Final Major Project in Global Communications

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Final Integrative Work

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Abstract

The purpose of the following Final Integrated Work is to potentiate HBO's Latinamerican development by designing a tailored Public Relations campaign which seeks to seal the gap between the organization's practices and the stakeholders' expectations.

We have carried out an exhaustive and detailed analysis about HBO, contemplating **elements inherent to HBO** (history, identity, philosophy, culture, policies, communication, etcetera.), **essential to the industry and environment** by employing matrices as Boston Consulting Group, PESTEL, Ansoff matrix and more; And the **relationship and link HBO beholds with its publics,** based on relevant variables, models, indicators including even our matrix.

The combination of the three factors to be investigated allowed us to visualize the intricacies that HBO faces with its publics of interest, which then enabled us to select those with the most influential impact on HBO and thus address them through a personalized PR Plan, which not only responds to the company's challenges but also adapts to the current global and local context.

Key words: HBO, Public Relations, campaign, stakeholders, identity, philosophy, culture, policies, communication, issues, industry, matrices, Boston Consulting Group, PESTEL, Ansoff matrix, publics.

Table of Content

Glossary

Part A

- **Advertising**: Paid communication; information placed in a communication delivery vehicle by an identified sponsor that pays for time or space. Advertising is a controlled method of delivering messages and gaining media placement. (PRSA, 2020).

- **Ansoff Matrix**: Also called the Product/Market Expansion Grid, is a tool used by firms to analyze and plan their strategies for growth. The matrix shows four strategies that can be used to help a firm grow and also analyzes the risk associated with each strategy. (Corporate Financie Institute 2020)

- **Audiences**: Audiences are the ultimate recipient of the message of mass communication. They are large, diverse and heterogeneous in nature. Audiences differ in relation to their education, age, gender, income, profession, social status, geographical location, religion, beliefs, values, opinions etc. some of the audiences receive the message directly while others indirectly. It is also seen that some audiences are attentive while some are inattentive. (The Business Communication 2020)

- **B2B**: Business to Business companies are supportive enterprises that offer the things other businesses need to operate and grow. They offer the raw materials, finished parts, services or consultation that other businesses need to operate, grow and profit. (Uziel Ko, 2019).

- **B2C**: Business to consumer. Business to consumer is the type of commerce transaction in which businesses sell products or services directly to consumers. (Defining B2C, 2020)

- **Benchmarking**: Way of understanding an organization's strategic capability, in terms of internal processes, compared with those of other organizations. Also, Organizations may consider their performance in relation to previous years in order to identify any significant changes (Johnson, Scholes, Whittington, 2008).

- **Boston Consulting Group Matrix:** **BCG matrix** (or growth-share matrix) is a corporate planning tool, which is used to portray firm's brand portfolio or SBUs on a quadrant along relative market share axis (horizontal axis) and speed of market growth (vertical axis) axis. (Jurevicius 2020)

- **Brand communication:** an important part and tool of brand management by which the companies inform, persuade, enlighten, teach, remind, and enrich the knowledge of their stakeholders about the brand, its strengths, values, fundamentals, and its offerings of products and services. (Bhasin 2020)

- **Brand:** A product, service or concept that is publicly distinguished from other products, services or concepts so that it can be easily communicated and usually marketed. A brand name is the name of the distinctive product, service or concept. (PRSA, 2020).

- **Branding**: The process of creating and/or disseminating the brand name. Branding can be applied to the entire corporate identity as well as to individual product and service names.(PRSA, 2020).

- **Communication objectives:** They are written to support the company's mission statement and vision. A single goal may have many objectives. Management by Objectives (MBO) is a term used to describe the type of management when work is done in a way that is strategic and measurable. (Dunkley, 2020)

- **Communication plan or strategy:** The communications planning process concerns defining the types of information you will deliver, who will receive it, the format for communicating it, and the timing of its release and distribution. It turns out that 90% of a project manager's job is spent on communication so it's important to make sure everybody gets the right message at the right time. (Project Management for Instructional Designers, Wiley)

- **Communication**: The mutual process through which persons interpret messages in order to coordinate individual and social meanings. [AR] Human manipulation of symbols to stimulate meaning in other humans. [IRW] The process by which a person, group, organization (the sender) transmits some type of information (the message) to another person, group, organization (the receiver). [GB] The simultaneous sharing and creating of meaning through human symbolic action. [SB]

- **Communicator**: The second element of the process is the communicator who collects a message from the source. Communicator is also termed an encoder. He plays a vital role in the mass communication process. He is a professional, trained and experienced person who develops the message in a way that the intended receiver can understand. (The Business Communication 2020)

- **Community relations**: An area of public relations with responsibilities for building relationships with constituent publics such as schools, charities, clubs and activist interests of the neighborhoods or metropolitan area(s) where an organization operates. Community relations involves dealing and communicating with citizens and groups within an organization's operating area. (PRSA, 2020).

- **Controlled communication channels**: Communication channels, media and tools that are under direct control of the sender. Examples include paid advertising, newsletters, brochures, some types of emails, organizational websites and blogs, leaflets, organizational broadcasts and podcasts, intranets, teleconferences and videoconferences, meetings, speeches and position papers. (PRSA, 2020).

- **Corporate communication:** refers to the way in which businesses and organizations communicate with internal and external various audiences. These audiences commonly include: Customers and potential customers, Employees, Key stakeholders (such as the C-Suite and investors), The media and general public, Government agencies and other third-party regulators. (Northeastern University, 2020)

- **Corporate identity**: Way in which a company sees itself and wishes to portray itself to the public. It consists of the qualities of a company that makes it differentiate from other companies.

- **Corporate Image**: Concept of the organization that the public generates by themselves in their minds, taking into account all the companies' projections: corporate personality, behavior and culture (Villafañe, 1999).

- **Corporate reputation**: Overall estimation in which an organization is held by its internal and external stakeholders based on its past actions and probability of its future behavior.

- **Counseling**: Advising management concerning policies, relations and communications. (PRSA, 2020)

- **Crisis communication**: Protecting and defending an individual, company or organization facing a public challenge to its reputation. These challenges can involve legal, ethical or financial standing. (PRSA, 2020).

- **Customer value**: Satisfaction a consumer feels after making a purchase for goods or services in relation to what he or she must give up in order to receive them.

- **Editor**: Once a message is developed and the channel of transmission is selected, it is handed over to the editor. Editor is also an expert person. He controls the channel of mass communication. He also reviews the message of the communicator to ensure successful transmission of the message through the selected channel. (The Business Communication 2020)

- **Employee relations**: Activities designed to build sound relationships between an organization and its employees. Employee relations is a critical element in fostering positive opinions and behaviors of employees as ambassadors for the organization. (PRSA, 2020).

- **Environmental Scanning:** is the process of gathering information about events and their relationships within an organization's internal and external environments. The basic purpose of environmental scanning is to help management determine the future direction of the organization. (Thomas Edison State University, 2020).

- **External communication**: The communication that occurs among the organizations is called the external communication. Every organization is required to maintain a relation with other organizations or people with a view to achieving goals. So, when a business organization exchanges information with other business organizations, government offices, banks, insurance companies, customers, suppliers, leaders and general people and so on, it is known as external communication. External communication covers how a provider interacts with those outside their own organization. (The Business Communication 2020)

- **Feedback**: refers to the response or reaction of the receiver to the sender's message. Feedback is the essence of communication and is the final step of the communication process. (The Business Communication 2020)

- **Financial relations:** An aspect of public relations responsible for building relationships with investor publics including shareholders/stockholders, potential investors, financial analysts, the financial markets (such as the stock exchanges and commodities exchanges), and the Securities and Exchange Commission. Also known as investor relations or shareholder relations. (PRSA, 2020).

- **Formal communication:** Formal communication is of following types: Vertical: The information or data flows up and down the organizational structure. Horizontal: This is the communication between two similar levels of the organization. Diagonal: This is the communication across the cross-functional levels of employees from various departments of the organization. (Types of Communication: Basics of Communication Skills with Examples 2020)

- **Goodwill**: An accounting term for the value of a business' intangible assets. The goodwill amount equals the difference between the value of a company's net tangible assets (total assets minus total liabilities) and the company's market value. The asset is closely related to reputation. International Financial Reporting Standards require businesses to calculate goodwill value annually to determine how it has changed. The public relations management function may be responsible for protecting and enhancing goodwill. (PRSA, 2020)

- **Government relations:** An aspect of relationship building between an organization and government at local, state, and/or national levels, especially involving flow of information to and from legislative and regulatory bodies. The goal often is to influence public policy decisions compatible with the organization's interests. Government relations involves dealing and communicating with legislators and government agencies on behalf of an organization. (PRSA, 2020).

- **Grassroots organizing**: An activist practice for creating social change among average people. Grassroots organizing is based on the power of the people to take collective action on their behalf. This public relations technique is often used to sway public opinion and move legislators to action. "Grass tops" organizing uses the same strategy but involves community influencers.

- **Informal communication**: Informal communication is surprisingly popular, and also referred to as "the (unofficial) grapevine". This is often by word-of-mouth information. In fact, it is this type of communication that opens you up to unofficial yet provocative information. (EDUCBA 2020)

- **Internal communication:** creating an aura whereby people would have a chance to freely participate in different decisions and conversations at their workplace, and this would tend to ultimately change the company culture. Permitting this participation is important to put the employees engaged at different echelons of the organization, irrespective of the job or key responsible

areas promoting an authentic sense of community in companies of any size. (EDUCBA 2020)

- **Issue**: Tendency, problem or issue that is generated within the environment of the company, that could negatively affect it in such a way that prevents the organization from achieving its objectives or that could affect the organization in a favorable way. They are latent problems or opportunities that surround the organizational environment (Chase, 1984).

- **Issues management**: The proactive process of anticipating, identifying, evaluating and responding to public policy issues that affect organizations and their publics now and in the future. (PRSA, 2020)

- **Linkage Model of Grunig:** Organizations should attempt to identify *all* stakeholders before narrowing them by their attributes. One way to do this is by considering how these groups are linked to the organization. A model by Grunig and Hunt breaks these links into four groups by linkage: enabling, functional, diffused, and normative stakeholders. (PR Publics 2020)

- **Lobbying**: The specialized area of public relations that fosters and maintains relations with a government or its officials for the primary purpose of influencing legislation and regulation. (PRSA,2020)

- **Macro Environment**: Consists of broad environmental factors that impact to a greater or lesser extent on almost all organizations (Johnson, Scholes, Whittington, 2008).

- **Market segmentation**: Grabbing the whole market (all customers and potential customers) and group them in terms of similar needs, characteristics, behavior). (Kotler, Armstrong, 2019).

- **Market share**: Represents the percentage of an industry, or a market's total sales, that is earned by a particular company over a specified time period. This metric is used to give a general idea of the size of a company in relation to its market and its competitors.

- **Marketing communication**: A combination of activities designed to sell a product, service or idea. These activities are designed to maintain consistent brand messaging across traditional and nontraditional communication channels. These channels include advertising, collateral materials, interactive

communications, publicity, promotion, direct mail, trade shows and special events. Sometimes called "integrated marketing communication." (PRSA, 2020).

- **Marketing**: The management function that identifies human needs and wants, offers products and services to satisfy those demands, and causes transactions that deliver products and services in exchange for something of value to the provider. Targets customers. (PRSA, 2020).

- **Mass communication:** Mass communication process also entails some sequential steps to transmit a message. However, the process of mass communication is somewhat different from interpersonal communication or face to face communication process. Researchers have identified four elements of the mass communication process. These are: source, communicator, message, channel, audience. (The Business Communication 2020)

- **Media Relations:** Mutually beneficial associations between publicists or public relations professionals and journalists as a condition for reaching audiences with messages of news or features of interest (publicity). The function includes both seeking publicity for an organization and responding to queries from journalists about the organization. Maintaining up-to-date lists of media contacts and a knowledge of media audience interests are critical to media relations. (PRSA, 2020)

- **Message**: Message is the actual information or news to be communicated to the audience. The message may be a movie, a novel, a recovered song and a billboard advertisement. Channel: The channels are the mass media. These are the vehicles that transmit the message to the audience. Mass communication media are newspapers, magazines, posters, lifter, radio, television, films etc. . (The Business Communication 2020)

- **Mission**: General expression of the overall purpose of the organization, which, ideally, is in line with the values and expectations of major stakeholders and concerned with the scope and boundaries of the organization (Johnson, Scholes, Whittington, 2008). Is the reason why of the organization that guides priorities, activities, and responsibilities.

- **Nonverbal - communication:** In this type of communication, messages are relayed without the transmission of words. The messages here are wordless messages. This form of communication mainly aids verbal communication. It

supplements it with gestures, body language, symbols, and expressions. Types of Communication: Basics of Communication Skills with Examples 2020)

- **Objective**: Statement of specific outcomes that have to be achieved. Is a general aim in line with the mission which is likely to be quantified (Johnson, Scholes, Whittington, 2008).

- **Organizational culture**: Model of basic assumptions that have exerted enough influence to be considered valid and, consequently, to be taught to new members as the correct way of perceiving, feeling and thinking about these problems. Consist of patterns, norms, ways of working and relating to other people, and the core values of the company (Schein, 1998).

- **Persona analysis:** Persona analysis is a way to get to know the target audience and explore their needs and goals so we can make sure that the product we build will be useful, enjoyable, and indispensable for our intended users. (Sophilabs 2020)

- **PESTLE**: Framework that provides a comprehensive list of influences on the possible success or failure of particular strategies. Acronym that stands for Political, Economic, Social, Technological, and Legal and Environmental (Johnson, Scholes, Whittington, 2008).

- **Porters Five Forces:** Porter's Five Forces is a simple but powerful tool for understanding the competitiveness of your business environment, and for identifying your strategy's potential profitability. (Mind Tools 2020)

- **PR campaign:** a series of activities that are planned in advance and relate to a specific goal. This contrasts with other areas of PR, such as general ongoing publicity tactics, paid advertising, and reacting to events. Ultimately a public relations campaign has three characteristics: identifying an objective, finding the message that will help achieve that objective and communicating that message to the appropriate audience. (Lister 2020)

- **Press agentry**: Creating newsworthy stories and events to attract media attention and gain public notice (although not all this attention may be positive). (PRSA, 2020).

- **Proactive public relations:** Taking the initiative to develop and apply public relations plans to achieve measurable results toward set goals and objectives. (PRSA, 2020)

- **Problem statement:** A problem statement is a clear description of the issue(s), it includes a vision, issue statement, and method used to solve the problem (Blemming 2020).

- **Product communication:** part of a marketing plan that allows increasing sales volumes due to the very precise prediction of the target audience needs and demands. In other words, it helps to distinctly form a customer issue and explicitly demonstrate to real people how to solve it (in an effective, cheap, and individual manner). Thus, a product communication guide provides some kind of regulations for planning and implementing your future tasks concerning product promotion. (Binariks, 2020)

- **Promotion**: Activities designed to win publicity or attention, especially the staging of special events to generate media coverage. Promotional activities are designed to create and stimulate interest in a person, product, organization or cause. (PRSA, 2020)

- **Public affairs:** A specialized area of public relations that builds and maintains mutually beneficial governmental and local community relations. Also applies to public relations practices by the military and governmental agencies because of the 1913 Gillett Amendment. (PRSA, 2020).

- **Public information:** Information open to or belonging to the public. In government agencies, nonprofit organizations, or colleges and universities, the task of disseminating information from the organization to the public. The process is usually done through mass or social media. (PRSA,2020)

- **Public relations:** Action that aims at the understanding of people, their integration, the exaltation of spiritual values and their common harmony through planned work within the company and society. (Washington Dante, 1996).

- **Publicity**: Information from an outside source that is used by news organizations because it has news value. Publicity is an uncontrolled method of placing messages because the source does not pay the media for placement and cannot guarantee if or how the material will be used. (PRSA, 2020)

- **Publics**: All the people that are inside or outside of the organization that share interests and ideas, whose opinion on issues can affect the success of the organization (Wilcox, Cameron, Reber, 2015).

- **Reactive public relations:** Response to crises and putting out fires defensively rather than initiating programs. Reactive public relations is practiced to various degrees. Some situations require implementation of an organization's crisis plan. (PRSA, 2020).

- **Relations**: the relationships that exist between two people, organizations, or countries, and whether these are good or bad. (RELATIONS | meaning in the Cambridge English Dictionary, 2020).

- **Relationship**: A connection or association between entities. Relationship is the central organizing principle of public relations scholarship. Human relationships are often described in terms of interactions, transactions, exchanges of influence or shared communication between individuals or groups. (PRSA, 2020).

- **Reputation management:** Systematic actions and messages designed to influence what people in key publics think about an organization. Reputation management has long been a function of public relations and is often a priority in crisis management. The increased use of the internet and related social networks has given added urgency to the practice. The immediate and anonymous nature of the web increases the risk of communications that can damage an organization's reputation. Online reputation management is a growing specialized segment of public relations. (PRSA, 2020)

- **Situational Theory by Grunig & Hunt:** there are specific variables that determine a person's inclusion into one of four publics. These three variables are problem recognition, constraint recognition and level of involvement (Grunig, 1989).

- **Source**: Mass communication process begins with a specific source that has a message. The source can be an individual, an institution, a company or government. (The Business Communication 2020)

- **Stakeholders**: Any group or individual who can affect or is affected by the achievement of the organization's objectives (Freeman, 1984).

- **Strategic customer**: Is the person(s) at whom the strategy is primarily addressed because they have the most influence over which goods or services are purchased (Johnson, Scholes, Whittington, 2008).

- **Strategy**: Direction and scope of an organization over the long term, which achieves advantage in a changing environment through its configuration of resources and competences with the aim of fulfilling stakeholder expectations (Johnson, Scholes, Whittington, 2008).

- **SWOT**: Acronym which stands for: strengths, weaknesses, opportunities and threats. Framework which analyses the meso environment and the current situation of a company in relation to its competitors (Johnson, Scholes, Whittington, 2008).

- **Tactic:** A technique implemented in a specific way. They described what will be done to achieve a goal (Wilcox, Cameron, Reber, 2015).

- **Target groups:** group of potential customers to whom a company wants to sell its products and services. This group also includes specific customers to whom a company directs its marketing efforts. A target market is one part of the total market for a good or service. (Kenton 2020)

- **Uncontrolled communications channels**: Uncontrolled communications channels refer to the message-delivery methods that are not under direct control of the company, organization or sender of messages. These channels include newspapers and magazines, radio and television, external websites, externally produced blogs and social media commentary, and externally developed news stories. (PRSA,2020)

- **Users**: someone who uses a product, machine, or service. (Users | meaning in the Cambridge English Dictionary, 2020).

- **Values**: Underlying 'principles' that guide an organization's strategy and define the way that the organization operates (Johnson, Scholes, Whittington, 2008).

- **Verbal communication:** This involves the use of language and words for the purpose of passing on the intended message. In general terms, Verbal Communication means communication in the form of spoken words only. But, in the context of types of communication, verbal communication can be in the spoken or the written form. Thus, the verbal form may be oral or written as discussed below. (Types of Communication: Basics of Communication Skills with Examples 2020)

- **Vision**: Desired future and aspiration of the organization. Is the statement which expresses the organization's aims projected for the future (Johnson, Scholes, Whittington, 2008).

Part B

- **4K**: An ultra-high resolution video. Refers to a screen that has around 4,000 pixels on the horizontal view. (Johnson, 2019)

- **AC:** Alternating Current. Electrical current that changes polarity regularly and continually. (TV Production Book 2020)

- **Access Channel**: One of the three cable channels designed for use by the public, government, or education. (TV Production Book 2020)

- **AGC**: Automatic Gain Control. (TV Production Book 2020)

- **ALIANZA**: a group of content suppliers, pay-TV operators and technology suppliers who united with the aim of fighting against the pirate industry in Latin America. ALIANZA brings together and has the support of the leading companies in the pay-TV industry, creating a framework for broader collaboration in the fight against FTA piracy.

- **Amazon Fire Stick:** A device by Amazon that plugs into your TV, allowing you to download apps and stream video directly over the internet. Similar devices include Apple TV, Roku, etc. (MAZ 2020)

- **Amazon Fire TV**: A device by Amazon that plugs into your TV, allowing you to download apps and stream video directly over the internet. Similar devices include Apple TV, Roku, etc. (MAZ 2020)

- **API**: stands for Application Programming Interface. Meaning a program feature that allows software/algorithms to connect and interact. (MAZ 2020)

- **App Store:** A marketplace that allows businesses to sell downloadable applications to users. Examples include the iOS app store, Google Play store, Roku channel store, etc. (MAZ 2020)

- **ARR**: stands for Annual Recurring Revenue. The amount of money a business receives per year. See also: MRR. (MAZ 2020)

- **Autoridad Federal de Servicios de Comunicación Audiovisual (Afsca):** The Federal Authority for Audiovisual Communication Services was an agency of the

government of Argentina with the power to regulate television and radio services.(*Federal Authority for Audiovisual Communication Services* 2020).

- **AVOD**: stands for Ad-based Video on Demand. A type of Video on Demand service that makes money by playing ads throughout. For example, YouTube's free platform plays ads overtop its videos in order to generate revenue. See here for more. (MAZ 2020)

- **Broadband**: The term broadband commonly refers to high-speed Internet access that is always on and faster than the traditional dial-up access. Broadband includes several high-speed transmission technologies such as: Digital Subscriber Line (DSL), Cable Modem, Fiber, Wireless, Satellite, Broadband over Powerlines (BPL). (*Types of Broadband Connections* 2020).

- **CAPPSA**: Acronym for Cámara de Productores y Programadores de Señales Audiovisuales. Is a non-profit civil association whose objectives are to: promote the study and development of the production and programming of signals and content for television transmitted by satellites, defend the professional rights and the interests of associated companies, establish standards of professional ethics and ensure the strict observance of the principle of commercial loyalty, and legally combat against piracy and the violation of copyright, among others (Capsa.org, 2020).

- **CFO**: Chief Financial Office

- **Chromecast**: A device by Google that plugs into your TV, allowing you to download apps and stream video directly over the internet. Similar devices include Apple TV, Roku, etc. (MAZ 2020)

- **Closed Captioning:** A transcript of a video's dialogue that plays simultaneously with the video. Also see: Subtitles. (MAZ 2020)

- **Cloud Video Distribution:** Videos that are stored on internet servers that can be accessed by viewers without downloading the video file. Speeds up content delivery and load times. "The cloud" is a widely used metaphor for the internet. (Johnson, 2019)

- **Cord cutters:** Cord-cutting refers to the process of cutting or unsubscribing traditional cable TV services to avail for online streaming services. If you are using an OTT platform to stream online video and audio content, you are a cord cutter. (Basu, 2019)

- **CPM**: stands for Cost per Mille. Meaning the cost an advertiser must pay to have an ad viewed by 1000 people. See also: Impression. (MAZ 2020)

- **Digital Rights Management:** Copyright protection for digital media. Helps you to retain ownership of your content and prevents unlawful distribution or access. (Johnson, 2019)

- **Digital Rights Management**: The act of protecting online intellectual property and ownership of video and other content. (MAZ 2020)

- **Digital Subscriber Line:** A high frequency use of standard telephone lines to transmit broadband data. Speed is dependent on technology, line condition, and distance from the telephone company central office. (TV Production Book 2020)

- **Digital Video**: Uncompressed digital video consists of an array of 720 pixels horizontally and 480 or 486 (NTSC SD) or 576 (PAL) pixels vertically. Each pixel is represented by three bytes of color information, for a total of 24 bit color. (TV Production Book 2020)

- **Electromagnetic spectrum**: The electromagnetic (EM) spectrum is the range of all types of EM radiation. Radiation is energy that travels and spreads out as it goes – the visible light that comes from a lamp in your house and the radio waves that come from a radio station are two types of electromagnetic radiation. The other types of EM radiation that make up the electromagnetic spectrum are microwaves, infrared light, ultraviolet light, X-rays and gamma-rays. (*Electromagnetic Spectrum - Introduction* 2020).

