that are re-shaping the industry. Social Samosa. Retrieved October 17, 2021, from <https://www.socialsamosa.com/2018/09/7-movie-marketing-trends/>.
111. Zhao, K., Yang, X., Tao, X., Xu, X., & Zhao, J. (2020, February 21). Exploring the differential effects of online reviews on film's box-office success: Source Identity and Brand Equity from an Integrated Perspective. Frontiers in psychology. Retrieved October 17, 2021, from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7046832/>.