- **Electronic Sell-Through:** A way to buy videos online, allowing users to download and own a copy of the video. See also: TVOD (Transactional Video on Demand). (MAZ 2020)

- **fans**: an enthusiastic devotee (as of a sport or a performing art) usually as a spectator (Merriam Webster 2020)

- **FTA**: Free to air.

- **genre**: a category of artistic, musical, or literary composition characterized by a particular style, form, or content. (Merriam Webster 2020)

- **HBO LAG**: Home Box Office Latin American Group

- **HBO**: Home Box Office

- **Linear TV:** Linear TV is a traditional television service through which scheduled programs are broadcasted over the air by using a satellite connection. (Basu, 2019)

- **Megabytes**: One megabyte (abbreviated "MB") is equal to 1,000 kilobytes and precedes the gigabyte unit of measurement. While a megabyte is technically 1,000,000 bytes, megabytes are often used synonymously with mebibytes, which contain 1,048,576 bytes (2^{20} or 1,024 x 1,024 bytes). (*Megabyte Definition* 2020)

- **Millennials**: Millennials or Gen Y is a phrase to refer to a particular age group of the population preceding Gen Z and following Gen X. Millennials represent the age of digital and social media and are determined by their knowledge of technology. (Basu, 2019)

- **MVPD**: Multichannel Video Programming Distributor a cable provider, a service that delivers packages of TV channels. (Smith, 2016)

- **OTT device**: Any device through which you can watch audio or video content over the internet is an OTT device. It includes Laptop, smartphone, iPhone. (Basu, 2019)

- **OTT Streaming Service:** A company that provides access to streamable videos for a monthly fee. (Johnson, 2019)

- **OTT**: In broadcasting, Over-The-Top content (OTT) is the delivery of audio, video, and other media over the Internet without the involvement of a multiple-system operator in the control or distribution of the content. (Basu, 2019)

- **Pay-Per-View:** A type of Video on Demand service where users pay per video. See also: TVOD (Transactional Video on Demand) (MAZ 2020)

- **Pay-TV**: Pay-TV is a subscription-based television service from a satellite, cable or telephone company. (Basu, 2019)

- **Piracy**: Piracy refers to the unauthorized duplication of copyrighted content that is then sold at substantially lower prices in the 'grey' market

- **PlayStation:** An internet-connected gaming console by Sony that is capable of downloading OTT apps and streaming video. (MAZ 2020)

- **PMI**: The Purchasing Managers' Index (PMI) is an index of the prevailing direction of economic trends in the manufacturing and service sectors. It consists of a

diffusion index that summarizes whether market conditions, as viewed by purchasing managers, are expanding, staying the same, or contracting. The purpose of the PMI is to provide information about current and future business conditions to company decision makers, analysts, and investors. (*Purchasing Managers' Index (PMI) Definition* 2020).

- **Quadruple play**: A marketing term used by broadband service providers to describe the triple play combination of voice, high speed data, and television services over a single local loop, plus wireless services. While there is no standard approach, quadruple play wireless services generally are designed to operate as cordless telephony when within range of a base station on the subscriber premises and as cellular telephony when out of range. (*Quadruple play dictionary definition | quadruple play defined* 2020).

- **Roku**: A device that plugs into your TV, allowing you to download apps and stream video directly over the internet. Similar devices include Apple TV, Amazon Fire TV, etc. (MAZ 2020)

- **Smart TV**: A television equipped with Wi-Fi connectivity, allowing users to access OTT apps and video content without additional equipment. (MAZ 2020)

- **STB**: Set-Top Box // An internet-connected device that streams OTT video. Example: Apple TV is one of the most popular STBs on the market. (Smith, 2016)

- **Streaming**: A method of watching videos, where users can watch immediately over the internet without downloading. (MAZ 2020)

- **Streaming**: refers to any media content – live or recorded – delivered to computers and mobile devices via the internet and played back in real-time. Is the continuous transmission of audio or video files from a server to a client. With streaming, the media file being played on the client device is stored remotely and is transmitted a few seconds at a time over the Internet. (Verizon, 2020).

- **SVoD**: Subscription Video on Demand (SVoD) refers to monetization of services that provide unlimited access to a specific program for a regularly charged monthly fee. (Basu, 2019)

- **Triple play**: A triple-play network is one in which voice, video and data are all provided in a single access subscription. The most common applications are Telephony, community antenna television (CATV) and high-speed Internet service. The transmission medium may be fiber optic, conventional cable

("copper") or satellite. Triple-play networks exist in many parts of the United States and in several other countries. (*What is triple-play network? - Definition from WhatIs.com* 2020).

- **TV App:** A downloadable program designed for viewing on TV and streaming devices. See also: OTT App. (MAZ 2020)

- **TVOD**: Stands for Transactional Video-on-Demand. Allows you to watch videos on a pay-per-video basis. (Johnson, 2019)

- **TVOS:** Apple's native Operating System for their Apple TV product line.

- **Video Hosting:** A web service that allows users to upload, view and share videos from their servers. YouTube is the largest video hosting service. (MAZ 2020)

- **Video Monetization:** Generating revenue from video content. Examples of monetization include ad revenue, subscriptions, paywalls, and more. (MAZ 2020)

- **VMVPD**: stands for Virtual Multichannel Video Programming Distributor. Meaning a service that gives users a variety of TV channels over the internet. (MAZ 2020)

- **VoD:** Video on Demand is referred to as a system that allows viewers to watch a variety of programming-based video content in real-time or download it for later use. In short, you are in complete control of watching video content at your suitable schedule. (Basu, 2019)

- **VTR**: stands for View-Through Rate. Meaning the percentage of people who view an entire video or past a predetermined point in the video, usually measured for an advert's performance. (MAZ 2020)

- **VTT**: Stands for Video Text Tracks. A method of closed captioning that syncs the video's speed with the text's speed using time stamps. See also: Closed Captioning and Subtitles. (MAZ 2020)

Company's history

HBO Latin America is a joint venture and premium subscription television network, owned by WarnerMedia through its WarnerMedia Entertainment division, from the fusion with ATT, the WARNERMEDIA division is established, prior to that the Cia was owned by Time Warner in a joint venture with OLE Comunicatios. It includes original and exclusive series, films, documentaries and specials. It remains the leading entertainment brand in Latin America, which is constantly working on pushing the limits of creativity and innovation towards new standards of excellence by creating and distributing the most successful, attractive and extraordinary content for users.

The company has been operating in the region for more than 25 years and since, has been a pioneer in the production of original, engaging, compelling and high-quality content in the district. With more than 640 hours of content produced, some productions are very well recognized at international levels. They brought together more than 100 nominations and more than 60 awards from international ceremonies and festivals, including the International Emmy® in 2017.

The company started in 1975, when Home Box Office announced a joint venture with *OmniVision Multicanal*, a Venezuelan cable television operating company, with the goal of launching a premium subscription TV air signal, called *Home Box Office / OmniVision Latin America Entertainment (HBO Olé, as an acronym).* In October 1991, the Ibero-American HBO signal made its first broadcast in the region, counting with the exclusive rights for the television premieres of the Warner Bros movies and with the broadcast of concerts, specials, sports, and premiere series.[1]

Identity[2]

HBO Latin-American Group does not hold a corporate identity manual, nor information about its values, mission and vision statements. However, following a deep company analysis and consulting employees, we concluded on the following statements:

- **Mission statement:** drive value and innovation to consumers, and deliver the best entertainment experiences in the world by offering the world's

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[1] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.
[2] Ownership by Sofia Sternberg & Rosario Ruiz

greatest stories and most engaging content from gifted storytellers to audiences around the globe.

- **Vision statement:** become the world's leading video content company by bridging the gap between premium content and connectivity.

- **Values:**

  o Creativity & Originality: we work hard to produce original, engaging, compelling and high-quality content and solutions for our customers.

  o Be Pioneers: we constantly work on pushing the limits of creativity and innovation towards new standards of excellence.

  o Customer Focus: we strive to understand and listen to our customers to deliver beyond their expectations.

  o Teamwork: only through teamwork that we achieve greatness

  o Integrity: We are honest, open, ethical, and fair, and so is our work.

  o Diversity: We are as inclusive as our content. We believe different ideas, strengths, interests, and backgrounds are the key to succeed.

  o Responsibility: we take ownership and commitment. We do what we say and we own what we do.

Visual Identity

The company's logo created in 1980 features the HBO abbreviation for Home Box Office written in a thick black font, with letters O and B slightly overlapping. There is not a lot of information when it comes with logos and their meanings. However, the colour choice seems to be the main element for HBO. Opting for a strong and classic palette which creates strong associations with prestige, affluence and class, which is the exact message the brand is aiming for. Colours like black, white, blue is transcendental, will never go out of style, but will remain classy, edgy, and stylish. The font employed is Avant Garde Gothic. By creating an achromatic design, the brand will remain untouchable and relevant throughout the years.[3]

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[3] Ownership by Sofia Sternberg & Rosario Ruiz

As for other used logos, HBO has a manual with information about which logo is used for each situation, but no further information is provided. Logos have small variations keeping its classical colors and font. Which are the following[4]:

Service[5]

HBO works under the concept of B2B (Business to Business), in the sense that it offers a service on traditional television that does not reach the final consumer, and therefore it must be an intermediary for a cable the one who takes the programming to the homes of families who want to receive the intangible product.

Since 2020 the company works too under the concept of B2C (Business to Consumer) or DTC (Direct to Consumer) through the HBO Go platform, in which HBO's own content is directly offered to the consumer who pays a subscription monthly.

Until 2016, distribution was exclusively through the cable companies (Cablevisión Argentina, Telecentro), DTH (DirecTV To Home) as DirecTV. From 2016, HBO LAG offers, through its OTT HBO GO product, the possibility to access the service without having to pay a TV subscription, that is, through the Apple or Google digital stores of Smart TVs, or Telcos such as Claro Video or Movistar Play.

HBO exclusively distributes the first pay TV window of four major Hollywood Warner studios, Columbia (Sony), Disney and Universal, with their respected associated studios. This guarantees 70% of all Hollywood film production, plus independent film content from all around the world. In addition, it has released some of the most controversial and box-office hit documentaries, such as "Leaving Neverland" (Michael Jackson). HBO also distributes exclusively its own content, such as Game of Thrones, Chernobyl, The Sopranos, etc.

Brands[6]

- HBO and its signals: The HBO channel airs first-run and features films, original series and made-for-cable movies, comedy and occasional concert specials, weekly premiers, some sporting coverages, and documentaries. (Latest episodes of the channel's original series are primarily streamed on Sunday evenings.).

- HBO plus: It is a Latin American subscription television channel with US roots. The channel unleashes films from prior years, previously broadcasted on HBO and HBO 2, as well as some original content produced by the channel.

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[5]Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.
[6] Data provided by Macarena Dellazuana, Senior Marketing Director.

- HBO Family: HBO Family features movies – in Spanish - and series aimed at children, plus films intended for a broader family audience. Most of the channel's daily slots are occupied by family-oriented content and original specials.

- HBO 2: It is HBO's secondary channel. It offers an alternative schedule for original made-for-cable series, specials, as well as same-week, rebroadcasts of newer films, recent episodes of HBO original series formerly aired on the primary channel and movies - including daytime airings of R-rated films restricted by the main channel's daytime schedule-. The content is dubbed in Spanish, in its main audio, with the possibility of changing the audio to the original language.

- HBO Signature: HBO Signature limits its content to high-quality films, HBO original series and specials. HBO streams their signature and world pronounced productions (Los Sopranos, Game of Thrones, Sex and the City).

- HBO pop: HBO Pop broadcasts blockbuster films in the genres of comedy, romance, drama, adventure, and animation, primarily those produced by HBO partner film companies such as Columbia Pictures, TriStar Pictures, New Line Cinema, Warner Bros. Pictures, Universal Pictures, Walt Disney Pictures

- HBO Mundi: HBO Mundi's programming is based on independent films, international films, experimental films, international series and cult documentaries.

- HBO Xtreme: HBO Xtreme is focused on adult male audiences with action, horror and suspense films. It offers unique coverage of technology and automotive events.

- HBO GO: HBO's tv everywhere stand-alone streaming service. It grants HBO subscribers the possibility to stream selections of HBO content, including current and past series, films, specials, and sporting events, through either the HBO website, or apps on mobile devices, video game consoles, and digital media players.

- Cinemax: Cinemax, the only basic channel, mainly broadcasts recent and older released motion pictures, original action series, documentaries and special features behind the scenes.

Financial DATA

HBO is a private entity. Therefore, any information related to their total income, sales, turnover, EBITDA, and/or financial indexes, is confined and ensured with strict non-disclosure agreements with its clients.

Culture

According to Schein (1988) Corporate Culture "is the model of basic assumptions that have exerted enough influence to be considered valid and, consequently, to be taught to new members as the correct way to perceive, feel and think about those problems". Corporate culture is the way in which employees work: the patterns, the norms of behavior, the ways of working and relating to other people, the written policies and values of the organization. [7]

HBO's corporate culture can be characterized as a culture in which roles and functions determine the place and importance of each employee within the organization. The influence of people is given by their respective position in the organization. In this way, the power that people have depends, not on their personality charisma, but on their function within the organizational chart and their hierarchy. It is a very bureaucratic culture, where there is a clear professional future: each employee knows his or her power limits and approximately how long he or she will need to work and strive to move to the next level within the organization. Accordingly, the main source of motivation is not financial, but rather to climb up the organizational ladder in order to make more important decisions and have greater responsibilities. Within this type of culture, employees believe in an additive type of learning, which means that the more courses they take, the more they will learn and be capable, and ultimately be promoted in the organization.

Taking this into account, HBO's organizational culture demonstrates to be strongly consolidated and concentrated as patterns of behavior and work are deepened enhanced, and there seem to be no subcultures that contradict the predominant one. This culture also can be described as an open culture in the sense that it is flexible as the company is constantly trying to modify different aspects and to keep up with the latest tendencies within the sector in order to catch up with other companies. [8]

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[7] Edgar H. Schein. 1998. Cultura Organizacional y Liderazgo

[8] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.

Although HBO does not have a mission, vision, and value statements, the company enhances the organizational culture in many other ways. There are several formal norms and policies which guide the behavior of employees and the work patterns that need to be followed when working for HBO as well as guarantee the employee's rights. According to Schein, this series of policies constitute the first level of culture called artifacts and creations, which are constituted by the norms, written policies, and formal systems. This policies are the following ones: [9]

- Equal employment opportunities: HBO Argentina promotes the possibility that everyone can succeed. There will be no discrimination in any hiring decision based on age, race, sex, religion, marital status, sexual orientation, physical or mental disability, medical condition or military status.

- Non-discrimination and anti-harassment policy: HBO Argentina is committed to create a respectful environment free from discrimination and harassment of any kind, as well as to take all necessary measures to prevent and treat them.

- Policy against sexual harassment: HBO Argentina prohibits the harassment of an employee by any executive, manager, supervisor, employee, or third party on the basis of sex or gender. Sexual harassment includes making unwanted sexual suggestions and requests for sexual favors that affect the individual, interfere with work performance, or create an intimidating or hostile work environment.

- Protection from retaliation: HBO Argentina will not tolerate any form of retaliation against any employee who opposes to sexual harassment or discrimination, makes a good faith complaint or participates in an internal investigation or inquiry.

- Religion: HBO Argentina complies with its obligations under the law of each country according to the adaptation of any religion.

- Attendance recordings: HBO Argentina will record work schedules as determined by current regulations. All employees must record in and out times and comply with their assigned work schedules periodically.

- Employee referral program: The company considers that new employees who enter a company through recommendations from other employees are excellent contributors, stay longer, and make the recruitment process efficient. If an

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[9] 2018. *Employee Manual*. Latam: HBO Latam.

employee knows someone who would be a good candidate for HBO Argentina and meets the requirements for an existing vacancy, he or she may receive a referral bonus if he or she refers them for employment and is hired.

- Use of mobile devices: During the workday, employees may use their personal mobile devices for personal use, but this may not interfere with their work. Workers should also be friendly to their co-workers and should keep phones on vibrate or low volume while at work.

- Dress code: HBO Argentina relies on the good judgment of its employees to determine what is appropriate to wear to work on any given workday. Everyone is required to comply with the dress code outlined by their department head.

- Employee penalty: HBO Argentina may exercise its discretion to use disciplinary measures that would be less severe than termination of employment, such as warnings or suspensions.

- Breastfeeding breaks: according to the law, employees who are mothers of infants shall have two breaks of half an hour each during the course of the working day, during 1 year after the date of birth of their children, in order to breastfeed them. HBO Argentina offers mothers with infants the possibility of reducing their working hours by one hour, so that they can enter the company one hour later or leave one hour earlier.

- Dismissal of employment: HBO Argentina may terminate the employment relationship at any time, with or without reason, notification, procedure or formality. In the event of such termination, wages and other benefits shall be paid as applicable until the date of termination.

- Mandatory collective life insurance: HBO Argentina's mandatory life insurance covers the risk of death, whatever the reason may be, and it is applicable to all workers in a dependent relationship.

- Social work: the company offers the medical coverage plan 310 of the OSDE social work, including as beneficiaries the spouse and children.

- Retirement: the company will make all the discounts of social charges from the remuneration of the employees, including those for retirement, as determined by the regulations in force, and will pay them together with the employer's contributions to the corresponding institutions.

- Labour risks: HBO Argentina provides insurance with an Insurance Company for Labor Risks ("ART") which covers the contingencies for total or partial, temporary or permanent disability of the employee resulting from an accident at work or occupational disease, with the scope established in the Labor Risks Law No. 24,557 and its complementary rules.

- Licenses: in the case of an accident or illness that is not work-related, HBO Argentina will pay employees their salaries in accordance with the provisions of Section 208 of the LCT, for a term of 3 or 6 months, according to the seniority that the employee has in the company, less or more than 5 years. In the event that the employee has family responsibilities, the term shall be doubled to 6 and 12 months respectively.

- Confidentiality: in addition to any agreement the employee has signed that includes confidentiality obligations, employees are responsible for protecting the confidentially of propriety and other confidential information related to HBO Argentina and/or any of its related or affiliated companies.

- Ownership of work products: beyond any agreements related to work product that the employee may have signed, HBO Argentina retains legal ownership of the work product of all employees performed for HBO Argentina. No employee's work product in the course of employment at HBO Argentina may be claimed, construed, or presented as the property of the employee, even after employment with HBO Argentina has ended or the corresponding project has been completed.

- Electronic communications: Electronic resources are working tools. All information created, sent, received or stored in HBO Argentina's electronic resources are owned by the company. Such information is not the private property of any employee and employees should not have any expectation of privacy in the use or content of the electronic resources.

Communication[10]

The Public Relations and Corporate Communication Department is responsible for establishing, enhancing and modifying the company's relationship with the media, influencers and industry leaders. This area can be divided into:

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[10] Information provided by Anabella Scallone, PR Manager.

- **Product Communication:** encompasses HBO's entire communication (international or local), including content creation, interviews (with artists), events, HBO GO's established communication and so forth. It also includes Media Relations' management whose objective is related to establishing relationships with journalists, influencers and key opinion leaders.

- **Brand Communication:** goes beyond HBO's content communication and includes the whole communication of HBO as a brand, as, the presence of HBO in consumer events (such as ComiCon), events linked to brand experience, international events, awards, talent management, etc.

- **Corporate Communication:** converges communication management of the HBO corporate brand. This entails: any news within the business level, interviews with company spokespersons (executives), conferences and executive panels, news management particularly with magazines in the TV industry niche, training of corporate spokespersons (media training), presence in industry events, management of corporate media under the press site or the PR's Twitter account and also concentrate on internal communication, corporate affairs (government) and anti-piracy.

HBO is perceived as a distant and scattered brand towards young users. This is the outcome of a formal, earnest, and withdrawn communication style that they employ. The company's communication is scarce; and in some cases, exclusively for connoisseurs or insiders. It is confined to the transmission of premieres and/or news and lacks an emotional connection with its users. HBO prioritizes news and programming communication and shows no matter in strengthening the relationship with them. [11]

HBO is currently seeking to go through the door of formality in order to link up with the young people found within its key audiences. With social networking efforts, the organization is taking the first steps to modify this link, achieve two-way communication, get feedback and engage the user.

These are some examples of the assymetrical and limited (content related) communication's campaigns HBO has launched. Impersonal, formal, one-way and informative.

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[11] Reflection and analysis made by Rosario Ruiz & Sofia Sternberg

Social Media[12]

Regarding Instagram, HBO has an account with more than six hundred thousand followers. Its feed consists of photos and videos of various series and movies that the company produces. The same content is likewise published as Instagram stories and are further highlighted in the profile. The communication tone is informal and friendly and tries to speak out in the first or second person to make the public feel closer to the company. This is achieved through their posts in which HBO asks questions to the public, makes surveys, uses of emojis and inviting hashtags.

Although HBO's efforts to appeal to its followers, the public engagement seems to be flat: even though the number of followers of the Instagram account is quite high, each post has in average less than one thousand and five hundred likes and the amount of comments round below ten. This way, it is seen that the company's attempt to establish two-way communication and generate interaction with its users is not effective.

HBO additionally has a Facebook page with over four million and two hundred thousand followers. The type of uploaded content is quite similar to one on Instagram. However, the difference eradicates in the basis that the company achieves on average around two thousand likes and three hundred comments per post. Proving that on Facebook there is a higher interaction rate on shared content.

As far as Twitter goes, the account has almost seven hundred thirty thousand followers. It shares the same set of content as on Instagram and Facebook, but additionally retweets news about premieres and other posts related to the company. The interactions vary between ten and one hundred retweets and likes.

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[12] Social media analysis made by Rosario Ruiz & Sofia Sternberg

As for YouTube, the account has over seven hundred thousand subscribers. Through this platform, the company uploads videos that show the trailers of new seasons of different series, as well as "behind the scenes" and interviews with actors and directors. Concerning the number of views, it varies per video: some have less than one thousand views while others have over two hundred thousand and others 4 million. The number of likes and comments vary in the same way, being very low (approximately 20 per video) in those videos having fewer views, and much higher, exceeding the thousand likes and comments in those publications with a high number of views.

Lastly, it is essential to consider that Social networks can be used as a communication tool that generates interaction among users and engage them in different conversations. Yet it is also a means that could potentially threaten the image of the corporation, as many may comment complaints which may go viral and risk the company's reputation.

Another communication channel that HBO handles is its official website. It provides information about the company, the press and job opportunities. Users can have access to all the offered content as long as they are registered. Besides, HBO offers series and movie trailers. The site also presents the different packs that can be acquired so that a person can become a subscriber to the platform.

HBO GO is a TV Everywhere service app, which provides immediate and unlimited access to the uploaded movies and series when and where the user wants. It allows subscribers to stream video-on-demand selections of HBO content, including current and "old" series, movies, specials, and sports events, through the HBO website or applications on mobile devices, video game consoles and digital media players. People can access HBO GO via the internet or by downloading the application, for free. If the user wants to see full contents, they need to activate an HBO subscription through a virtual store such as AppStore or Google Play.

All HBO social media accounts and communication channels provide a link which redirects the user into other HBO accounts in different social media platforms.

Survey

Today, companies' online communication is the most reliable way to communicate with different audiences. Everything published through social platforms is understood to contribute and influence the creation of the organization's image in the public mind. Besides analyzing and gathering information from HBO's social media accounts, we have e have designed a closed-ended survey to obtain quantitative data which allowed us to find out respondents' opinions on feedback, communication frequency and tone of

communication, within a pre-determined range of responses. Below are the responses of the 309[13] respondents:

- The survey holds a low number of HBO followers, being a strong pointer of a non-desirable situation.
- 17.6% (23) of HBO users (130) follow or have followed the official HBO account on social networks. This percentage mentioned they perceive HBO's communication as old-fashioned and formal, only one of them considering it jovial.
- 33.44% (101) of the interviewees acknowledge social network's communication as formal, 9% (57) consider it sober, and almost 4% (11) rate it as antiquated. Also, one respondent described it as dull, static and non-interactive. Furthermore, 41% (124) of the total are unaware of how HBO's online communication is.
- 8% of respondents described it as jolly, and 2.5% as entertaining.

We can presume that HBO's efforts to link up with young people and generate engagement do not resemble to be efficient. Nearly half of the interviewees have shown that they do not know or perceive HBO in networks, and thus its image is not only negative but also non-existent for a large majority.

The official account in social networks and their way of communicating do not seem to be efficient or correct, resulting in platform user being uninterested in following the company or establishing a connection with it. Even though the tone encourages interaction - fundamental - and postings are made with optimum frequency, feedback is very scarce, there are few responses and interactions with each post.

Besides, HBO's communication is negatively perceived by the public, as it has been described as reserved, earnest and outdated. It has been designated as a far removed from young audiences' brand, where the top priority remains on service information and any emotional connection is omitted.

Aforementioned attests not only that HBO struggles to adapt to its young audience, but it is also perceived as distant, formal, old-fashioned, boring mark, or in the worst case, neither perceived.[14]

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[13] **Sample**: young adults, aged between 18 and 50, resident in CABA and the surrounding areas of Greater Buenos Aires.

[14] R.Ruiz & S.Sternberg Analysis.

The following images prove that what is perceived by the public has a real foundation, since their online communication is impersonal and limited to information about their content:

hbolatam ✔ Descarga la app de #HBOExtras y mientras ves el episodio recibe en tu celular todo lo que oculta el peligroso universo de #LovecraftCountry.

1 d

hbolatam ✔ La locura de #DoomPatrol dejó los cómics para entrar a las pantallas y solo podemos decir: ¡Gracias a todos los involucrados! 💛 >>>

Hoy, en #HBOLAT y #HBOGOLA.

Doom Patrol • Seguir   5 sem

DOOM PATROL

ENFRENTA A UN NUEVO VILLANO ESTA NOCHE

PRESIONA PARA DESCUBRIRLO

Enviar mensaje

HBO Latinoamérica ✔ @HBOLAT · 22h

La isla de Osea te entenderá... hasta que deje de hacerlo.

Revive los primeros 5 episodios de #TheThirdDay en #HBOGOLA antes del episodio final este domingo en #HBOLAT.

0:15 1.8K views

💬 1   🔁 12   ♡ 46

HBO Latinoamérica ✔ @HBOLAT · Oct 12

Nuevos mundos te esperan.

#HisDarkMaterials 🎬, segunda temporada, 16 de Noviembre en #HBOLAT y #HBOGOLA.

HIS DARK MATERIALS
LA MATERIA OSCURA
NUEVA TEMPORADA
16 NOV   HBO

♡ 14   🔁 88   ♡ 336

Locations[15]

HBO Latin-America has around 900 employees, 500 of which work in the corporate office located in Coral Gables, Miami, and in its uplink facility in Sunrise, also Florida. Commercially the territory is divided into different regional offices for a more accurate and successful business management: Buenos Aires, Argentina (80 employees); São

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[15] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.

Paulo, Brazil (140 employees); Bogotá, Colombia (80); Ciudad de México, México (100 employees).

- **Caribbean**[16]: Based in the Miami Corporate offices.
- **México**[17]: Serves Mexico and Central America. Central Office: Ciudad de México.
- **Colombia**[18]: Serves Colombia, Ecuador, Venezuela and Panama. Central Office: Bogota.
- **Brazil**[19]: serves only Brazil. Central Office: São Paulo.
- **Southern Cone**[20]**:** Argentina, Uruguay, Paraguay, Chile, Bolivia and Peru. Central Office: Buenos Aires.

Miami, USA. Corporate Offices
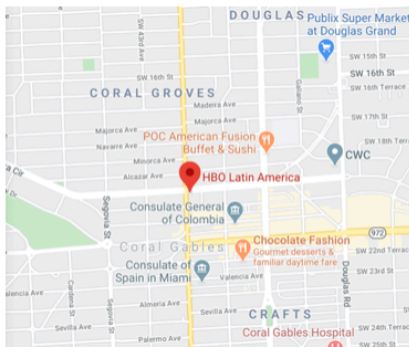
México City, México office.

São Paulo, Brazil office.

Bogotá, Colombia office.

Buenos Aires, Argentina. Southern Cone Office.

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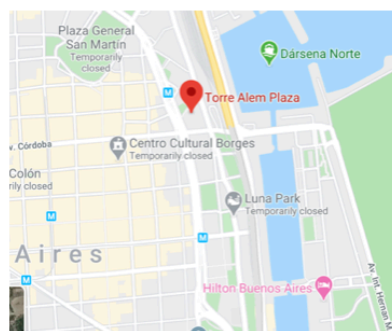
[16] 396 Alhambra Cir, Coral Gables, FL 33146, United States.

[17] Blvd. Miguel de Cervantes Saavedra 301, Amp Granada, Miguel Hidalgo, 11529 Ciudad de México, México

[18] Cl. 92 ##11-51, Bogotá, Colombia

[19] Av. Nações Unidas, 8501 - 13º e 14º andares, São Paulo, Brazil.

[20] Av. Leandro N. Alem 855, Buenos Aires, Argentina.

Executive Committee [21]

Emilio Rubio is currently the CEO of HBO Latin-American Group and is the president of HBO's Executive Committee, integrated by Luis Peraza (Networks' president), Roberto Hernandez (Senior Vice President), Emilio Otermin (Senior Vice President for Technology and Operations), David Torkinton (Chief Financial Officer) and Guillermo Villa (Senior Vice President for Human Resources).

The members of the Committee are at the helm of diverse activities. Networks department assures full distribution of all linear channels and all digital platforms for Basic and Premium services represented by HBO LAG in all of Latin America as well as to promote each service in all affiliates guaranteeing visibility and enhancing the relationship for all services. Departments in this area include Acquisitions, Ad Sales, Interstitials, Network Affairs & Contract Administration, Network Marketing, Networks, Original Production, PR & Corporate Communications.

Distribution guarantees full allocation of all linear channels and all digital platforms for Basic and Premium services represented by HBO LAG in all of Latin America as well as to promote each service in all affiliates guaranteeing visibility and enhancing the relationship for all services. Departments in this area include: Commercial Strategy, Sales and Revenues, Product Promotion & Business Development, Operational Analysis & Support.

Human Resources (HR) serves as a strategic partner for the company by managing and developing our employees. This includes recruiting and hiring employees, helping them grow and learn in the organization, and managing the process when an employee leaves. HR takes care of people from the time they're interested in the organization to long after they leave. We are here to serve you. Departments in this area include Total, Rewards (Comp & Benefits), Recruitment/Talent Acquisition, Employee, Experience, Learning & Development, Compliance.

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[21] HBO, Intranet.

The Office of Legal & Business Affairs performs a wide variety of legal services. We collaborate with internal clients and outside counsel to assess issues and risks facing HBO LAG, and provide legal advice and counsel to HBO LAG, including its various departments and the Board of Directors. From contract negotiations to viewer experience, we create innovative solutions to complex business issues. Our Legal and Business Affairs teams are a vital part of HBO LAG's success. Departments in this area include: Brazil Office, Regulatory & Networks, Labor, Employment & Compliance; Ad Sales, Affiliate Sales, Latin America Offices & Regulatory, Technology & Operations, Latin America Networks (Original Productions & Acquisitions).

Environmental Scanning

Introduction to the entretainment intudstry. The entertainment industry comprises a combination of sub-industries (film, art, dance, music, tv, etc.) given to entertainment. This industry is composed of mass media companies which control content distribution and manufacture, with the purpose of entertain people. The concept of entertainment is assigned to all those activities related to one's leisure and amusement.

HBO provides entertainment in two ways. Traditional television and an on-demand platform. The cable or traditional television industry is founded on the ability to deliver premium programming for which subscribers pay, either on a monthly subscription basis or on a per-program basis. (Television Industry - an overview | ScienceDirect Topics 2020).[22] The on-demand service, HBO GO, allows viewers to watch content whenever at his or her convenience.

Both of the services provided take part of the entertainment industry, which happens to be in constant growth and has not yet reached its peak. According to a study conducted by PwC, the industry will reach an estimated $2.2 trillion by 202. With Time Warner – HBO's mother company – owning 17% of the market share, being in the most profitable companies together with Disney and NBC universal.

Streaming industry is led by Netflix, a company that stands out with its high global market share, and which has 31.42 million subscribers all over the world. In 2019, the total global

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[22] Television Industry - an overview | ScienceDirect Topics, 2020. Sciencedirect.com [online]

revenue of Netflix streaming site amounted to more than 20.15 billion U.S. dollars, having grown from 1.67 billion U.S. dollars a decade ago.

Regionally, statistics show that in 2019, Netflix had nearly 31.4 million paying streaming subscribers in Latin America, generating 2.8 billion U.S. dollars in revenue with its operations in the region. This number accounts for approximately 14 percent of the company's global revenue. There are as many as 67 different subscription video-on-demand providers in Latin America and Netflix has the most subscribers by far, followed by yet another U.S. giant: Amazon Video. A local, Latin American brand ranks third - Claro Video, owned by the Mexican telecommunication provider América Móvil. Other competitors include HBO, Movistar Play (owned by the Spanish telco operator Telefónica) as well as another local brand Blim, owned by the Mexican media market leader Grupo Televisa. Another emerging SVoD force to be reckoned with is YouTube, already used by 36 percent of the regional population. The Latin American over-the-top TV and video industry was estimated at 3.84 billion U.S. dollars in 2019, which puts Netflix at nearly 75 percent of the market share.

Currently, Netflix is used by 11 percent of the whole Latin American population and is expected to reach 13.4 percent by 2023. Unsurprisingly, Brazil is the company's largest Latin American market by number of subscribers, followed by Mexico and Argentina. As for Argentina, Streaming revenues of Netflix in the country account for 110.95 million U.S. dollars (Statista, 2020[23]).

The industry will be analyzed together with its few big players by the following models: **Porters Five Forces, Boston's Consulting Group, the Ansoff Matrix and a PESTLE analysis;** To track trends and occurrences in HBO's internal and external environment that bear on its success, currently and in the future; which will be extremely useful in shaping goals and strategies for further communication actions.

Moreover, to find out how competitive the HBO service is in comparison to its competitors, we decided to carry out a survey among young adults, aged between 18 and 50, who live in CABA and the areas surrounding it in Greater Buenos Aires - the *universe* defined correctly. *We had a total of 309 responses.* The survey is backed up with factual research.

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[23] Topic: Netflix in Latin America. (2020). Retrieved 3 September 2020, from https://www.statista.com/topics/6542/netflix-in-latin-america/

Porter's Five Forces

This framework is a method for analyzing competition of a business. It analyses the microenvironment and all the forces which are close to a company that affect the company's ability to serve its customers and make a profit.

Porter's five forces include three forces from 'horizontal' competition - the threat of substitute products or services, the threat of established rivals, and the threat of new entrants - and two others from 'vertical' competition - the bargaining power of suppliers and the bargaining power of customers.

1. Threat of entry

Entering HBO's industry is hard to achieve due to the economies of scale. One must rely on high levels of capital to produce original content (producers, directors, actors, locations, equipment, etc.) or to purchase existing content and afford expensive contracts. Netflix, for example, is currently not making any money, it has invested and is investing large quantities on producing and on buying second-window content. Hence, it will be extremely costly for new entrants to match HBO's large volume and extraordinary quality. Also, there is a high level of product differentiation as for the quality of the content where HBO provides a service with higher perceived value than their competition.

2. Threat of substitutes

HBO produces high-quality content which cannot be compared in the industry, even though competitors may produce in quantity they will never match the production quality. HBO has 25 Years of experience in content production, which is a competitive advantage compared to its competitors. Even though there are alternatives to OTT platforms, Netflix and Amazon per se, they buy and produce a lot but with poor quality.

3. Power of buyers

There are two ways HBO does business B2B or B2C. In the traditional business (B2B), there are many buyers, but 70 / 75% of the business turnover is concentrated in 6/7 groups in Latin America. So, they possess high bargaining and influential powers. However, in terms of HBO GO (B2C) buyers can easily switch between one supplier or another with low business repercussions.

4. Power of suppliers

HBO has high bargaining power with their clients (Cablevision, Directv, Claro, Telecentro, etc.) as it is considered to be a powerful and extremely demanded channel by final customers which do not accept not receiving HBO through their TV providers.

5. Competitive rivalry

HBO claims to have a healthy rival competition with its competitors where they work collectively to tackle problems or situations related to the industry (piracy as for example). The truth is even though they all offer a similar service (entertainment) the content provided is highly different and recognized by clients and final consumers. The main contender in HBO's traditional form is FOX, and sometimes they work collectively to sell packages including both channels. But when it comes to clients or consumers' decisions, HBO is their TOP of Mind.

Industry Life Cycle

The power of the five forces typically varies according to the industry life cycle stages. Industries start small in their development stage, then go through a period of rapid growth, followed by a term of shake-out, a period of slow or even zero growth (maturity), and finally a stage of decline (old age).

HBO GO is going through its shakeout phase, as it is consolidating in the industry. At this stage, growth of revenue, cash flows, and profit start slowing down as industry approaches maturity. However, HBO as a TV channel is in its maturity phase, as it has been for 25 years well-established in the industry, realizing maximum revenue, profits, and cash flows. The traditional TV industry is itself slowly declining, it has already reached its saturation point and it will not take long for channels to reach their declination points.

Boston Consulting Group

The BCG matrix provides a framework for analyzing products according to growth and market share. It is designed to help with long-term strategic planning, to help a company consider growth opportunities by reviewing its portfolio of products to decide where to invest, to discontinue or develop products. Regarding this information, HBO concludes that:

- For the last few years, television viewers have been shrinking in viewership. With competition from more affordable streamable services, traditional TV shows and movies do not have the appeal that they once used to. Traditional television is a declining market and in the long run, will become Dog. The HBO channel is

involved in mature markets with high market shares, requires low investments and is currently helping their question mark, HBO GO, to grow.

- One of the main reasons why it is still a Cash Cow is because streaming services are Question Marks. They belong to a growing market which has not reached its highest potential yet. High levels of investment are needed to develop the service into a Cash Cow and to gain a larger market share. The rise of online platforms is not yet enough to upset the decrease of traditional sales
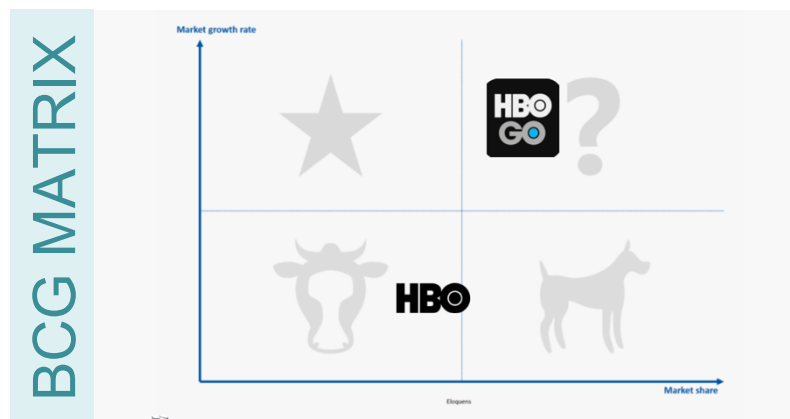
ANSOFF matrix

HBO is investing in **market penetration strategies** for their traditional TV channel. They attempt to go further in their current and existing markets, within their scope and actual clients. To increase penetration in existing markets there are searching for alternatives and offers to consolidate their position and service in their current markets. This strategy is not growth-orientated as the company aims for strengthening and growing stronger by downsizing and divestment or by defending its market share from the fall in traditional television consumption.

The fall of traditional television means the rise of non-traditional content consumption. HBO invested huge amounts of resources on **product development,** which involved developing a new service, HBO GO, for existing markets. It's an expensive and high-risk strategy, requiring new skills, capacities and strategic capabilities. Distribution involves sending video data through Content Delivery Networks (CDNs) to the devices on which the content is viewed. This is more complex than TV broadcasting, as data loads need to be balanced.

OTT video is very different from traditional TV broadcasting. The way content is produced, distributed and consumed varies greatly, and, therefore, so do the broadcaster's IT requirements. For example, production covers the receiving, encoding,

encryption and storage of the signal and also the device and platform used to view your content need to be developed.
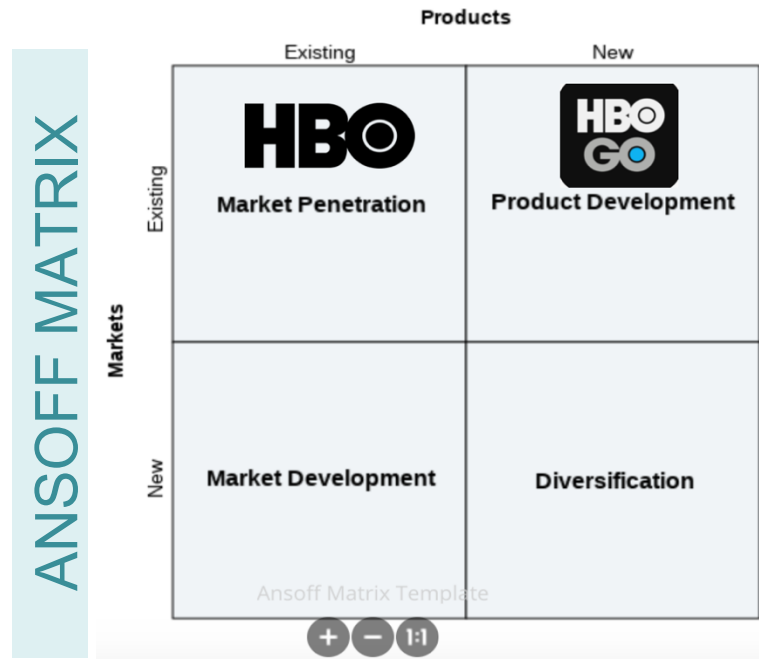
It is hard to enter the industry and to compete against HBO, as mentioned previously in Porter's Five Forces. Moreover, the industry is highly profitable with a revenue of US$25,894m in 2020. (Video Streaming (SVoD) - worldwide | Statista Market Forecast 2020). [24]

PESTEL

1. Political

Argentina's political uncertainty. The last year's (2019) Argentine election process generated an uncertain climate which directly affected the entertainment industry in several slants. Issues requiring urgent treatments were postponed until after the election. Once the elections were defined and the new legislative chambers were composed, it was necessary to wait for them to prioritize the upshots treatment, which the industry has been demanding, among the most important, the urgent regulation of the Audiovisual Services Law, the neutrality of the networks, the speed in the treatment of the cases of violation of intellectual property rights (online piracy). The new

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[24] T. CAESY, HENRRY, 2020, The best streaming services in 2020. Tom's Guide [online]. 2020. [Accessed 10 April 2020]. Available from: https://www.tomsguide.com/us/best-streaming-video-services,review-2625.html

government's supervision did not attend to them instantly, and it is not in their plans to do so due to the pandemic situation we are undergoing. As a result, Argentina offers an unregulated environment for Telecommunication companies which leads to the absence of monopolies and extensive private participation across the nation, with a few big players dominating the sector.

ENACOM. In Argentina, the ENACOM (National Communications Entity) is an autarkic and decentralized entity that operates within the scope of the Chief of Cabinet of Ministers. Its objective is to lead the process of technological convergence and create stable market conditions to guarantee access to the Internet, fixed and mobile telephony, radio, postal and television services for all its population. This entity aims to universalize digital inclusion; increase the quality of service in communications, through the implementation of technical regulations and the incorporation of quality standards at international level; promote competition for the development of Information and Communication Technologies, based on the release of market statistics and the modification of regulations, standards and charges to help foster competition in the sector and lastly promote investment in infrastructure for digital development by establishing regulatory and economic conditions that are favorable to both the strengthening of existing networks and new deployments (ENACOM, 2020)[25].

The seventh edition of the Latin American Telecommunications Congress 2019 was held in the province of Córdoba, Argentina. This is an event that brings together the main referents of the public and private sectors, regulators and academics of the telecommunications ecosystem at the regional level.

The meeting focused on the main debates about connectivity and broadband policies as well as the current challenges presented by the digital economy and the possibilities of new technologies, such as artificial intelligence, big data and blockchain as tools to improve the functioning of public administration, production and quality of life of citizens. During the week that the meeting lasted, various activities were carried out including workshops and work meetings to exchange experiences and knowledge that would foster the development of ICTs in Latin America, generating consensus and agreements on the necessary mechanisms to encourage the social, political and economic development of the region (ENACOM, 2019). This way, the meeting addressed regulatory approaches and action plans that enable the region to incorporate technology

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[25] Enacom en el Congreso Latinoamericano de Telecomunicaciones. (2019). Retrieved April 2020, from https://www.enacom.gob.ar/noticias/institucional/enacom-en-el-congreso-latinoamericano-de-telecomunicaciones_n2073

into its production processes and engage in the fourth industrial revolution. Lastly, the meeting agenda also included topics such as the impact of the arrival of 5G, the future of work in the face of digitalization, the need for pro-investment agendas in the region and debates on the role of Universal Access Funds, the Internet of Things (IOT) ecosystem, piracy, and Internet governance. In addition, an analysis was made of regulatory innovation as a tool for closing the digital gap and the importance of promoting gender equity in the use of ICTs *(CAF, 2019)*[26].

Broadly speaking about the region, several Latin American countries have modernized key sectors such as telecommunications. Some regional governments support the service sector by implementing successful policies. Argentina is attempting to improve the supply of labour for those services. Brazil is seeking to improve the quality of information linked to those. Costa Rica emphasizes the educational system and its adaptation to the needs of companies, as well as seeking to raise the technological and business aspects by attracting multinational corporations and cooperating with existing ones.

Vicentin and the Expropriation Law. Regarding general politics, Latin America is composed of highly fluctuating and unstable countries that generate great uncertainty. For instance, In June, the President of Argentina announced that he would send a project of law to the Congress so that Vicentin (an agricultural group) would be controlled by the State. This means that a company which belongs to the private sector would be expropriated by the state. This news generated a lot of turmoil and uncertainty in the country's economy. There was a lot of debate about the unconstitutionality of such a measure taken by the Executive Branch (Tarricone, 2020)[27]. However, in Argentina there is an Expropriation Law and that inhibits foreign companies, investors and businessmen from investing, generating jobs and bringing their operations to the country, since the shareholders fear that this situation could happen to their assets and that they will lose their autonomy over their capital. Adding to this situation, the country is one of the countries with the greatest taxation burden. This also restricts companies from both employing people and operating

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[26] Silveira, A. (2020). Transformación digital para la América Latina del S. XXI | CAF. Retrieved 11 April 2020, from https://www.caf.com/es/conocimiento/visiones/2020/02/transformacion-digital-para-la-america-latina-del-s21/

[27] Tarricone, M. (2020). Vicentin: ¿qué dice la ley sobre expropiaciones? - Chequeado. Retrieved 19 August 2020, from https://chequeado.com/el-explicador/vicentin-que-dice-la-ley-sobre-expropiaciones/

in the country and investing their capital. All these facts would seem to show that the Argentine government has no interest in making foreign companies enter the country and invest their assets.

Information and Communication Technologies (ICT) declared as an essential activity. Last August 15th, within the Emergency and Necessity Decree, the State granted the "character of public service in competition" for ICT services and access to telecommunications networks. In this way, the Government resolved to freeze the tariffs of mobile and fixed telephony, Internet services and paid television until the end of the year. In addition, from now on, the State will regulate the price set by the telephone companies, meaning that it will impede companies from increasing tariffs without prior authorization from the State (Dapelo, 2020). Likewise, as part of the agreement assumed, the service provider companies undertake not to make any dismissals during the term of the agreement. This agreement was made in addition to the measures provided by the national government to ensure connectivity and full access to necessary information for all citizens, which is why ICTs were declared an essential activity in the framework of the pandemic.

Social uprisings in Chile, Bolivia and Ecuador. The political and social crises in **Bolivia** led to the fall of Evo Morales' government and destabilized the country's ordinary functioning; Cities were blocked, employees could not reach their jobs and the chain of payments was cut. A comparable situation happened in **Chile** and so it did in **Ecuador** last year, where social uprisings looted businesses, set fires, etc. This made it impossible for suppliers located in Chile to perform their job. However, the telecommunications industry in Chile offers greater stability than other industries, since it operates under a stable regulatory framework, and considers arranging intercompany access charges and rate approval on- net and off-net, which can have effects directly on the generation of income. (Telecomunicaciones Chile 2019)[28].

Attachment A

Regulation on telecommunications in Latin America. governments of different political parties have been promoting new regulations on the telecommunications sector for a decade. These policies combine responses to problems, such as the concentration of ownership and its outsourcing, the role of the State as an issuer and manager of communications,

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[28] TELECOMUNICACIONES CHILE, 2019, *lcrchile.cl* [online]. 2019. [Accessed 11 April 2020]. Available from: https://www.icrchile.cl/index.php/estudios/3357-analisis-de-la-industria-de-telecomunicaciones-en-chile/file

the subordination of law enforcement agencies to governments, and the control of content. Also, they face new challenges, such as the technological and productive convergence between the audiovisual sector, graphics, telecommunications, and the Internet (Becerra, 2014)[29].

Media group's concentration of power. The concentrated media groups in the region have built an outstanding articulation with the political power. This is demonstrated with the scarce regulation of the sector, ready to serve the media ownership. Thus, for example, in several countries there were no provisions for the return of audiovisual licenses, which hindered the holding of periodic competitions (Uruguay or Brazil), or, in cases where there were deadlines defined by law, these were not respected, thus producing a model in which audiovisual licensees exploited the licenses in perpetuity (Argentina or Venezuela).

2. Economical

Currency devaluation in Argentina. Currently, Argentina is undergoing a rough period of strong economic instability with a devaluation of between 25% and 30% with a direct impact on the company's results, since the main costs are dollarized, mainly the purchase and production of programming and satellite space for content distribution. During 2020, the economy is to remain in recession. Offering an unfavorable investment environment, high inflation and policy uncertainty which depresses domestic demand. Interventionist policies, spillovers from COVID-19 and tough debt renegotiations ahead further cloud the outlook. LatinFocus Consensus sees the economy contracting 1.6% in 2020, which is down 0.1 percentage points from last month's estimate, before rebounding 1.5% in 2021. (Argentina Economy - GDP, Inflation, CPI and Interest Rate 2020)[30].

Whilst most companies are projecting their budgets, there is no certainty surrounding what the real rates are to be considered, since, in the last two years, the exchange rate and inflation estimated in the national budget were deceived. Due to Coronavirus, the situation is worsening.

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[29] Becerra, M. (2014). Medios de comunicación: América Latina a contramano | Nueva Sociedad. Retrieved 11 April 2020, from https://nuso.org/articulo/medios-de-comunicacion-america-latina-a-contramano/

[30] Argentina Economy - GDP, Inflation, CPI and Interest Rate, 2020. *FocusEconomics | Economic Forecasts from the World's Leading Economists* [online]

Debt rescheduling. Argentina has a very large foreign debt since many years ago, which has worsened in the last 3 years. In June of the current year, the Argentine government managed to reach a renegotiation of this debt. The agreement between the country and its main creditors would clear the way out of default, and would allow the government of Alberto Fernandez to move forward with the restructuring of the local debt and the current program with the International Monetary Fund (IMF), crucial steps to get the economy out of the hole it fell into in early 2018, which was deepened by the coronavirus pandemic. The rescheduling of the debt is said to have raised investor optimism and triggered a strong rally of Argentine assets in the markets. Also, this news shows an efficiency in the management of Argentine politics to be able to reach an agreement with the IMF, which seems to keep trusting the country's economy (Jueguen & Mathus Ruiz, 2020)[31].

Taxation on imports. One of the biggest challenge's companies have to confront in Argentina are the barriers regarding the transfer of foreign currency abroad to meet service payments, something that until 2015 had generated some restrictions and in recent years was not a problem. In Argentina, at the end of 2019, the new elected government of Alberto Fernandez established a 30% tax on purchases made in dollars by card. This means that certain acquisition of products and services made or offered abroad cost 30% more than before. Among the purchases affected, this new economic policy had a great effect on all the services that are provided through direct internet platforms like Netflix, Spotify, Airbnb, YouTube premium, HBO Go, Disney +, among others. Also, Inflation, in the entertainment industry's case, affects and hits the final consumer and puts pressure on devaluation, which hits programmers hard (HBO case) since they must absorb the impact if they can transfer it to the consumer, having to wait years to recover the rates. The pandemic in Argentina crowned and worsened the economic crisis that had been dragging the country for years, being in a current state of default that generates uncertainty and will bring devaluation, unemployment, and higher inflation, impacting at a high level in the company's revenues.

In Latin America there is a strong inequality in tax treatment where some streaming services (Netflix for example) are not taxed or are taxed at less than 5%, while HBO's base tax at 17,5%, plus 21%IVA from total sales.

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[31] Jueguen, F., & Mathus Ruiz, R. (2020). Deuda: el Gobierno anunció el acuerdo con tres grupos de bonistas. Retrieved 19 August 2020, from https://www.lanacion.com.ar/economia/deuda-el-gobierno-llego-acuerdo-principales-acreedores-nid2411549

Rising index of country risk. Argentina's country risk recorded in early March stood at 2,300 basis points. This fact shows that the country has one of the highest levels of country risk not only in the region, but in the world. In Latin America it is only surpassed, by Venezuela, which registers a level of 12,400 basic points. Although the number has decreased up to 2150, Argentina's country risk is still higher than Ecuador's 1,700 b.p. But the distance of these nations from the rest of the region is remarkable, since the average is 390 b.p., very similar to the world average, which is 350 b.p. For any nation, having a high-country risk not only influences the perception of its possible high level of danger in defaulting on a debt, but can also negatively impact the arrival of long-term investments. In addition, it complicates a country's financing needs, because it restricts the possibilities of obtaining international credit (IProfesional, 2020).

Stagnation of Latin American economies. The Latin American economy is in a state of stagnation, where in 2019 it has grown 0.6%, one point less than in 2018 (1.6%), and 1.5% below the expectations of the beginning of the year, which anticipated growth of 2.1%. As for 2020, the UN Regional Commission (United Nations) expects a slight growth of 0.1% of the Gross Domestic Product.

Latin American countries, excepting Bolivia and Uruguay, are currently going through a period of strong economic instability with a devaluation of between 30% and 40% with a direct impact on multinational company's results, since the main costs are dollarized, mainly the purchase and production of programming and satellite space for content distribution.

COVID 19's impact Latin American economies. Regional growth prospects were slashed this month as the fast-spreading coronavirus wreaks economic havoc worldwide. Although activity is still seen strengthening somewhat this year, the outlook is bleak given the virus-inflicted disruptions to global supply chains and trade; downturn in commodity prices; volatility in financial markets; and stress to public health systems (Latin America Economic Outlook | Data, Statistics & Forecasts | FocusEconomics 2020)[32]. There is and will be a prominent economic uncertainty for the remainder of the year as there is no clear economic outflow for the countries affected by the virus. So, companies are not able to shape nor long nor short term budgets, living them at the verge of uncertainty.

3. Social aspects

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[32] Latin America Economic Outlook | Data, statistics & Forecasts | FocusEconomics, 2020. FocusEconomics | Economic Forecasts from the world's Leading Economics [online].

Social isolation. Entertainment has become a highly valuable cornerstone in Argentine society. People of all ages dedicate time in consuming programming in any of its formats (theatre, cinema, streaming). Today's society is forced to make social isolation and stay at home. Therefore, many people who previously had no free time can now enjoy moments of leisure, which are in many cases devoted to the consumption of audiovisual content. Thus, many people increase the amount of time in consuming series, films and documentaries.

Raise of streaming services. Streaming is a movement that is revolutionizing the traditional way of consuming and thinking about entertainment. We are facing a "streaming society" that prioritizes audiovisual content over others, as Sofía Álvarez Beroqui, a journalist with El Economista, says, "The great boom in series is part of this social trend that has changed cultural consumption habits around the world, and Argentina, this time, was no exception.

Streaming has become a leader in the lives of Argentines, thanks to the massification of mobile devices, and the easy access that platforms offer. People can access attractive, original, and exclusive content from anywhere, and can download it to watch it offline, which suggests a great benefit for those who do not want to spend their mobile data. We are immersed in a society that seeks freedom in choosing what to watch, when, where and how to do it, and streaming offers them all.

The National Survey of Cultural Consumption 2017, carried out by the Cultural Information System of Argentina (SInCA) shows that, although the main consumption channels are still air and cable TV (58% and 74% of the population, respectively, use them frequently), the online modality was consolidated as the second most chosen option.

Naturalization of some illicit behaviors. In Argentina, there is a social reality that naturalizes certain illicit behaviours becoming part of the consumer's daily life. One of them is "hanging" from the cable or stealing the signal to access all contents without a monthly fee. Besides, regarding streaming content, the owner of an account shares his username and password with others to split the payment, or simply out of trust or favour, reducing the potential number of subscribers. Also, it is a custom to resort to pirate sites to view audiovisual content without even being subscribed to a paid service. These are realities that in countries with a strong and efficient legal framework would not occur (Chile, for example). However, due to the lack of them, in Argentina, these three actions are not only naturalized but are frequently used.

Proliferation of social media. The spread of social networks is a phenomenon that has modified the paradigm of social relations. Together with messaging applications such as WhatsApp, among all segments of the population, social media have hundreds of millions of users worldwide. Social networks have a great effect on society. Almost every person had engaged in social conversations related to trend series or movies.

Many people talk passionately about the series they are watching and arouse our interest. This generates an impact on the other person, who fears missing something important and this encourages them to watch it. Finally, if the experience is satisfying, it reaffirms and multiplies their interest in sharing that same passion for serious discovery with others (Neira, 2020)[33]. This demonstrates the great capacity of social networks to disseminate information and influence people's behavior.

Limitations on internet coverage. In Argentina, almost 50% of households have access to the internet, almost twice as many as in 2008. Of these houses, less than 20% have a connection of at least 20 Megas, which is necessary to use high definition video services, such as Netflix. Expanding coverage and increasing speed is one of the challenges for the immediate future (Farina, 2017)[34].

In the region, 244 million Latin Americans -38% of the population- do not have access to the Internet, a social gap that deepens inequality in access to knowledge and opportunities. This gap is accentuated within the countries of the region, between the urban and rural populations, as well as between men and women and between young people and the elderly (Silveira, 2020)[35].

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[33] Neira, E. (2020). Así es como Netflix ha conseguido ser la influencia cultural más relevante de nuestra época. Retrieved 10 April 2020, from https://www.xataka.com/streaming/asi-como-netflix-ha-conseguido-ser-influencia-cultural-relevante-nuestra-epoca

[34] FARINA, MARIO, 2017, Actualidad y perspectiva de las telecomunicaciones. *Telam.com.ar* [online]. 2017. [Accessed 11 April 2020]. Available from: https://www.telam.com.ar/notas/201705/189461-telecomunicaciones-mario-farina.html

[35] [35]Silveira, A. (2020). Transformación digital para la América Latina del S. XXI | CAF. Retrieved 11 April 2020, from https://www.caf.com/es/conocimiento/visiones/2020/02/transformacion-digital-para-la-america-latina-del-s21/

Asymmetries in data traffic flow between the region and the United States and Europe - main generators of content- result in high transit costs for Latin America and low-quality access to content and information by businesses and households.

4. Technological aspects

Mobile devices and smart TV technology. Argentines are fond of the technological world we are immersed in, where there is constant technological innovation, which offers increasingly better and more personalized user experiences, mainly in the field of entertainment. Mobile devices are currently social tools as much as they are work tools, and the ability to consume entertainment when, how and where the user desires is one of the competitive advantages that smartphone technology has.

The way we access and consume audiovisual content has changed. People now have access to digital content on different types of screens: TV, mobile phones, notebooks, tablets and other technological devices. This way, content has become liquid, overcoming the physical barriers of traditional containers to adapt to all possible digital access points. This process of digitization and free circulation of content has not only multiplied access points, but it has also accelerated its level of consumption *(Neira, 2018)*[36].

While traditional audiovisual media, such as television, continue to play a significant role in Argentina's homes, mobile devices are undergoing a growth process that threatens this traditional entertainment, as they offer similar but transportable content, and with instant access. Also, thanks to the new "smart tv" technology, it is possible to connect streaming with television, and thus merge the traditional audiovisual media with what would be the new technologies.

The Argentine society is constantly open to new technological proposals, and in the entertainment field this can be seen with the massification of smartphones and their use, not only for daily life but also for the workplace. Mobile devices have become a replacement for computers and televisions, in many occasions, for example, because they can be used in public transportation for entertainment, without the need of being uncomfortably immersed and dangerous, as it would occur while taking a notebook out in the middle of a bus, subway or train.

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[36] Neira, E. (2018). IMPACTO DEL MODELO NETFLIX EN EL CONSUMO CULTURAL EN PANTALLAS: BIG DATA, SUSCRIPCIÓN Y LONG TAIL [Ebook]. Retrieved from https://www.accioncultural.es/media/2018/ebook/Anuario/5_ElenaNeira.pdf

Fiber-optic networks. The 100% fiber-optic networks, which allow higher speeds, are still incipient and slow growing, due to their high cost. But they are undoubtedly the way forward for the next few years. However, today, the capacity to access the Internet through mobile phones increases the connected population to 70%, a number that has been growing rapidly in recent years.

Big data analysis. The Latin-American consumption of content by connected devices generates a very abundant digital trail. All this information is considered as *Big Data*. Big data analysis helps organizations to leverage their data and use it in order to identify new opportunities.

The companies that provide audiovisual content supply services through different platforms, analyze different things: the type of content played and discarded; the characteristics of the reproduction (if it has been done at a normal pace, if it has been advanced, receded, paused or abandoned); the level of intensity of the reproduction (frequency and number of hours of streaming per session); the rating the user gives to the content (thumb up or down); the type of device from which it is accessed; the paths the user follows and the searches made within the application; the day and time; the location of the content that was decided to be played or discarded, and technological issues, such as type of connection, optimal buffer operation, etc. With this new capability to analyze new data sources, companies can immediately examine the information and make decisions based on what they have learned. This way, along with Big Data analytics, companies tend to create new products in order to meet customer needs *(Powerdata, 2020)*[37].

Rise of 5G. The fifth generation technology is the new high-speed network that is already being progressively implemented globally, and which brings advantages over the fourth generation. This technology is the successor to 4G and offers 10 times the speed. It allows a greater number of devices to be connected to each receiver unit and a considerable reduction in the network's response time. In practical terms, its impact will have direct consequences on the productivity of businesses that depend on mass communications, as is the case in the financial sector worldwide.

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[37] PowerData, G. (2020). Big Data: ¿En qué consiste? Su importancia, desafíos y gobernabilidad. Retrieved 9 April 2020, from https://www.powerdata.es/big-data

Latin America is expected to have an adoption rate of 7% by 2025. However, trials and testing of 5G is already underway. The country's main telephone companies are preparing to deploy this new generation of cellular networks *(BBVA Noticias, 2020)[38].*

Low investment in technological infrastructure**.** Lastly, the economic instability in the region generates a lack of investment in infrastructure, which affects the quality and quantity of bandwidth in each country. In Uruguay there is a stable level of 29 MB, but in Argentina and Peru there are 22 MB, in Chile 18 and in Bolivia and Paraguay 14 *(HBO LA, 2019)*. Needing a much higher MB number for the service to be offered at its finest.

In Latin America, there is still a long way to go for digital streaming to overtake traditional cable in the continent, as well as internationally. Low broadband speeds across regions, large amount of fragmentation in the content offerings from streaming services, limited technical/technological adoption and inertia to go beyond bundled services could be only some of the impediments. However, this industry is growing slowly but surely by offering quality curated content with a higher level of convenience than traditional media (Magu, 2017)[39].

5. Legal aspects

Lack of legislation regarding piracy. As a whole, the Latin America's lack of legislation protecting intellectual property rights, with a slow judicial process that determines light penalties. HBO had a legal battle with Cuevana over content theft which took the federal justice to determine a final sentence. The telecommunication industry is the most deregulated infrastructure sector focusing on technical aspects and leaving the rest apart.

Argentina*:* Law No. 23.741, which incorporates the criminal law provisions of Article 72bis, dates from 1989 and responds to the need to provide greater criminal protection for the many cases of illegal copying of phonograms.

The historical framework in which these laws were drafted does not take into account the technological advances, as Streaming, that gave rise to new criminal behaviour with particular characteristics and which are carried out on the Internet using computer systems as a means of committing offences.

In this way, entertainment piracy is not contemplated, be it films, series, music, books, etc. This lack of regulation has direct repercussions on HBO since all its content can be

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[38] Tecnología 5G, ¿cuándo llegará a Argentina?, 2020. *BBVA NOTICIAS* [online]

[39] Magu, K. (2017). Strategic Analysis HBO.

copied by virtual criminals and then downloaded free of charge by ordinary people (Game of Thrones being the most pirated series of all time), most of whom are not even aware that this is a crime. People's belief is that it's a victimless crime. HBO loses potential subscribers because it is simpler and more convenient for a large part of its audience to download the content they offer, without having to pay for it, from illegal websites.

Media Law. In Argentina, the Media Law was sanctioned in 2009 under the government of C. Kirchner which outlaws the same operator from providing services to more than 35% of the country's population and prevents the same person from having the concession for open and paid television in the same location. However, in December 2015, Macri launched a series of decrees eliminating the Federal Authority of Audiovisual Communication Services (Afsca) to create Enacom and again providing flexibility for the purchase and sale of media licenses that were previously non-transferable and extending the limit of licenses per owner. It enabled the so-called "quadruple play" that allowed the entrance of mobile and fixed telephony companies to the cable TV business, a decision tailored to the Clarín group, which promoted the merger of Cablevisión with Telecom, which allowed us to remove competitors from the map. (*Ley de Medios: lo que queda y lo que piensa Alberto,* 2019)[40].

Attachment B

6. Ecological aspects

The company is neither influenced nor affected by ecological demands in any of their regional offices. They offer services which do not harm the ecosystem and none of their practices are harming the environment.

Survey

Attachment A

As the hard data shown ahead indicates, HBO is perceived as a premium entertainment brand, synonymous with prestige, level and status. With original, exclusive content, with

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[40] EL PAIS, 2018, El embrollo de la Ley de Medios. *Diario EL PAIS Uruguay* [online]. 2018. [Accessed 10 April 2020]. Available from: https://www.elpais.com.uy/opinion/editorial/embrollo-ley-medios.html

premieres and classics, many agreed that beyond wanting to be subscribers of a streaming platform with new and updated movies is It is important that these contain classics to be able to travel in time as many times as they desire.

The public's perception is based on the tangibility that supports the high quality of the product, not only due to the fact that they have an ample experience in the industry, but also because the production of content has a larger budget than the competition, which is precisely why they are internationally renowned with important industry awards.

Despite having fewer titles available than their competition -Netflix or FOX, per say -, it is publicly acknowledged that HBO is limited to the production of exclusive, high quality content, which distinguishes it from the rest of the players.

The survey asked the 309 respondents how they would describe the content of HBO. Below are the responses:

- 134 (34%) described it as "high quality. Demonstrating that the budget invested in cameras, lighting, trained staff, talent and other inputs works as intended, ranking HBO above the competition.

  In addition, of the 130 users of the platform, 67 of them (51.1%) mentioned that what motivates them to access the platform is the content quality.

- 190 (62%) of respondents recognize it as varied and in quantity. Of the 130 users of the platform, 121 (93%) highlighted that they choose HBO for the amount of content they offer, and 119 (91.5%) of them highlighted the variety of the product. They recognize that HBO provides a large amount of content, covering a wide spectrum of genres, types and ages.

- Approximately 20% of respondents recognize HBO content as an award winner and recipient of major international awards.

- Also, the exclusivity of the content was highlighted by approximately 49% of the respondents.

- One percent recognized the content as low quality and another one percent recognized that HBO offers low quantity. However, 7.9% of respondents were unaware of the quantity or quality of the product offered.

- In terms of the platform, 11.5% remarked that they choose HBO GO because of the usability of the platform.

Research

To endorse the results of the survey we decided to conduct research based on three main aspects: *budget, amount of content and awards gained*. Netflix, HBO's main current competition, has also been audited to compare results.

1. **Budget:** To assess the gap existing among Netflix and HBO content budget, we have chosen the most viewed film and series on each platform.

   a. **Movies**

      i. The most viewed film of 2018, with an estimated 45 million views, on Netflix is Bird Box. The budget was reported to be 19.8 million USD[41]. It was launched only on the platform.

      ii. One of the most watched and talked about films of 2018 was Crazy Rich Asians, an HBO production that was released to the public in cinemas, the HBO channel and then available on HBO GO. While there is no estimate of the number of views on the platform, it is estimated to be one of the most viewed. The budget of the platform reported to be approximately 30 million USD[42].

   b. **Series:** There are no estimates for the total budget of these but the average budget per episode.

      i. The most successful Netflix series is Black Mirror. Originally a production of Channel 4, an English Channel, bought by Netflix after its second season with promises of a better budget. The estimated budget per episode since Netflix took over the production is approximately 3 million pounds per episode (equivalent to 3.7 million USD approx.)[43].

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[41] TASSI, PAUL, 2020, So What Will Netflix's Inevitable 'Bird Box 2' Look Like?. Forbes [online]. 2020. [Accessed 7 June 2020]. Available from: https://www.forbes.com/sites/insertcoin/2019/01/02/so-what-will-netflixs-inevitable-bird-box-2- look-like/#53642bb523be

[42] 2 'Crazy Rich Asians' fans have to wait a few years for sequel, 2020. Nikkei Asian Review [online].

[43] ROBBIE COLLIN, 2020, Making beautiful nightmares: meet the A-list directors behind the new series of Black Mirror. The Telegraph [online]. 2020. [Accessed 7 June 2020].

ii. A highlighted series for has been the production of Game of Thrones, seen by millions around the world. It attracted a large number of current users of the HBO GO platform who were interested in viewing this series specifically. The estimated budget per episode is approximately 10 million USD[44].

2. **Awards won:** To analyze this dimension, we took into consideration the number of Emmy Awards won in 2019, where Netflix and HBO fought it out head to head with the majority of nominations.

The Emmy Awards are annual awards for excellence in the U.S. television industry. In recent years, on-demand platforms have achieved recognition despite their modality. In 2019 Netflix received a total of 117 nominations and was awarded 27 Emmys for actors, producers and content. In the same way HBO received 137 nominations and won 34 Emmy awards[45]. This reflects the quality of content found on both Netflix and HBO GO.

3. **Content quantity:** We made a comparison of the amount of titles available on both platforms, these include all types of content: animations, documentaries, films, series, short films, etc.

    a. HBO GO: 1,286 titles.[46]

    b. NETFLIX: 5,822 titles.[47]

<div style="background-color:#a8cdd0; text-align:center; padding:10px;">

Publics identification

</div>

We provide a listing of HBO'S public with a description of their actions and relationship with the company, to further classify them with ***our own classification,*** the **Linkage Model of Grunig and Hunt, the Situational Theory by Grunig & Hunt, the Five Public**

Available from: https://www.telegraph.co.uk/on-demand/0/making-beautiful-nightmares-meet-the-a-list-directors-behind-the/

[44] Game of Thrones - Budget, 2020. [online].

[45] 'Game of Thrones,' HBO Top Total Emmy Wins, 2020. Variety [online],

[46] HBO GO Providers, 2020. JustWatch [online].

[47] Todas las películas y las series de Netflix - EnNetflix.com.ar, 2020. Ennetflix.com.ar [online],

theory by Hallan and a **Persona Analysis.** These models seem like an accurate way to identify and group various stakeholders to which the company is linked too. It helped us consider all the groups of people who are affected by the company's actions and who also hold influence on decisions made by the organization.

Ruiz & Sternberg Classification model

We have developed a matrix which allows us to sort publics according to the involvement frequency they have amidst the company and the level of influence they have over HBO. To further classify them according to the link status between both, which sets the actions and guidelines to follow to secure a prosperous relationship between the company and its publics.

The following model will be employed in every public's segmentation.

+

Level of Influence

-

-   **Frequency of contact   +**
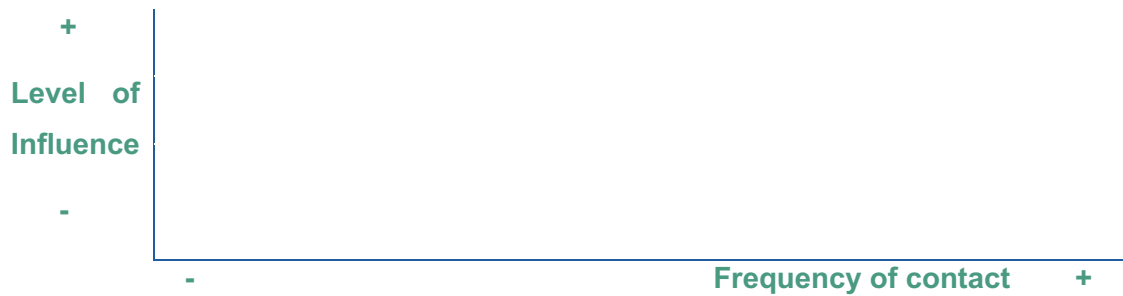
Attract	Fidelize	Mantian	Improve
Direct efforts towards these audiences in order to establish a relationship.	Maintain efforts to make them feel satisfied and well treated.	Keep up the efforts to keep the relationshio status.	Increase efforts to improve the relationship.

Identified publics

1. Hbo's execcutives: regional & international.	4. OTT Users.	7. Media: Journalists, TV channels, Newspapers, Magazines, Radio.	10. Artists: artists, screenwriters and producers.
2. Employees.	5. Traditional TV Audience.	8. Influencers.	11. Financial.
3. Clients: Local , International.	6. Unions & Aliances: Capsa, Alianza.	9. Community .	12. Government: state legislators & regulators.

HBO Latin America's executives are constantly trained by the company according to personal-professional needs. English and Portuguese professors to enhance communication abilities are provided. Courses and trainings to improve certain skills are also paid by the company. Executives rely on an executive coach which helps them gain self-awareness, clarify goals, achieve their development objectives, unlock their potential, and act as a sounding board. Furthermore, Executives are actively invited to participate in congresses, boards, interviews, panels and conferences held by the show business industry or HBO itself.

Executives are: Emilio Rubio, the CEO of HBO Latin-American Group and is the president of HBO's Executive Committee, integrated by Luis Peraza (Networks' president), Roberto Hernandez (Senior Vice President), Emilio Otermin (Senior Vice President for Technology and Operations), David Torkinton (Chief Financial Officer) and Guillermo Villa (Senior Vice President for Human Resources). A common perception from employees was that executives do not rely on strong communication skills and it may affect the team's performance.

Executives [48]segmentation

o **Presidents**

  - CEO HBO Latin-American Group: Emilio Rubio
  - Networks President: Luis Peraza

o **Vice Presidents:**

  - Senior Vice President: Roberto Hernandez
  - Senior Vice President for Technology and Operations: Emilio Otermin
  - Chief Financial Officer: David Torkinton
  - Senior Vice President for Human Resources: Guillermo Villa

o **Regional Directors:**

  - Brazil: Gabriel Segat
  - Colombia: Matías Pastor
  - México: David Flores
  - Southern Cone: Gonzalo Sternberg

o **Department Directors:**

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[48] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.

- Argentina:
    - Finance: Eduardo Poveda
    - Commercial: Nestor Stella
    - Public Relations: Anabella Scallone
    - Marketing: Macarena Delliazuana
    - Programming: Ana Ochoa
    - Network creative services: Jesus Leon
    - Human Resources: Maria Paula Castelino.

o **In charge of:**

- 1 - 10 employees: Maria Paula Castelino. Jesus Leon. Macarena Delliazuana. Anabella Scallone. Nestor Stella. Eduardo Poveda
- 11 - 20 employees: Guillermo Villa.
- 21 - 30 employees: Ana Ochoa. Roberto Hernandez.
- 81 - 120 employees: Emilio Otermin. Gabriel Segat. Matias Pastor. David Flores. Gonzalo Sternberg.
- 120+ employees: Emilio Rubio. Luis Pereza. Javier Figueras. Guillermo Villa. David Torkington

Ruiz & Sternberg classification

+
Level of
Influence
-

Presidents, Vice Presidents, Regional & Department Directors.

-   **Frequency of contact   +**

Attract	Fidelize	Mantian	Improve
		Presidents, Vice Presidents, Regional	I

		& Department Directors.	

2. Government

Through the legal department and the institutional relations department, HBO Latin America links itself to the states in the countries it operates. There are business regulations with governments that the company must comply with and respect to avoid penalties such as executive imprisonment. Some of HBO Latin America's clients are state entities and therefore require precision and maximum caution when negotiating, which is why executives receive specific training about negotiating with states or state partners.

HBO Latin America is still an American company, so representatives of the company have been sent to Washington on various occasions to present damages or losses suffered in Latin American countries to pursue a greater intervention. Through meetings or lobbies with the U.S. Congress, countries in the Caribbean where intellectual property rights were not respected and even did not pay for the content, received sanctions - by the American government - which ended up in compliance.

HBO Latin America has extremely strict policies in the relationship with the states, demanding personal and professional neutrality from each of its employees. Therefore, the association with the nations is usually weak and erratic.

In Argentina the company does not relate directly to any Governments but through its participation in CAPPSA (Arg). This would imply that if collaboration for law enactment is needed (such as the one punishing online piracy) will not easily be obtained. Besides, cable signals do tend to be in direct contact with the government executive branch, so they are often protected by it. In 2015 a cable signal lied with the number of HBO subscribers it claimed to have. The possibility of making a trial in a short time and obtaining a favourable resolution was almost non-existent due to the good relationship that the company held with the 3 candidates running for president, Macri, Massa and Scioli.

Attachment C

Hereafter shall you find those which influence the company.

Governments segmentation

o **Country: Argentina**

- **National executive branch**

  - President of the Nation
    - Name: Dr. Alberto Ángel Fernández.

  - Vice President of the Nation
    - Name: Dra. Cristina Elisabet Fernández de Kirchner.

  - General Secretary:
    - Name: : Dr. Julio Fernando Vitobello.

  - Legal and Technical Secretary
    - Name: Dra. Vilma Lidia Ibarra

  - Chief of Ministers Cabinet
    - Name: Lic. Santiago Andrés Cafiero.

- **Secretaries**:

  - Secretary of Management and Public Employment:
    - Name: Dr. Ana Gabriela Castellani

  - Secretary of Public Innovation
    - Name: Lic. Micaela Sánchez Malcolm
      - Undersecretariat: Open Government and Digital Country
      - Undersecretariat: Information and Communication Technologies
      - Undersecretariat: Administrative management of public innovation

  - Secretary of Media and Public Communication
    - Name: Juan Francisco Meritello
      - Undersecretariat: Communication and Dissemination Content

- **Ministries:**

  - Ministry of Science, Technology and Innovation
    - Name: Dr. Roberto Carlos Salvarezza
      - Planning and Policy Secretariat
        - Name: Dr. Diego Hurtado

- Under secretariat for the Federalization of Science, Technology and Innovation
  - Name: María Cecilia Sleiman
- National Committee on Ethics in Science and Technology
- Federal Council for Science and Technology - CONACyT
  - Name: Dr. Juan Pablo Paz

- Ministry of Production Development
  - Name: Dr. Matías Sebastián Kulfas
    - Secretary of Domestic Trade
      - Name: Paula Irene Español
    - Undersecretary of Policies for the Internal Market
      - Name: Matías Ginsberg
    - Undersecretary of Actions for the Defense of Consumers
      - Name: Laura Goldberg
    - Ministry of Industry, Knowledge Economy and External Trade Management
      - Name: Ariel Schale.
    - Undersecretary of Industry
      - Name: Julieta Loustau
    - Undersecretary of Commercial Policy and Management.
    - Secretariat of Productive Transformation
      - Name: Paula Szenkman
  - National Institute of Industrial Technology (INTI)
    - Name: Rubén Geneyro

- **Ministry of Economy**
  - Name: Martín Maximiliano Guzmán
    - Secretariat of Finance
      - Secretary: Diego Alberto Bastourre
    - Undersecretary of Financial Services
      - Name: Mariano Jorge Sardi
    - Sub-Secretariat of Financing

- Name: Ramiro Tosi
  - Economic Policy Secretariat
    - Chancellor: Haroldo Arián Montagu

- Ministry of Foreign Affairs, International Trade and Worship
  - Name: Ing. Felipe Carlos Solá
    - Secretary of International Economic Relations
      - Name: Ambassador Jorge Neme
    - Secretary of Coordination and External Planning
      - Name: Ambassador Rodolfo Martín Yañez
      - Undersecretariat of Mercosur and International Economic Negotiations
        - Ambassador: Maria del Carmen Squeff
    - National Direction of Mercosur
      - Ambassador: Dario César Celaya Alvarez
    - National Directorate of International Economic Negotiations
      - Minister: José María Arbilla
    - Digital Economy Department, Purchasing Government, Services and Intellectual Property and Investments.
      - Director: Gustavo Héctor Méndez

- Ministry of Labour, Employment and Social Security
  - Name: Claudio Omar Moroni
    - Secretary of Labor
      - Secretary: Marcelo Bellotti
    - Undersecretary of Labour Inspection
      - Under Secretary: Carlos Alberto Sanchez
    - Undersecretariat for Policies of Inclusion in the World of Secretary of Employment
      - Secretary: Leonardo Julio Di Pietro Paolo
    - Undersecretary of Employment Promotion
      - Undersecretary: Esteban Javier Bogani

- Ministry of Women, Gender and Diversity
  - Minister: Elizabeth Gomez Alcorta.

- Secretariat of Equality and Diversity Policies
  - Name: Paula Cecilia Merchan.
- Undersecretary for Equality Policies
  - Undersecretary: Pilar Escalante
- Direction of Transversal Equality Programs
  - Director: Cora Santandrea

Ruiz & Sternberg's classification

+ **Level of** **Influence** **-**	National Executive Branch, Secretaries, Ministries

-   **Frequency of contact   +**
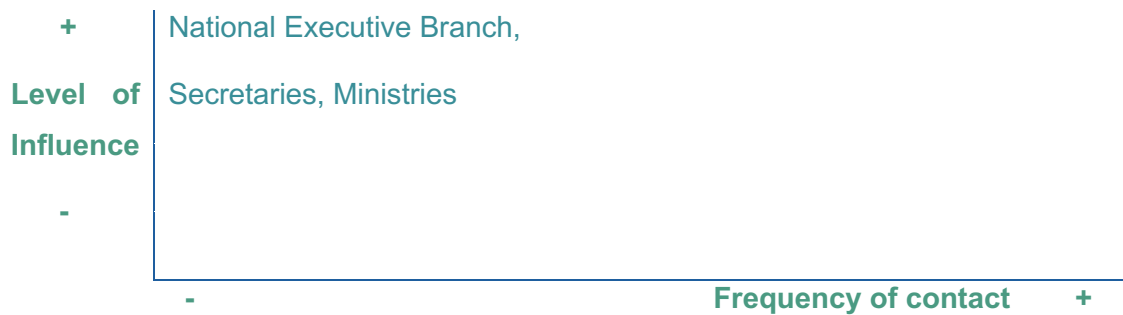
Attract	**Fidelize**	**Mantian**	**Improve**
			National Executive Branch, Secretaries, Ministries

3. Employees[49]

The relationship with the employees is under the management of HR. However, various activities are carried out from the PR department, such as contests to obtain special access to events or visits to filming locations, trips, computers, televisions, etc. Sometimes the company does "screenings", which allows employees the opportunity to watch the materials before its launched and to share a moment and experience with directors and executives. Monthly HBO celebrates birthdays by decorating the dining room and bringing in cakes, sweets and a lunch of choice by the celebrated, gifts are

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[49] EL PAIS, 2018, El embrollo de la Ley de Medios. *Diario EL PAIS Uruguay* [online]. 2018. [Accessed 10 April 2020]. Available from: https://www.elpais.com.uy/opinion/editorial/embrollo-ley-medios.html

also provided. Brand merchandising such as carry-on bags, suitcases, power banks, speakers, headphones, clothes with logos, and other digital gadgets are at the disposal of employees.

HBO constantly invests money and time in their employees' growth, as long as it's in work related activities. Courses, trainings and any lessons that will result in an enhanced performance are and will be supported by the company. During quarantine HBO encourages its employees to improve or gain new skills by offering the chance to enroll themselves on diverse online courses, such as communication, digital design, leadership, teamwork, software engineering and other job specific courses.

HBO cares for its employees and provides them with benefits invested in not only their overall health but their future. Given the actual situation, HBO launched an internal campaign to encourage its employees to vaccinate against the flu. Furthermore, HBO pays for OSDE 310 and equivalents in Miami, Colombia, Mexico and Brazil. The company also pays for each employee's tv cable service.

The company gives money monthly for every employee's lunch, and twice a week provides healthy snacks for everyone. Also, anyone who goes to the office by car is guaranteed a spot in the parking lot. Furthermore, on March the 7th, women are welcomed to taking the day off to march for women's rights or to work from home.

The offices are closed between December 22nd and January 4th so employees can rest, enjoy Christmas & new years and recharge before starting over.

HBO considers that these PR initiatives work as an incentive and as a way of making the employees connected to the brand and its productions. At the same time, these actions increase the sense of belonging to the company and improve the performance of the workers. HBO constantly works to make the internal public feel part of the company, and identify with its culture, values and working methods, since an internal public that is aligned with the company's culture and feels part of it, is a key point for both the efficiency and profitability of its work, as well as for the enhancement of the organization's image.

Despite relying on numerous benefits and enjoying the working environment, sometimes informal communication may take place and rumors may run around.

Employees segmentation

- Region

  - Mexico: 100 employees.
  - Southern Cone: 80 employees.

- Brazil: 140 employees.
- Colombia: 80 employees.

Ruiz & Sternberg's classification

+			All employees: Mexico, Southern, Brazili, Colombia	
Level of Influence				
-				
		-	**Frequency of contact +**	

Attract	Fidelize	Mantian	Improve
		All employees: Mexico, Southern, Brazili, Colombia	

4. Clients[50]

HBO keeps a long-lasting, strong and transparent relationship with the vast majority of their traditional clients, the consumer-organization intermediate channels. Lunches, dinners or event invitations are carried weekly or monthly. Once a year HBO holds an event called "Game Of Goals", (simulating Game of Thrones), where all Southern Cone clients are invited for a day-trip to a field in Buenos Aires, where a real football tournament is simulated. HBO divides the guests into two teams, fully equipped with a uniform that awaits in the dressing room set like a first-class soccer field. Sports commentators are hired to relate the match, Manolo Lama was last years. Likewise, journalists from the sports newspaper OLÉ are hired to put together a magazine reporting the match, with photos, notes, etc. The event continues with a barbecue and the frequent hiring of musicians (for live music) or a comedian to make personalized stand-up jokes

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[50] EL PAIS, 2018, El embrollo de la Ley de Medios. *Diario EL PAIS Uruguay* [online]. 2018.   [Accessed   10 April 2020].   Available   from: https://www.elpais.com.uy/opinion/editorial/embrollo-ley-medios.html

related to the game or insiders. The event rounds up with a prize ceremony. And on the following day, guests receive a copy of the magazine, printed photos and a video commented by the hired reporter.

Within clients, there are two main groups, non-traditional clients, encompassing App Store and Google Play for HBO GO, and traditional clients involving 90% of cable signals in the region.

There are 6 main cables which can be found in each country within the Latin American territory: DirecTV, Telefónica, Claro, Millicom or Tigo, Cablevisión and VTR (belonging to the Liberty Group). However, local cables do play an essential role in each country enabling content to reach rural areas or less populated zones.

Clients Segmentation

- **Country**:
    - **Argentina**
        - National reach:
            - Cablevisión
                - Owner: Telecom Argentina
                - CEO: Carlos Alberto Moltini
            - DirecTV
                - Owner: AT&T
                - CEO: Manuel Abelleyra.
            - Telecentro
                - Owner: Alberto Reinaldo Pierri
                - Rodrigo Mario Landaluce
            - Telefónica
                - Owner: Spain, Public float.
                - CEO: Marcelo Tarakdjian
            - Claro
                - Owner: Telmex (Mexico).
                - CEO: Julio Porras
        - Local reach
            - Supercanal
                - Owner: Carlos Joost Newbery
                - CEO: Diego Mac Dougall
    - **Bolivia**
        - National reach:

- o Claro
  - ▪ Owner: Telmex (Mexico).
  - ▪ CEO: Julio Porras
- o Inter
  - ▪ Owner: Massimo Casari
  - ▪ President: Eduardo Stigol
- o Tigo
  - ▪ Owner: Millicom
  - ▪ CEO: Tom Boardman
- Local reach:
  - o Entel:
    - ▪ Owners: State of Bolivia
    - ▪ CEO: Elio Montes
  - o Cotas RL
    - ▪ Owner: Cooperativa de Telecomunicaciones Santa Cruz R.L. (Cotas)
    - ▪ President: Ivan Uribe Rivero

- ▪ **Chile**
  - National reach:
    - o Cablevision
      - ▪ Owner: Telecom Argentina
      - ▪ CEO: Carlos Alberto Moltini
    - o Claro
      - ▪ Owner: Telmex (Mexico).
      - ▪ CEO: Julio Porras
    - o DirecTV
      - ▪ Owner: AT&T
      - ▪ CEO: Manuel Abelleyra.
    - o Telefónica
      - ▪ Owner: Spain, Public float.
      - ▪ CEO: Marcelo Tarakdjian
    - o Movistar TV Chile
      - ▪ Owner: telefonica
      - ▪ CEO: Roberto Muñoz Laporte
    - o Entel TV
      - ▪ Owners: State of Bolivia

- ▪ CEO: Elio Montes
  - Local Reach
    - o Tu ves
      - ▪ Owner: Konrad Burchardt
      - ▪ Presidente: Burchardt
    - o VTR
      - ▪ Owner: Liberty Latin America
      - ▪ CEO: Guillermo Ponce
- ▪ **Paraguay**
  - National reach:
    - o DirecTV
      - ▪ Owner: AT&T
      - ▪ CEO: Manuel Abelleyra.
    - o Cablevision
      - ▪ Owner: Telecom Argentina
      - ▪ CEO: Carlos Alberto Moltini
    - o Sky
      - ▪ Owner: Directv
      - ▪ CEO: Estanislau Bassols
    - o Vivo
      - ▪ Owner: Telefonica
      - ▪ CEO: Christian Gebara
    - o Claro
      - ▪ Owner: Telmex (Mexico).
      - ▪ CEO: Julio Porras
    - o Oi
      - ▪ Owner: Altice Group
      - ▪ CEO: Rodrigo Modesto de Abreu

- ▪ **Uruguay**
  - National reach:
    - o Claro
      - ▪ Owner: Telmex (Mexico).
      - ▪ CEO: Julio Porras
    - o DirecTV
      - ▪ Owner: AT&T
      - ▪ CEO: Manuel Abelleyra.

- o Cablevision
  - Owner: Telecom Argentina
  - CEO: Carlos Alberto Moltini
- o TCT
  - Owner: Richard Vazquez
  - CEO: Javie Ruete
- Local reach:
  - o Montecable
    - Owner: El Grupo Romay
    - CEO: Fabiana Orlotti

- **Mexico**
  - Directv
    - o Owner: AT&T
    - o CEO: Manuel Abelleyra.
  - Cablevision
    - o Owner: Telecom Argentina
    - o CEO: Carlos Alberto Moltini
  - Giggacable
    - o Owner: Gigacable S.A
    - o CEO: Martin Guerrero
  - Totalplay
    - o Owner: Grupo Salin
    - o CEO: Eduardo Kur
  - Dish
    - o Owner: Boost Mobile Ting Inc
    - o CEO: Erik Carlson
  - Sky
    - o Owner: Directv
    - o CEO: Estanislau Bassols
  - MegaCable
    - o Owner: Megacable Holdings S. A. B.
    - o CEO: Enrique Yamuni

- **Colombia**
  - Cablevision
    - o Owner: Telecom Argentina

- CEO: Carlos Alberto Moltini
- Directv
  - Owner: AT&T
  - CEO: Manuel Abelleyra.
- Claro
  - Owner: Telmex (Mexico).
  - CEO: Julio Porras
- Movistar
  - Owner: telefonica
  - CEO: Roberto Muñoz Laporte
- Tigo
  - Owner: Millicom
  - CEO: Tom Boardman

- **Brasil**
  - Sky
    - Owner: Directv
    - CEO: Estanislau Bassols
  - Vivo TV
    - Owner: Telefonica
    - CEO: Christian Gebara
  - Claro TV
    - Owner: Telmex (Mexico).
    - CEO: Julio Porras
  - Oi TV
    - Owner: Altice Group
    - CEO: Rodrigo Modesto de Abreu
  - Algar
    - Owner: Grupo Algar
    - CEO: Juan Carlos Borges
  - Nossa TV
    - Owner: R. R. Soares
    - Ceo: Juliano D'Lucca

- **Client's reach:**
  - International: Cablevision, Diretv, Claro, Movistar, Tigo (Millicom), Telefonica.
    - Countries of action:

- o Cablevision: Argentina, Uruguay, Chile, Mexico, Paraguay, United States.
- o Directv: México, Brasil, Uruguay, Argentina, Chile, Perú, Venezuela, Trinidad y Tobago, Aruba, Puerto Rico, Ecuador, Barbados, Colombia.
- o Claro: Argentina, Brasil, Colombia, Chile, Ecuador, Paraguay, Perú, Uruguay, México.
- o Movistar: Ecuador, Colombia, Bolivia, Argentina, Perú, Brasil, Paraguay, Uruguay, Chile, Panamá.
- o Tigo (Millicom): Bolivia, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua y Paraguay
- o Telefónica: argentina, Brasil, Chile, Colombia, Ecuador, El Salvador, Guatemala, México, Nicaragua, Panamá, Perú, Uruguay; Venezuela y Costa Rica.
- ▪ National:
  - • Argentina: Telecom, Supercanal.
  - • Chile: VTR, TUves
  - • Bolivia: Cotas RL, Entel.
  - • Uruguay: Montecable, Equital.

- o **Number of clients** (Non disclosure agreements)
- o **Group**
  - ▪ Liberty
    - • VTR
  - ▪ Directv
    - • Sky
  - ▪ Claro
    - • Claro
    - • Vivo
  - ▪ State bolivia
    - • Entel
  - ▪ Telefonica
    - • Telefonica
    - • Movistar Play

Ruiz & Sternberg's Classification

+

Level of Influence

-

	Telefonica, Sky	Cablevision, Directv, VTR, Claro, ,Telecentro
Giggacable, Entel, Tigo, Inter, Cotas RL. TuVes, Algar, Nossa, Vivo TV, OI TV.	Supercanal, Montecable, Equital	

-   **Frequency of contact   +**
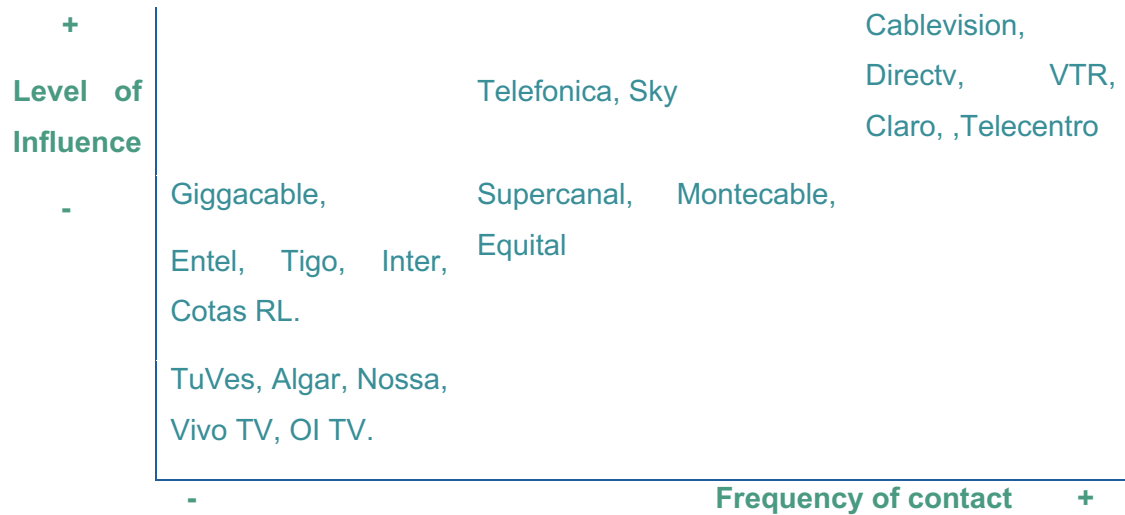
Attract	Fidelize	Mantian	Improve
	Giggacable, Entel, Tigo, Inter, Cotas RL., T uVes, Algar, Nossa, Vivo TV, OI TV.	Cablevision, Directv, VTR, Claro, ,Telecentro.	Telefonica, Sky, Supercanal, Montecable, Equital

5. OTT Users

Mostly young adults. Currently, the entertainment industry is changing and migrating traditional television towards online platforms, where especially the millennials, want to see what they want, where they want and when they want. Adapting to this paradigm shift, HBO has its platform on-demand but fails to connect with this public, who is considered a stakeholder, as it is the basis of the new business. HBO has always communicated in a very formal and impersonal way, and it does so in a successful way since they have more than 20 years of experience. However, it relays only in a few years of experience with this new audience, and it is struggling to address it. Despite knowing who they are, what they like and dislike, the organization finds it difficult to adapt its formal methods and processes to a very informal audience. With slow progress and making minor changes in its communication, the company is trying to change its conservative communicating manners. Aforementioned is an urgent need for the company, not only because the young public has become an audience for the services it currently offers, but also because its competitors have managed to obtain a favourable

reaction to it, and this can be seen, mainly, in the communication, it maintains in social networks with them.

Social networks represent an alternative or one of the best options for loyalty systems, so to attract the attention of this public and maintain a good relationship, social networks are used. Through social media, the company listens to its customers' needs, wants and expectations and uses it to produce content that responds to people's trends and this way, tries to create commercial and emotional links. HBO tends to launch contests through their clients with tickets to events like ComiCon, premieres, meets & greets and merchandising. On Sunday, May 19, 2019, HBO Argentina held an event called "GOT FEST' at the Arena Studios campus, an event designed for Game of Thrones fans where they could enjoy different activities and watch live the last episode of the series, where they could relive iconic moments of the series and which will culminate with the screening of the last episode. Together with cable operators, they are organizing a contest for HBO GO subscribers to have the chance to win a place in the GOT Fest. Some of the main attractions were the Hall of Faces, the Flight of Dragons, the Iron and Stone Thrones, the Moon Gate and the White Walkers. 10 - 11 Although the company carries out actions, as previously mentioned, the communication with this public, throughout the year is poor[51].

OTT's Segmentation - Persona analysis

We decided to create a fictional character: Martin, to communicate the main aspects of the HBO's stakeholders, OTT users. Personas are essential to the success of a product or service because they push design settlements by taking common user needs/activities and bringing them to the lead of planning before a plan has begun.

The fictional representations of HBO'S ideal users allow us to further design a more effective communication strategy. Their routines, goals, values, interests, hobbies and so on, are based on market research and data about HBO's current users.

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[51] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.

FOR HBO GO

MARTIN

22 YEARS OLD

WHAT THEY SEEK

Unique experiences.
A connection, truth, reality, customization and belonging.

HOBBIES

Sports, traveling, cooking, art and entretainment.

MAIN VALUES

Multitasker, optimistic, conreative, passionate, friendly, liberal, active, dynamic, They prioritize well-being, enjoyment and leisure time
They are hedonistic, idealistic, self-assured personalities who value the recognition of others.

SOCIAL MEDIA

DURING THE WEEK

Responsibilities

It is based on a structured routine where compliance with obligations prevails. Although, they look for moments of disconnection and enjoyment that relax and provide energy.
-He studies and takes classes in the university, he works or part-time.

To have fun

- Sports: football, busquet, volleyball, gymnastics, walking (e.g. around Palermo), pilates, acrobatics, horseback riding, tae kwon do, rollerblading, tennis
- Reads a book
- Visits museums (Recoleta Cultural Center, Malba, MOMA).
- Meets with friends/partner.
- Goes to bars, breweries or hamburger bars.
- Watches series/movies, goes to the movies sometimes.
- Plays video games.
- Spends time on social networks.
- On Sunday he has lunch with his family and in the afternoon/evening he gets together again with his friends.
- He tends to go conlubbing on Friday and Saturday (Jet, Rose in Rio, Darwin, Tequila, Shampoo, Banana.)

OTHER INTERESTS

Public figures and fashion (influencers): Rubius, Grego Rossello, Belu Lucius, Nicolas de Tracy, Soy German, Yao Cabrera, Noelia Custodio, Señorita bimbo, Martin Cirio, Nikkie Tutoriales, Rama, Magnus.
- Darín: Guillermo Francella, Ricardo Darin, Rodrigo de la Serna.
- Original characters: Dalia Gutmann, , Lucas Lauriente, Malena Guinzburg
- Music: Harry Styles, Lady Gaga, Coldplay, Foo Fighters, 30 Seconds to Mars.Coldplay, Ed Sheeran, Rock Nacional, Cage the Elephant.

Ruiz & Sternberg 's Classification

+   OTT Users

Level of Influence

-

-   **Frequency of contact   +**
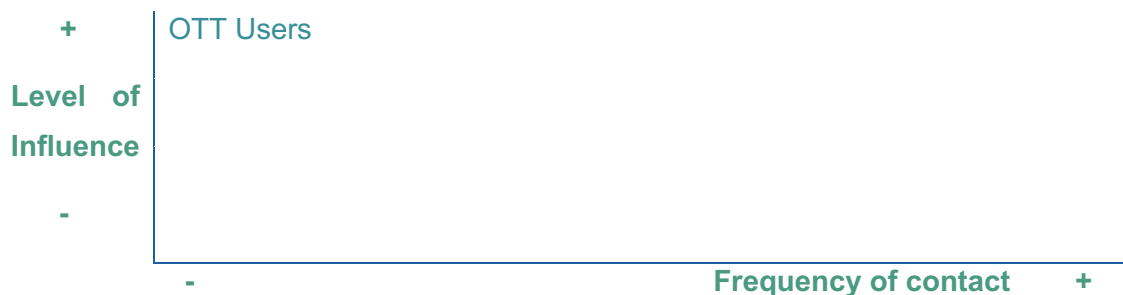
Attract	Fidelize	Mantian	Improve
	OTT Users		

6. Traditional tv audience

HBO's communication model on conventional and formal fundamentals is based, which seems to suit the traditional television audience. Those belonging to generations Gen X and Baby Boomers. Baby boomers are the biggest consumers of traditional media like television, radio, magazines, and newspaper. Gen Xers also read newspapers, magazines, listen to the radio, and watch TV.

Both expect communications to be respectful, frank, straightforward and somewhat formal. All those aspects prevail in HBO's messages or tactics and are displayed on their TV channels, sent by emails (newsletters) which Gen Xers seem to love, or in unusual occasions through phone conversations, the right tactic for baby boomers.

──────── Traditional TV Segmentation & Persona analysis

o HBO GO access:
  ▪ Argentina
    • Cablevision: 3.5M
      o Percentage which accesses HBO GO: 23%
    • Directv: 2.4M
      o Percentage which accesses HBO GO: 21%
    • Telecentro: 28% / 700 MIL
      o Percentage which accesses HBO GO: 28%
    • SuperCanal: 22% / 320K
      o Percentage which accesses HBO GO: 22%
    • Telefonica: 160K
      o Percentage which accesses HBO GO:17%
    • Claro: 30K
      o Percentage which accesses HBO GO: 27%

Just like in the OTT user's segmentation, we decided to create a fictional character: Marcelo, to communicate the main aspects of the HBO's stakeholders, the Traditional TV users.

HBO TV CHANNEL

MARCELO

50 YEARS OLD

JOB
Businessman.

DRESS CODE
classic. Suit or pants and shirt.

DURING THE WEEK
Works from Monday till Friday and usually extra hours. He gets home late, has dinner with his family, watches, TV and goes to sleep. He barely has time for leisure, and when he has free time he dedicates it to his family.

SPORTS
Rugby, Football, Golf, Tennis, running.

HOBBIES
Art, writing, reading, photography, watching sports and newschannels.

PERSONALITY
Stured, sophisticated, snobbish, intelligent, who values culture and art, likes luxuries (cars, traveling), high performer, high expectations. Family is his number one parariority.

Ruiz & Sternberg 's Classification

+	Traditional tv audience
Level of Influence	
-	
	- **Frequency of contact** **+**
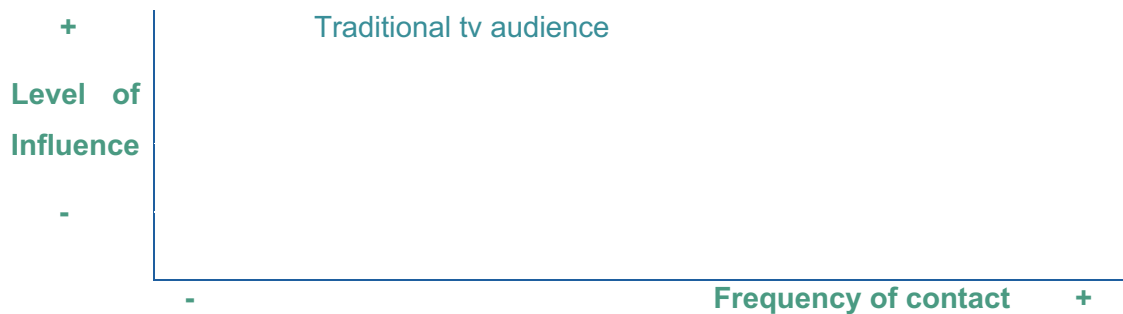
Attract	Fidelize	Mantian	Improve
		Traditional tv audience	

7. Competition

HBO seeks to entertain people and to be the go-to choice in their spare time. Therefore, their competition goes beyond OTT platforms and other traditional television channels.

HBO indirectly competes against people's hobbies, passions, and those activities chosen during their free time.

As for its streaming platform or "Over the top" content in Argentina, HBO Go competes mainly with Netflix, Fox Sports, Claro Video, Movistar Play, Amazon Prime Video and YouTube Premium. The leader in the pure streaming market is Netflix, with approximately 1,150,000 subscribers in the country. In the case of HBO GO, if we consider the subscriptions that access as TVE and those that access as OTT, it exceeds 2 million.

Then there is Fox Sports, which was launched in Argentina in 2018, and allows its users to access sports content anytime and anywhere. Then, with 28,000 subscribers, Claro Video follows. This is Claro's online subscription and rental service that offers access to movies, series, documentaries and concerts for viewing at any time. Amazon Prime Video ranks fifth in the number of people who choose it, with 18,000 subscribers. This platform achieved a 392% growth compared to 2018. In the last place is YouTube Premium. It is a very recent platform (launched in March 2019), which allows the user to watch videos without ads and play them while using other apps or with the screen blocked, save videos and be able to play them without an internet connection and enjoy music without interruptions.

In terms of platform preference, HBO Go is in second place, with 40% of respondents saying it is their favourite platform for watching movies and series. Netflix is in the lead, with 54% of responses in its favour, and Amazon Prime Video is in third place, with only 3%.

Although the number of HBO subscribers is higher than most of its competitors, when it comes to deciding which one the public likes best, its results are much closer to those of Netflix, obtaining second place in preferences, due to the fact that HBO Go is in a process of change between traditional online video and OTT.

The price varies in the different platforms; the most expensive is HBO Go charging up to 15 usd per month, whereas Netflix charges 9 usd depending on the plan.

In this sense, we can interpret that HBO seeks to compete directly with Netflix, in a new segment, today HBO has available less content, but of better quality counting with the first exclusive window of 70% of what is produced by Hollywood and the seal of their original series, Game Of Thrones, The Sopranos, etc., addressing a very similar public. Fox Sports (U$D 10.36), Amazon Prime Video (U$D 12.99), Claro Video (U$D 4.98), YouTube Premium (U$D 11.99), Disney Plus (U$D 6.99) and Hulu (U$D 5.99). (T. Casey

2020), Cablevisión Flow y DirecTV Play whose platforms are included with traditional TV purchase packages and vary in price according to the plan.

By the end of 2020 new OTT platforms will emerge, Disney, NBC, Apple tv, etc. Becoming a hyper-competitive market with very similar services, where standing out from the rest is a challenge not easy to face. HBO has to be the brand of choice by both youth and adults to entertain themselves during their free time, watching series and movies should be chosen over any hobby or activity. People do not have much free time daily, so HBO must fight for this limited time not only with TV channels or streaming platforms but also compete with those extra-curricular activities chosen by users as hobbies or to do during this time; The gym, any sport, trips to the movies, the museum, etc.

In social networks, Netflix receives the highest amount of interactions with 99.1%, dominating the presence in Social Media and Digital Media. Within the remaining 0.9%, HBO Go has 36.9%, with the highest interaction received from the rest of the platforms. Moreover, leaving aside Netflix, it is the one that increased the most mentions concerning the previous year[52].

Besides, pirate streaming platforms are also considered competition for HBO Go, although not as directly as those mentioned above, since they do not offer the same service: they do not charge a fee for offering movies and series but do so for free. These platforms take away from the legal platforms, HBO Go, since a large part of the public chooses to access the same content, but for free.

The huge obstacle is that, currently, there are no severe penalties for those who download pirated entertainment content online (be it movies, series, music or other content), so people consume these pirated files, without having any perception about the crime that this implies; it is not only illegal but it is also extremely harmful to the entertainment industry.

Some of the best-known pirate platforms used by users are Cuevana 3 (since versions 1 and 2 were removed), Pelispedia, Popcorn time and Putlocker. Piracy in Argentina is a severe problem for the software industry since it reaches more than 60%, which is why

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[52] HBO Brand Value & Communication Argentina, 2019. Presentation.

the USTR (Office of the United States Representative) considered it among the first countries in the "Priority Watch List "[53].

Last but not least, Fox Premium, an additional service offered by Cablevision,[54] can also be considered as a direct competitor. It is an entertainment service that allows the subscriber to choose between diverse programming. It provides access to the most famous series, the most recently released movies in the cinema and the most important live sporting events without any commercial break. It can be accessed from any device through the Fox App or on the Fox Premium channel on television wherever and whenever the subscriber wishes.

Fox Premium has exclusive access to content from 20th Century FOX, MGM, Paramount, Lionsgate and Summit studios. This means that the content is of high quality. Besides, there are series and movies that the user will not be able to find in any other Channel since they have an exclusive contract with Fox Premium.

This pack is offered as an additional service to the original combo of Cablevision and provides seven TV channels and seven HD channels: Premium Series, Premium Action, Premium Comedy, Premium Cinema, Premium Classics, Premium Movies, Premium Family. Each channel focuses primarily on movie premieres and series premieres and offers content of a particular genre and style, in order to satisfy the specific needs and preferences of the user. The Fox Premium pack costs around 6 USD *(Cablevisión Fibertel, 2020)[55]*.

Attachment D

Competitions segmentation

o **Type of competition:**

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[53] Ustr.gov. (2019). USTR Releases Annual Special 301 Report on Intellectual Property Protection and Review of Notorious Markets for Piracy and Counterfeiting. [online] Available at: https://.

[54] Cablevisión is a division of Telecom Argentina which provides cable television services.

[55] Cablevisionfibertel.com.ar. 2020. Fox Premium: Clásicos, Películas Y Series Ahora En Flow. [online] Available at:
<https://www.cablevisionfibertel.com.ar/pack-fox> [Accessed 10 April 2020].

- OTT: Netflix, Amazon Prime Video, Claro Video, Disney+, Fox Premium, Movistar Play, Cablevisión Flow, Youtube Premium, Hulu

- Traditional competition : Fox Play

o **Subscription cost:**

- Cheap (basic subscription cost between $4USD and $8USD): Claro Video, Disney+, Movistar Play, Hulu, Fox Premium, Amazon Prime Video, Hulu, Cablevisión Flow.

- Expensive (basic subscription cost between $9 USD and $13USD): HBO Go, Netflix, Youtube Premium.

o **Type of offered content:**

- Diverse: HBO Go, Netflix, Amazon Prime Video, Youtube Premium, Claro Video, Movistar Play, Cablevisión Flow, Hulu.

- Specialized:
  - Kids: Disney+
  - Sports: Fox Premium

o **Quantity of offered titles:**

  - Series
    - More than 900 titles: Netflix, Claro Video, Youtube Premium.
    - Up to 900 titles: HBO Go, Amazon Prime Video, Claro Video, Movistar Play, Cablevisión Flow, Hulu, Disney+, Fox Premium

  - Movies:
    - More than 2700 titles: Claro Video, Netflix, Amazon Prime Video, Youtube Premium.
    - Up to 2700 titles: HBO Go, Movistar Play, Fox Premium, Hulu, Disney+.

o **Quantity of subscribers -** non disclosure agreement
- Netflix
- HBO

Ruiz & Sternberg 's Classification

+	Netflix
Level of Influence	
-	Amazon Prime Video, Claro Video, Disney+, Fox Premium, Movistar Play, Youtube Premium, Hulu Cablevisión Flow

-   **Frequency of contact   +**

Attract	Fidelize	Mantian	Improve
		Netflix, Amazon Prime Video, Claro Video, Disney+, Fox Premium, Movistar Play, Cablevisión Flow, Youtube Premium, Hulu	

8. **Interest Groups**

   1. **CAPPSA (Cámara de Productores y Programadores de Señales Audiovisuales)[56]**

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[56] Cappsa.org. 2020. Institucional – CAPPSA. [online] Available at: <https://www.cappsa.org/institucional/> [Accessed 30 March 2020].

HBO participates as a member of the Chamber of Producers and Programmers of Audiovisual Signals. This is a non-profit association whose objective is to promote the study and development of the production and programming of audiovisual content for television. Although CAPPSA is an Argentine association, it also acts against piracy abroad in Paraguay and Chile.

CAPPSA acts as an intermediary with the government, defending the rights and professional interests of its member companies. It also works for the establishment of professional ethics and ensures the principle of commercial loyalty, while combating piracy and the violation of broadcasters' copyrights. Together with CAPPSA, campaigns aimed at the consumer public were carried out so that they do not adhere to the offer of content not authorized by its legitimate owners.

HBO actively attends the conferences held by the association, engages in the debates and delivers presentations regarding telecommunications problems in the region.

2. Alianza[57]

HBO is a member of Alianza, a group of content providers, pay-tv operators and technology providers united to combat in Latin America a form of piracy known in the industry as FTA (Free to Air) piracy. Alianza brings together and has the support of major companies in the pay-tv industry, providing a framework for broader collaboration in the fight against FTA piracy.

The company maintains direct contact with this organization, carries out actions and often attends its meetings. It also collaborates and supports the anti-FTA initiatives of the pay-tv industry associations in the region and discloses the problem to raise awareness in society.

Interest's group segmentation

- **NGO's**
    - Scope of influence:
        - Latin America: ALIANZA
        - Argentina, Chile and Paraguay: CAPPSA
    - Purpose:
        - Collaboration in the fight against FTA piracy: ALIANZA, CAPPSA

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[57] ALIANZA REGIONAL, 2019, Iplexcr.org [online]. 2019. [Accessed 10 April 2020]. Available from: http://iplexcr.org/wp-content/uploads/2014/06/ARTICULO-13.-Regulacio%CC%81n-de-Medios-en-Latinoamerica.pdf

- Establishment of professional ethics and ensures the principle of commercial loyalty: CAPPSA

Ruiz & Sternberg's classification

```
  +                          CAPSSA, ALIANZA
Level of
Influence

  -

       -                    Frequency of contact      +
```
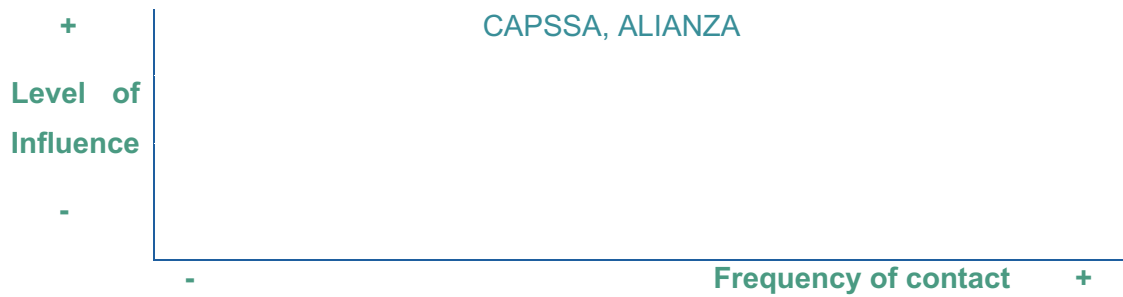
Attract	Fidelize	Mantian	Improve
			CAPSSA, ALIANZA

9. Media[58]

The Public Relations and Corporate Communications (PR) Department is responsible for all media relations. HBO strengthens its relationship with journalists in different ways:

- Regular meetings are organized with journalists to seek opportunities that benefit both: the company provides the journalists with important and exclusive information that can be used by them to write their articles and if they do so, it is favourable for the company as it will increase its public exposure.

- Special greetings are also made during the year for special dates, such as Journalist's Day, New Year's Eve, birthdays. All these efforts enhance direct contact between the company and the media.

- The company usually sends journalists a press kit at each major movie/ series launch and they are given exclusive access to events that HBO organizes for them to cover.

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[58] Information provided by Anabella Scallone, PR Manager.

Despite having a good relationship with the media and its representatives, HBO does not buy advertising spots.

There are journalists with a lot of relevance in show business who have a good relationship with HBO, have done all kinds of coverage, notes, articles and have participated in numerous events.

Media segmentation

- **Group**
    - **Clarin**
        - Director: Héctor Magnetto
        - Chief Editor: Silvia Fesquet
        - General Editor: Ricardo Kirschbaum

            - Audiovisual Media
                - TV: TN
                    - Section: showbusiness
                        - Journalist: Mariana Mactas, Cecilia Absatz.
                - Radio: Metro
                    - Journalists: Nico Artusi
            - Graphic Media
                - Newspaper: Clarin:
                    - Section: showbusiness
                        - Journalists: Silvina Lamazares, Pablo Schlotz.
                - Magazine: Miradas
                    - Journalists: Mariana Ojeda
            - Online media
                - TN
                    - Section: Show Business
                        - Journalists: Mariana Mactas
    - **La Nacion**
        - President: Luis Saguier
        - Director: José del Río
        - General Secretary of the Editorial Office: José del Río
        - General Editor: José Luis Brea

- o Audiovisual media
    - ▪ TV: LN+
        - • Section: Showbusiness
            - o Journalist: Cynthia Caccia
- o Graphic media
    - ▪ Newspaper: La Nación
        - • Section: Showbusiness
            - o Journalist: Dolores Grana, Diego Batlle, Marcelo Stiletano, Natialia Trzekeno.
    - ▪ Magazine: Brando
        - • Journalist: Leandro Africano

- ▪ **Perfil S.A**
    - • Founder: Jorge Fontevecchia
    - • President and CEO: Gustavo González
    - • Director: Agustino Fontevecchia
    - • General Secretary of the Editorial Office:
    - • Chief Editor: Javier Calvo
    - • Editor-in-Chief: Ernesto Ise
        - o Graphic media
            - ▪ Newspaper: Perfil
                - • Section: Showbusiness
                    - o Journalist: Diego Grillo Trubba

- ▪ **Grupo Octubre**
    - • Journalistic Director: Ernesto Tiffenberg
    - • President: Fernando Sokolowicz
    - • Vice President: Jorge Prim156
    - • Editorial Secretary General: Victoria Ginzberg

        - o Graphicmedia
            - ▪ Newspaper: Pagina/12
                - • Section: showbusiness
                    - o Journalists: Federico Lisica, Roque Casciero.

- ▪ **Individual media**
    - • Graphic media
        - o Newspaper: Infobae

- Section: showbusiness
  - Journalists: Maria Eugenia Capelo
- Magazine: Otros Cines
  - Journalists: Diego Batlle, Ezequiel Boetti.

- **HBO mentions:**
  - Graphic Media articles
    - Newspapers
      - 0-20 yearly: Infobae, Perfil.
      - 0-50 yearly: Pagina 12
      - 440<+ yearly: La Nacion, Clarin.
    - Magazines:
      - 25-50 yearly: Otros Cines
      - 100-150 yearly: Miradas
      - 440<+ yearly: Brando.

C. Digital Media

- Group
  - Type of Social Media:
    - Twitter: Daniel Balcameda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargentti. Javier Ponzo. Soledad Venesio.
    - Instagram: Daniel Balcameda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargentti. Javier Ponzo. Soledad Venesio.
- HBO mentions:
  - Twitter mentions:
    - 1-5 monthly: Luciano Banchero, Fiorella Sargentti.
    - 5-10 monthly: Daniel Balcameda, Nicolas Artusi, Javier Ponzo.
    - 10X monthly: Guillermo Hernandez, Soledad Venecio, Augusto Presi.
  - Instagram mentions:
    - 1-5 yearly: Luciano Banchero, Fiorella Sargentti.
    - 5-10 yearly: Daniel Balcameda, Nicolas Artusi, Javier Ponzo.
    - 10X yearly: Guillermo Hernandez, Soledad Venecio, Augusto Presi.

The rest of the journalist throughout Latin America that cover news of HBO are in

Attachment E

It is essential that the media has a genuine company image and talk about it suitably (favouring the brand's image), as they influence the opinions of readers and listeners. Hence, the company must maintain an honest and mutually beneficial relationship with the media, to ensure that whenever the company is brought up, it's done so in a reliable way.

Ruiz & Sternberg's classification

+		Pagina 12, Otros Cines	Clarin, La Nacion, Miradas, Brando
Level of Influence			
-			
	Infobae, Perfil, Luciano Banchero, Fiorella Sargentti.	Daniel Balcameda, Nicolas Artusi, Javier Ponzo	Guillermo Hernandez, Soledad Venecio, Augusto Presi.
-		**Frequency of contact**	**+**
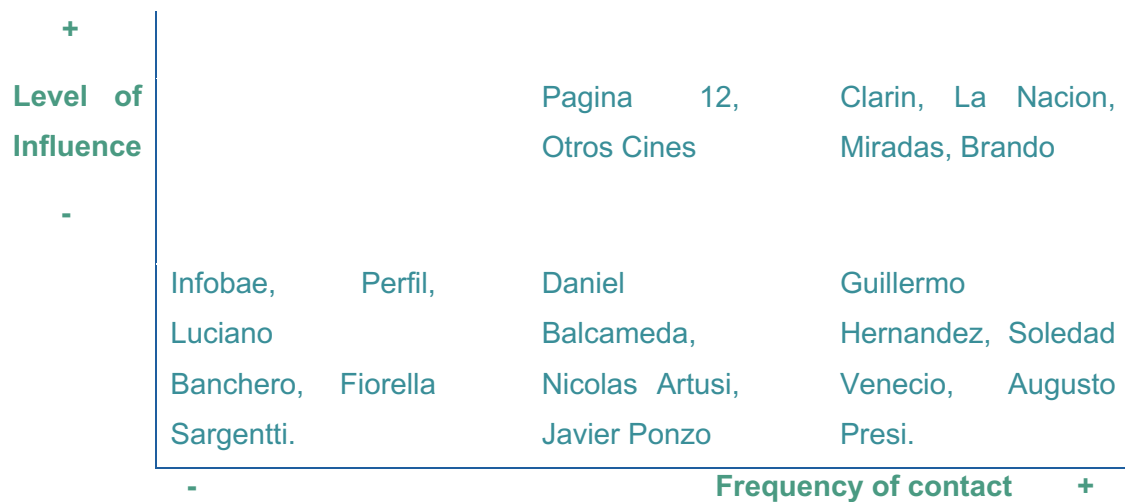
Attract	**Fidelize**	**Mantian**	**Improve**
	Infobae, Perfil, Luciano Banchero, Fiorella Sargentti.	Clarin, La Nacion, Miradas, Brando, Guillermo Hernandez, Soledad Venecio, Augusto Presi.	Pagina 12, Otros Cines, Daniel Balcameda, Nicolas Artusi, Javier Ponzo

10. Influencers

HBO is constantly working with public figures who have the greatest sympathy for the audience it is seeking, whether specifically for a particular series release or for its portfolio of films, documentaries and series in general.

Working with influencers has the aim to increase the company's visibility and exposure in social media. As described above, HBO is not succeeding in having as much impact from its official account in social networks, nor is it being able to strengthen relations with its audiences. This is the reason why the company decides to send its communications to the community through influencers to achieve a better and more effective reception of its messages.

Their perception about HBO and the way they talk about the company is a key point for the brand image, since, as the noun describes, each influencer influences the opinions that their followers have about different brands, personalities, products and so on. For this reason, it is necessary to maintain good relations with opinion leaders. Otherwise, negative criticism of HBO from them can be a threat to the company's brand image[59].

Some of the key influencers HBO works with to reach younger audiences are:

Influencers Segmentation

o **Region of influence**
- **Mexico & Central america:** Rubius, Lizbeth Roddriguez, Edwin Luna, Juanpa Zuriita, Luisito Communicates.
- **Southern Cone:** Daniel Balcameda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargentti. Javier Ponzo. Soledad Venesio. Hola Soy German, Grego Rosello, Belu Lucius, Nicolas de Tracy, Rubius, Sofi Morandi, Mike Chouhy, Fran Gomez, Santi Maratea, Lucas Spadafora.
- **Brazil:** Rodrigo Hilbert, Camila Coelho, Gabriel Prado, Fabio Porchat.

o **Social media**
- **Twitter**: Daniel Balcameda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargentti. Javier Ponzo. Soledad Venesio.
- **Instagram**: Daniel Balcameda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargentti. Javier Ponzo. Soledad Venesio, Grego Rosello, Belu Lucius, Nicolas de Tracy, Rubius, Sofi Morandi, Mike Chouhy, Fran Gomez, Santi Maratea, Lucas Spadafora, Hola soy German, Lizbeth Roddriguez, Edwin Luna, Juanpa Zuriita, Luisito Communicates, Rodrigo Hillbert, Camila Coelho, Gabriel Prado, Fabio Porchat.

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[59] Data provided by HBO LatinAmerican employee. 2020, *Anonymised*.

o   **Type of content:**

- **Specialized in the entertainment industry:** Daniel Balmaceda. Nicolas Artusi. Augusto Presi. Guillermo Hernandez. Luciano Banchero. Fiorella Sargenti. Javier Ponzo. Soledad Venesio.

- **Non specialized in the entertainment industry:** Grego Rosello, Belu Lucius, Nicolas de Tracy, Rubius, Sofi Morandi, Mike Chouhy, Fran Gomez, Santi Maratea, Lucas Spadafora, Hola soy German, Lizbeth Roddriguez, Edwin Luna, Juanpa Zuriita, Luisito Communicates, Rodrigo Hillbert, Camila Coelho, Gabriel Prado, Fabio Porchat.

o   **Post frequency**

- **Instagram**

  - 1-2 weekly: Nicolas de Tracy, Lucas Spadafora, Gabriel Prado, Fabio Porchat.
  - 3-4 weekly: Grego Rosello, Belu Lucius, Mike Chouhy, Sofi Morandi, Hola soy German, Edwin Luna, Luisito Communicates, Rodrigo Hillbert.
  - 5<x weekly: Rubius, Fran Gomez, Santi Maratea, Lizbeth Roddriguez, Camila Coelho, Juanpa Zuriita.

- **Twitter**:

  - 5-7 weekly: Luciano Banchero, Fiorella Sargentti.
  - 7-10 weekly: Daniel Balcameda, Nicolas Artusi, Javier Ponzo.
  - 10-15 weekly: Guillermo Hernandez, Soledad Venecio, Augusto Presi.

Ruiz & Sternberg' Classification

+

Level of Influence

-

Nicolas de Tracy, Fabio Porchat Grego Rosello, Belu Lucius, Mike Chouhy, Sofi Morandi, Hola soy German, Edwin Luna,

Rubius, Fran Gomez, Santi Maratea, Lizbeth Roddriguez, Camila Coelho, Juanpa Zuriita.	Lucas Spadafora, Gabriel Prado, Luisito Communicates, Rodrigo Hillbert

-   **Frequency of contact   +**

Attract	Fidelize	Mantian	Improve
Nicolas de Tracy, Fabio Porchat Grego Rosello, Belu Lucius, Mike Chouhy, Sofí Morandi, Hola soy German, Edwin Luna, Rubius, Fran Gomez, Santi Maratea, Lizbeth Roddriguez, Camila Coelho, Juanpa Zuriita.	Lucas Spadafora, Gabriel Prado, Luisito Communicates, Rodrigo Hillbert		

11. Community

HBO launched free content as part of its "Stay Home and Unveil HBO" Latin-American campaign, with the intention of keeping people in their homes to prevent further spread of the COVID-19 coronavirus around the world. Among some of the series that the platform released are Watchmen, His Dark, The Outsider, Avenue Five, Euphoria and the first season of Fugitives.

12. Artists, screenwriters & producers

Throughout the year, the relationship between artists and HBO is constantly linked. Casting sessions to discover new talents, exclusive interviews, meet & greets, photo productions and launches are held and developed with the artists. Artists also participate in special events that HBO or the industry organizes, such as awards ceremonies, ComiCon, Emmys, etc.

In **Argentina**, HBO works with: El Jardín de Bronce, by Gustavo Malajovich and starring Joaquín Furriel, Luis Luque, Julieta Zylberberg, Gerardo Romano, Romina Paula. Some Latin artists which HBO keeps an active linkage will be found on   **Attachment F**

Artists, screenwriters & producers' segmentation

o   Country: Argentina

  ▪   Movie: El Jardín de Bronce

    •   Main characters: Joaquín Furriel, Luis Luque, Julieta Zylberberg, Gerardo Romano, Romina Paula.

    •   Screenwriters: Gustavo Malajovich, Marcos Osorio Vidal.

    •   Producers: Adrián Suar, Diego Andrasnik

Ruiz & Sternberg' Classification

+ **Level of Influence** **-**	Joaquín Furriel, Luis Luque, Julieta Zylberberg, Gerardo Romano, Romina Paula, Gustavo Malajovich, Marcos Osorio Vidal, drián Suar, Diego Andrasnik

-   **Frequency of contact   +**

Attract	Fidelize	Mantian	Improve
	Joaquín Furriel, Luis Luque, Julieta Zylberberg, Gerardo Romano, Romina Paula, Gustavo Malajovich, Marcos Osorio Vidal, drián Suar, Diego Andrasnik		I

1. **Financial publics**

HBO Latin America is a private company and to have investors or actionists a company must be public. It is a self-financed company which relies on its own income to operate.

Linkage Model of Grunig

This model allows us to classify the various publics in diverse categories and thus differentiate them from each other to make the communication actions more effective. It provides four types of classifications on the stakeholders, ranging from the most significant publics that are necessary for the company to operate, to the least vital ones. This classification allows the company to know which are the publics who deserve more consideration, as it is improbable that all stakeholders will have the same interests in and demands of the organization.

Considering the four linkages and classification proposed by this theory, HBO's publics could be grouped in the following way:

Enabling linkage stakeholders who have some control and authority over the organization; enabling it to exist. The organization cannot operate without it.	• State legislators • Government regulators • Boards of directors LATAM • Regional Directors
Functional linkage those that are essential to the function of the organization, divided between input functions that provide labor and resources to create products or services and output functions that consume the products or services.	**INPUT** • Employees **OUTPUT** • OTT subscribers • OTT Online loyal users • Traditional TV users • Download enabling apps • International cable distributors • Local cable distributors • Internet providers
Normative linkage Associations or groups with which the organization has a common interest; these share similar values, goals or problems.	• Direct competitors OTT • Direct competitors Traditional TV • Indirect competitors • Unions
Diffused linkage	• Media

those who do not have frequent interaction with the organization they become involved based on the actions of the organization	• Show business journalists • Actors • Producers & Directors • Fans • Community

- HBO board of directors, regional directors and legislators & regulators are considered to be the **enabling linkage.** The executives provide the company with capital resources and necessary levels of autonomy to operate. Regulators & Legislators provide a legal and political framework which the company must follow to operate in each country. If the enabling relationships stumble, these resources can be withdrawn and the autonomy of the organization can turn to be limited, restricted, or regulated.

- Employees, subscribers, users, distributors and providers integrate the group of **functional linkages**. On the one hand, employees serve as an input function as they produce the labour and resources needed to provide the service. On the other hand, cable distributors (clients), internet providing companies and app stores allow the service to reach the final consumer, serving as an output function. Subscribers and users also play an output function, as they receive the service and keep on demanding it.

- **Normative linkages** are integrated by CAPPSA, Alianza and Netflix and Fox Premium, among other competitors. CAPPSA and Alianza belong to this group as they are associations with which HBO has a common interest: combat piracy and defend commercial loyalty. The company works under the same values and ethics as those organizations. HBO's competitors also are considered normative linkages as they provide similar services and therefore share with HBO many objectives, goals and are also affected by similar conflicts and problems.

- Media, community, influencers, artists, screenwriters and producers are considered to be **diffused linkages.** They are publics who have infrequent interaction with the organization and become involved based on the specific activities in which the organization requires them. These situations may include the releasement of new content on the platform, launching new movies and series, cinematographic events, and so on. Although these publics are relevant for the development of certain

company's actions and help HBO be successful, they are not considered vital for the company's success.

Situational Theory by Grunig & Hunt

We also decided to include in the analysis the Situational theory by Grunig & Hunt and the Five Public theory by Hallan to prioritize stakeholder according to their situation in terms of awareness or involvement and knowledge: Stakeholders then fall into categories: active, aware, arouse, inactive or non-public.

- Active: stakeholders that are highly involved and knowledgeable.
- Aware: stakeholders that are highly knowledgeable but barely involved
- Aroused: stakeholders that are highly involved but not really knowledgeable.
- Inactive: stakeholders with low knowledge and involvement
- Non-publics: stakeholders that have neither knowledge nor involvement.

	Low Involvement	High Involvement
Low Knowledge	**Inactive** • Internet providing companies (Fibertel, Arent, Telecentro, Cablemax, Telnor, Telemax, GTD, speedy). • Download enabling apps	**Aroused** • Actors • Producers & Directors • Fans • State legislators. • Government regulators • Local cable distributors
High Knowledge	**Aware** • Direct competitors OTT • Direct competitors Traditional TV • Indirect competitors • Community • Unions & partnerships. • Media • Show business journalists	**Active** • LATAM Directors & Regional Directors. • Users. • OTT subscribers. • OTT Online loyal users. • Traditional TV users. • International cable distributors • Employees

Five Public theory by Hallan

1. **Definitive stakeholders:** active publics become the obvious top priority publics.

*   LATAM Directors & Regional Directors.
*   OTT Online loyal users.
*   International cable distributors
*   Users
*   Traditional TV users.
*   OTT subscribers
*   Employees

2. **Advocate stakeholders:** you want them involved in specific actions, such as third-party endorsements, letter writing campaigns, donations, investments, and attendance at events, premieres, etc.

*   Media
*   Show Business Journalists
*   Actors
*   Producers & Directors
*   Unions & Partnerships
*   Fans

3. **Dormant stakeholders:** possess power to impose their will but, by not having legitimate relationships or an urgent claim, this power remains unused. A company should focus on creating awareness and understanding of the issues that affect them.

*   Internet providing companies
*   Download enabling apps
*   Local cable distributors

4. **Adversarial stakeholders:** The initial response to this group is to be defensive. However, these will not work, it will only entrench them in their position. Instead, organizations should use conflict resolution strategies that involve win-win solutions.

*   Direct competitors OTT
*   Direct competitors Traditional TV
*   Indirect competitors

5. **Apathetic stakeholders:** Again, the gut reaction to this group is to ignore it. But, if this group faces an issue but isn't aware of it or doesn't see its resonance yet, it may still move to an aroused, then aware, and then active public. A better strategy is to increase awareness of the issue with an invitation to collaborate with the organization before it becomes a problem or crisis.

- State legislators
- Government regulators

Problem statement

A **SWOT** analysis has been conducted to assess HBO's current position and determine the internal and external factors -Issues- that will affect the company's future performance.

STRENGTHS	WEAKNESSES
• Global presence.	• Catalogue with less movement than Netflix.
• Broadcasting of latest movies.	• Smaller product portfolio compared to Netflix.
• Strong Brand recognition and recall.	• Low social network interaction concerning the number of followers.
• Programming diversity.	• App failures.
• Original and attractive content.	• Censorship.
• Creation of series, films and original documentaries.	• Serious, formal, old-fashioned image.
• Subscribers' unlimited and free access to programming.	• Distant mark: fails to connect with the young users.
• Offline content download option.	• Old movies and reruns prevail
• HBO GO streaming platform available for any device.	• Poor usability of the HBO GO platform.
• Constant interaction with users in social media.	• High prices of HBO GO in dollars.
• Extensive experience in the market.	• Lack of user awareness of new launches and operation of HBO GO.
• Own productions of series and movies.	• Lack of focus on tastes/needs of customers.
• Offering versatile, original and catching.	• Low interaction on social networks.
• Variety of channels that conform to the different viewers. Premieres in good time (faster than Netflix).	• on only 4 devices.
• No commercial breaks.	

OPPORTUNITIES	THREATS

• New regulatory laws for audiovisual technologies.	• Piracy.
• Competition connection problems.	• Inability to transfer currency outside.
• The emergence of more agile and dynamic interfaces.	• Dynamic customer preferences.
• New technologies that allow a better personalization of the service.	• Problems with technology imports..
• Offering versatile, original and catching.	• Outdated regulatory laws of the audiovisual technologies.
• Variety of channels that conform to the different viewers.	• Dollar's increasing value
• Premieres in good time (faster than Netflix).	• Local Cable channels.
• Bundling into packages for user's attraction.	• A growing supply of new services of streaming (competition).
• Social isolation provides more spare time.	• Dollarization of the service.
	• Monthly subscription USD10.99.
	• Lower taxed competition.
	• New players entering the industry.
	• Possibility of hacking the user accounts.
	• Under commitment of actors with their contracts.

Identified issues

1. Issue	Latin America's political and economic instability generates a lack of investment in infrastructure, which affects the quality and quantity of bandwidth in each country. It also affects the purchase and production of programming and satellite space for content distribution.
Category	Business
Lifecycle	Actual
Subtopics	i. Currency devaluation of 30 - 40% shows a constant devaluation against a North American dollarized company. ii. Argentina's 30% tax on the purchase of foreign products iii. Barriers regarding the transfer of foreign currency abroad to meet service payments.

2. Issue	Entertainment piracy not contemplated in Latin American legislation.
Category	Industry

Lifecycle	Actual
Subtopics	**i.** Within the telecommunications industry, streaming is not contemplated on legal regulations **ii.** Lack of legislation protecting intellectual property rights **iii.** HBO responds to ENACOM regulations and measures dictated in the Latin American Telecommunications Congress. **iv.** Legal battles pirate entrepreneurship like Cuevana over content theft **v.** HBO's loss of potential subscribers due to virtual criminals who copy the content and offer it to ordinary people who download it for free and are not aware it is a crime.

3. Issue	Inequality in tax treatment: some streaming services (Netflix for example) are not taxed or are taxed at less than 5%, while HBO's base tax at 17,5%, plus 21%IVA (in Argentina) from total sales.
Category	Industry
Lifecycle	Actual
Subtopics	**i.** Economic disadvantage for HBO's operations in the country **ii.** May cause the company to leave the country

4. Issue	Latin America's social gap: 38% do not have access to the Internet.
Category	Social
Lifecycle	Actual and emerging
Subtopics	**i.** The gap is accentuated within the countries of the region, between the urban and rural populations, as well as between men and women and between young people and the elderly. **ii.** Federal national programmers try to bring internet connections to the various isolated parts of the country

5. Issue	COVID 19: pandemic that establishes mandatory social isolation and "stay at home"
Category	Social
Lifecycle	Actual and emerging
Subtopics	i. More leisure time: increasing consumption of audiovisual content. ii. A sudden increase in the number of people watching series and movies on the platform may saturate the streaming system, resulting in technical difficulties.

6. Issue	Streaming society: Internet data transmission technology that can be accessed by users without the need for prior downloading, which reduces user waiting time, thus allowing virtually instant access to audio or video material.
Category	Social
Lifecycle	Actual and emerging
Subtopics	i. A current social trend that has changed cultural consumption habits around the world. Society now prioritizes audiovisual content over others ii. Fostered by digitalization and the free circulation of content iii. Promoted by different digital access points to content: Smartphone technology (mobile phones and TV), notebooks, tablets.

7. Issue	Increasing number of connected populations: today, the capacity to access the Internet through mobile phones increases the connected population to 70%, a number that has been growing rapidly in recent years.
Category	Social
Lifecycle	Actual and emerging
Subtopics	i. The proliferation of social networks: a phenomenon that has modified the paradigm of social relations. ii. Social networks have a great effect on society. Almost every person had engaged in social conversations related to trend series or movies.

	iii.	Great capacity of social networks to disseminate information and influence people's behaviour.

8. Issue	Development of 5G: a new high-speed network that is already being progressively implemented globally, and which brings advantages over the fourth generation, with ten times more speed.
Category	Industry
Lifecycle	Emerging
Subtopics	i. It allows a greater number of devices to be connected to each receiver unit and a considerable reduction in the network's response time. ii. Latin America is expected to have an adoption rate of 7% by 2025. However, trials and testing of 5G are already underway.

9. Issue	100% of fibre-optic networks
Category	Industry
Lifecycle	Emerging
Subtopics	i. Slow testing ii. Its future effective implementation will allow higher-speed traffic throughout the internet.

10. Issue	Analysis of Big Data: helps organizations to leverage their data, analyze it and turn it into information and finally use it in order to identify new opportunities.
Category	Industry
Lifecycle	Actual
Subtopics	i. Companies can immediately examine the information and make decisions based on what they have learned. ii. The advantage for companies to create new products/ services or modify the existing ones in order to meet customer needs.

11. Issue	Highly competitive industry
Category	Industry
Lifecycle	Actual
Subtopics	**i.** Netflix's dominating brand presence in the industry **ii.** HBO has the most expensive subscription. **iii.** Amazon Prime Video with the highest content renewal

12. Issue	Poor catalogue: slowly renewed, repetitive and inferior in number compared to the competition.
Category	Business
Lifecycle	Actual
Subtopics	**i.** Asymmetries in data traffic flow between the region and the United States and Europe: result in high transit costs for Latin America and low-quality access to content and information by businesses and households. **ii.** No original content for children.

13. Issue	Negative perception of brand communication: Although HBO communicates with its public mainly through social media, its relationship is not well enhanced. There is low engagement established with users and potential users.
Category	Corporate
Lifecycle	Actual
Subtopics	i. Formal and impersonal type of communication. ii. Communication tone that does not encourage feedback. iii. Lack of adequate communication with young publics who are key for the company.

14. Issue	Bad press

Category	Corporate
Lifecycle	Potential
Subtopics	i. Critics coming from the media or influencers can badly affect the organization's image and reputation. ii. Society is highly influential. One simple critic or lie that becomes viral can affect the reputation of the company's operations.

15. Issue	Streaming service collapse
Category	Corporate - Business
Lifecycle	Potential
Subtopics	i. Technical failures blamed on the company's operations. ii. Complaints on social networks from subscribers because of the service failure can develop into a crisis.

16. Issue	Empowered users craving new experiences with rising expectations around how products and services should be delivered.
Category	Business
Lifecycle	Potential
Subtopics	i. Users expectations on personalized entertainment experiences and a higher user-brand relationship. ii. Users driven to take control over their experiences and ensure the best possible and most emotionally satisfying experience for themselves.

17. Issue	Mitigate cyber risks: there's a massive amount of data being created every day with every click, download & interaction. Data can be competitive and a magnet for cyber criminals.
Category	Corporate

Lifecycle	Potential
Subtopics	**i.** Ransomware: a software planted in a company's system which blocks employees from accessing relevant information. **ii.** Malware: malicious software installed in a computer software used to access confidential and sensitive corporate information. **iii.** Hacking the company's database.

18. Issue	Users privacy concerns
Category	Business
Lifecycle	Potential
Subtopics	**i.** Demanding control over personal data. **ii.** Fear of cyberstalking. **iii.** Government usage of social networks in investigations without a search warrant. **iv.** 3rd party personal information disclosure.

19. Issue	First-party data: Creation of a technology heap that collects smartly and efficiently data and effectively utilizes it to accelerate growth in advertising, subscriptions and more.
Category	Corporate
Lifecycle	Potential - emerging
Subtopics	**i.** Need quality information instead of quantity. **ii.** Need to gather data directly from own audiences, users and customers, whether that data be purchases, app downloads, in-app actions, social media interactions, or subscriptions.

20. Issue	Low awareness of the possibility to access to HBO GO by premium cable package clients
Category	Corporate

Lifecycle	Actual
Subtopics	**iii.** Low percentage of platform access. **iv.** Lack of knowledge of a payed service.

Identified problem statements

Problem statements provide a concise description of issues which represent a gap between a current (problem) state and desired goal. Problem statements for each HBO public mentioned before having been identified to be improved upon and get a full picture of HBO communication strategies and results.

1. **Government**: There is a weak relationship and a lack of communication with the Argentine government which impacts the organization's management and problem-solving capabilities because the government provides a legal framework to stop piracy and content theft.

2. **OTT Users:** Use of inadequate, formal and distant communication for this segment which renders a weak user-brand bond and a competence-tilted preference. OTT users are the fuel of HBO's new business model, which represents the future of the company, considering that the traditional TV industry is on a downfall.

3. **Executives:** Lack of internal communication prioritization results in informal interactions within a team. Rumours, confusion and misinformation may take place and interfere on achieving set goals.

4. **Employees**: Spread of rumours and informal communication in the organization due to a lack of formal and regulated internal communication processes, coming from directors to the lowest ranking employees and the other way round, may harm the company's working environment and therefore, affect its working processes and the achievement of objectives.

5. **Artists, screenwriters and producers:** disloyal relationship due to irregular and sporadic contact with communication limited to specific events/occasions. Participants may so easily switch between companies, work with the competition or simply follow other contracts.

6. **Clients**: Lack of communication and promotion of the included HBOgo service due to non-insistent pressures from HBO ends in platform and accessibility unawareness.

7. **Competence**: Poor and inefficient communication between HBO and its competitors directly affects their relationship and becomes an obstacle when it comes to pressuring government authorities for the promulgation and correct enforcement of anti-piracy laws and regulations.

8. **ALIANZA & CAPPSA**: Weak and ineffective communication processes influence their relationship and present an obstacle to press for laws and regulations against piracy and content theft.

9. **Traditional TV audience:** Lack of audience feedback due to the asymmetrical old-school communication HBO process that avoids retention and sales increment. It does not allow constructive criticism that could lead to improvements or corrections.

10. **Community**: Possible lack of interest in attracting new subscribers due to the insufficient communication and relationship between the company and the community as a whole.

11. **Media:** Low levels of exposure due to the lack of advertisement spots in traditional media directly affect the level of brand recognition and consequently becomes an obstacle for a potential increase in subscription sales.

Selected problem statements

Problem Statement 1

Out of all problem statements mentioned beforehand, we chose **number 2**, concluding that the key strategic public is the **OTT Users**. Considering that the young public is indispensable for the persistence of the business and the establishment of brand preference, HBO should enhance a stable, positive, adequate and long-lasting relationship by dedicating constant, permanent and efficient communication efforts to generate a two-way communication; and as a result, reduce the identified gap with its main competitor, Netflix. HBO must go out of their formal and harmful means to solve the impersonal communication problem, by going further in analysis and adapt their tactics to ensure engagement and a Top of mind position.

The whole point is to align efforts to get OTT users to perceive HBO as a brand adjusted to their tastes and interests.

Problem Statement 2

The second problem we decided to address is related to the Media, since it's a fundamental Stakeholder for any company. Media and journalism play an outstanding role in conducting verified messages to various publics. HBO's low levels of exposure directly affect the level of brand recognition and consequently becomes an obstacle for a potential increase in subscription sales. Working this issue is indirectly a useful tool to resolve the first problem statement as well.

Global Communication Campaign

General objective of both campaigns

To be perceived as a brand aligned with the tastes and interests of the young audience, not only by the OTT public, but also by journalists, and thus achieve major exposure in the media they represent, in the lapse of 24 months.

Key Messages for both campaigns

- The virtual space where there is something for everyone

- You are HBO

- #HBOExperience

We decided that these three messages are strategic for the entire proposed communication plan, since they combine HBO's purpose, which is to offer the best audiovisual productions, along with the new trend of communicating and establishing relationships with the new generations.

With the repetition of these messages in all our communications, we will be able to demonstrate and spread the idea that HBO is the platform that offers the best entertainment to users, generating a unique experience and in turn, this leads to generate a fresh, fun and relaxed brand image, matching what young people are looking for in today's market.

Campaign n1: *HBO is you*

Objective

Within 24 months, be perceived by 40% of the OTT public as a brand aligned with their tastes and interests.

- Measurement: After twenty months, implement focus group and digital surveys in order to quantify changes in the opinion and attitude of the OTT public towards HBO.

Indicators

- Increasement in the quantity of followers, reach, impressions and interactions within HBO's social media.

- Positive public perception and responses on Focus Groups & Surveys

Publics

This campaign is targeting men and women aged 18 to 27, current university students or young professionals, from C.A.B.A. and Greater Buenos Aires.

These young adults are in a stage of self-discovery, transition and growth; where they acquire responsibilities, become independent and seek for what gives ephemeral pleasure. This generation is in a perpetual quest for happiness; which embodied in their several encounters with friends/family (beer, mate, football, roast, series/movies). They cherish friendship, companionship, free love, and care for the world.

They are very cultured and globalized since they admire national and international art, literature and music. Among their interests, we may also find a variety of sports, reading, cooking, travelling and entertainment.

They are inborn multitaskers, passionate, creative, optimistic and liberal since they care about and value diversity and inclusion. Their evolutionary attitude that seeks to break the established canons in society and defend the rights and desires of the people (women's rights, equal marriage, legalization of abortion, public and free university). They too prioritize well-being, enjoyment and moments of leisure; they are hedonistic, idealistic, self-assured personalities who value the recognition of others.

They are quite attached to technology and immersed in the technological world, so they use their smartphones and social networks several hours a day.

They are quite attached to technology and immersed in the technological world, so they use their smartphones and social networks several hours a day.

Strategies

- Actions with high profiled journalists in social media.

- Engaging with the young generations in social media.

- Actions with high reach influencers in social media.

- Carrying out on-site events with the assistance of journalists and young adults.

- Modernizing digital communication in social networks.

Tactics

1 .Modernizing Social Networks

The official Instagram of HBO Argentina will be used and a series of actions will be planned in order to better understand the young audience - present in this network - to get to know what they like, which movie characters are their favorites, for how much time do they watch HBO every day, which series are looking at right now, among others. This will generate end up in a better understanding of their needs, establishing a two-way communication and will finally end up reinforcing the relationship between the brand and the OTT public.

In short, we will produce mostly visual content under a video format for social networks. These videos will generally focus on upcoming films and television programs, giving the audience a glimpse of what awaits them. Besides, the brand will publish images, gifs and text messages in the form of questions based on current movies and TV shows that are broadcast online.

Feed posts:

A number of graphic pieces will be produced in photo and video format with the aim of generating an aesthetic look & feel feed. We will organize the content by creating different segments:

- Did you know? → "gossip" about actors and producers

- Ephemeris. Ex: Two years ago, Game of Thrones was filming its last episode.

- News October → carrousel with different releases to come for each month.

- Giveaways with merchandising of new series and film releases.

Instagram Stories:

- Creation of surveys

- Creation of questionnaires

- Implementation of question box

  o Previous to Instagram lives, HBO followers will be able to leave their doubts and questions on the question box of the Instagram stories, which will later be answered by the invited movie star.

- Creation of style filters. Ex:

  o Today is the perfect day to watch …

  o "Rain of series names and movies"

  o Which is your favorite series?

- Graphic pieces, adapted to story format, to match the feed posts.

The implementation of surveys, questionnaires and question boxes will be done with the aim of collecting information about the needs and preferences of HBO followers, as well as to make users feel they are being heard and understood by the company. As a consequence, the OTT public will perceive HBO as a younger brand, which effectively adapts to the new forms of communication and also as an organization that wishes to listen and make its followers involved.

Instagram Lives:

- One Instagram take over per month. Instagram live between a journalist specialized in cinema and an actor or movie producer of a film or series that has already been released or that is about to be released. The conversation will be held under a quick Q&A format. The journalist will drive the conversation in a way that the actor or producer responds to what the audience wants to hear. Instagram lives will be automatically posted in HBO's feed under the format of IGTV.

Instagram's post content will be replicated on Twitter, but with needed adjustments to copies and the use of hashtags. In addition, efforts will be made to appeal to followers with tweets containing memes, gifs, or questions, in order to engage in conversation with fans who chat about the movies and TV shows in vogue. In the same way, the resource of "threads" will be used so that the users of the platform get excited and participate in a long chain of conversations. In this social network, a tone of communication based on humor and irony will be used.

Measurement:

The return on impressions (ROIM) rate will be used as a way to evaluate all the taken actions for optimizing HBO's digital communication. This is a useful rate as it assumes that a certain number of impressions in the media will raise awareness and that it will affect the attitudes and behaviors of one part of targeted audiences.

Furthermore, in order to measure the level of engagement in this social network, and verify that users are really in the process of loyalty and building an online community with HBO, different key performance indicators (KPI) will be monitored: accounts reached, impressions, times shared, times saved, engagement rate, likes, retweets and comments. In addition, an analysis of comments will be made with the aim of determining which of them are positive, negative and neutral. This evaluation will be done on a weekly basis, in order to verify if the efforts in the creation of content is drawing the attention of our target audience and if it is increasing the level of engagement with users, and thus determine if HBO is managing to enhance a strong relationship with the OTT audience.

2.Collaborations with influencers

- There will be two Instagram lives per month, with the purpose of showing a daily talk in which an influential journalist (e.g. Nati Jota, young journalist, tv presenter and Instagram & Twitter Influencer) moderates and a more mainstream influence (e.g. TV presenter and Instagram influencer Lizardo Ponce,) accompanies him or her. For half an hour, there will be a quick Q&A within a funny and relaxed conversation mood. They will talk about their favorite series and movies, emphasizing on the key message of becoming an HBO subscriber in order to enjoy the best content.

- Exchange-deals with influencers and personalities of interest. One post per month will be made in exchange for a free one-year subscription. From the world of show business: Grego Rosello (actor, comedian, presenter and internet

personality), Belu Lucius (comedian, TV presenter, instagram influencer), Lucas Lauriente (actor, tv presenter, comedian and internet personality), Malena Guinzburg (journalist, actress, producer, Instagram & Twitter influencer). From the sports world: Tomas Cubelli (Rugby player, Los pumas), Delfina Merino (Hockey player, Las Leonas), Delfina Pignatiello (Swimmer, national team). We will give a discount code to each of them so that they can share it with their fans and access a special discount by entering it. This link will redirect users directly to the HBO page, where they must first log in with their respective usernames so that the discount can be applied to them.

- Sending merchandising to influencers with products announcing new releases. The celebrities will make a story showing the products and talking about the new production.

Measurement:

the scope of the posts/stories and their impact will be measured: the number of views, comments, likes, responses, shared and saved. In addition, it will be verified if the actions with influencers resulted in an increase of followers in HBO social networks. This way, we will evaluate the success or failure of this tactic based on the return on impressions (ROIM). Furthermore, we will check the effectiveness of the actions by identifying an increase in subscribers who have used the discount codes offered.

3. Drive in cinema

This tactic will consist of holding an on-site event, adapted to the social and preventive isolation we are facing due to COVID -19. We will develop a launching event for The Undoing with the aim of providing HBO subscribers, media and HBO clients with an exclusive "Avant premiere".

The event will be held on 15th January 2020 at the Martinez drive-in cinema in San Isidro, Zona Norte. This place is ideal for this event since it is an open green space with a great view of the Rio de la Plata and has a capacity for 90 cars, which allows 90 families or groups of friends to attend a unique event, never before held, in the context of a global pandemic.

On the day of the event, there will be staff helping guests to locate each car in its parking lot, as well as personnel hired to hand out popcorn and drinks to each car, with its packaging decorated with the company's logo and the branding of the series or film. In addition, the packaging containing these gifts will be plotted with a QR code from which people can scan with their mobile phones and redirect them to the official HBO Instagram

account. Moreover, along with the delivery of snacks and drinks, some merchandising plotted with the HBO logo will also be handed out, including caps, customized cell phone cases, and more.

Once the majority of guests have arrived at the event, Miranda, the Argentinean pop band, will give a 40 minute show, in which they will perform their best songs of recent years. Before the film or series is screened, the director, along with the producers and starring actors, will give a brief speech thanking HBO for the opportunity provided and communicating the brand's key messages encouraging viewers to follow HBO's social media accounts.

We will also draw 4 tickets for an exclusive meet & greet of one hour with the cast of the movie or series broadcasted at the event. In order to participate, people attending the drive-in will have to post a photo on their Instagram accounts, portraying the event and tagging HBO. At the end of the event, the hosts will announce the winners of the draw by speaker and the meeting will take place in the same location at the end of the show.

Within the 90 car parking spaces, invitations will be distributed as follows:

- 10 slots for different media representatives and journalists.

- 30 slots for HBO subscribers who have won a raffle or trivia on the company's Instagram account.

- 10 slots for HBO employees and their families (chosen randomly by an internal raffle)

- 20 slots for relatives and friends of the cast, producers and directors of The Undoing.

- 20 slots for the attendance of various influencers who collaborate with HBO.

Measurement:

Considering that this tactic is developed in order to achieve the two objectives set out in this campaign, we will measure the results of this action on their two respective publics.

On the one hand we will evaluate the mediatic repercussion on social media and we will analyze different KPIs: the number of views, comments, likes, responses, shared and saved and the level of engagement rate. This metric analysis will be made for each post and Instagram story publication of HBO's communication before, during and after the event, as well as influencers' posts. We will also track the quantity of new social media followers gained post event. In order to evaluate this action, we will use the return on

impressions rate (ROIM) which assumes that a certain number of impressions in the media will raise awareness and that it will affect the attitudes and behaviors of one part of targeted audiences

On the other hand, concerning the media public, we will track the number of new mentions and newspaper articles published before and after the event by making a media monitoring. Moreover, in order to calculate how much money HBO has saved in buying publicity space if it had been advertising, we will use the Advertising Value Equivalency (AVE) rate by measuring the amount of editorial coverage and then calculating what it would have cost to buy that publicity space if it had been advertising.

Finally, two weeks after the heled event, we will evaluate the return on target investment (ROTI) in order to quantify changes in brand awareness and subscripts attitudes before and after media exposure.

Tactic Schedule

Date	Time	Location	Task	Required resources
6th November 2020	1 day	Argentina	Define list of invitations	- Human: PR department
7th November 2020	1 day	Argentina	Book AutoCine Martinez for a for the 14th January	- Human: Sales department - Economic
9th November 2020	3 days	Argentina	Design invitations	- Human: graphic designer - Economic - Technical: computer
9th November 2020	1 day	Argentina	Hire music show	- Human: PR and Sales department - Economic
9th November 2020	1 day	Argentina	Hire personnel	- Human: Sales department - PR department - Economic
9th November 2020	2 days	Argentina	Book photographer	- Human: PR department - Economic
10th November 2020	1 day	Argentina	Book food trucks	- Human: Sales department - PR department - Economic

11th November 2020	3 days	Argentina	Buy HBO's merchandising	- Human: Sales department - PR department - Economic
15th December 2020	1 day	Argentina	Send invitations to journalists, influencers, and people from the cinematographic industry	- Human: PR department
16th December 2020	1 day	Argentina	Raffle invitations for the company's employees	- Human: HR department
15th December 2020	10 days	Argentina	Receive confirmation of invitations	- Human: PR department
6th January 2021	6 days	Argentina	Raffle tickets on Instagram for HBO's followers.	- Human: PR department
6th January 2021	6 days	Argentina	Measure metrics on Instagram	- Human: Marketing department
8th January 2021	6 days	Argentina	Send a reminder of the event	- Human: PR department
9th January 2021	13 days	Argentina	Media monitoring	- Human: PR department
12th January 2021	1 day	Argentina	Announce winners of the raffle on Instagram.	- Human: PR department
14th January 2021	1 day	Argentina	Sound and screen check	- Human: Sound operators - Economic - Technical: Sound equipment
15th January 2021	1 day	Argentina	Prepare the setting	- Human: PR and Marketing department
15th January 2021	1 day	Argentina	Photographic shoot	- Human: photographer -Technical: camera
15th January 2021	1 day	Argentina	Reception of guests	- Human: personnel hired
15th January 2021	1 day	Argentina	Miranda music show	- Human: artists and PR department, sound operators - Economic - Technical: sound equipment
15th January 2021	1 day	Argentina	Cast and directors speech	- Human: PR department, cast and directors

				- Technic: sound equipment, microphones
15th January 2021	1 day	Argentina	Movie screened	- Human: operators - Technical: large screen, speakers
18th January 2021	1 day	Argentina	Receive edited photographic material	-Human: PR department

4.Event for subscribers

The tactic will start by sending a notification in the HBO application to the users. Upon entering it, a box will open say the following:

Congratulations! You have been selected to participate in the #HBO Questionnaire. If you answer correctly all the questions about the last series you watched, you will win a ticket for the HBO theme event to be held in X (name of the bar, depending on the person's province of residence).

The subscriber must then correctly answer 20 questions about the last series I have seen. If you succeed, a new message will appear on the screen:

No doubt about it! You are a #HBOExpert and that's why we want to invite you to X (Name of the bar) on Friday 15th November at 9 pm to the biggest thematic event of the year, where you will find a characteristic set of our most popular series, games, gifts, special menu and much more. Exclusive for HBO subscribers. We are waiting for you!

I WILL ATTEND - I WILL NOT ATTEND

A bar will be selected in Capital Federal, Mar del Plata, Rosario, Mendoza and Córdoba and a special space will be reserved for the winners. The places will be set in around the most successful HBO series: Game of Thrones, Chernobyl, Euphoria, Westworld, The Wire. Upon arrival, you will meet actors plastered as the main characters, special drinks with thematic names, gigantographies, among others. Each winner will receive a special HBO kit inspired by the series. At the same time, there will be a presenter (Instagram influencer) to organize the games and carry out the development of the event. The menu will be defined according to the offer of the venue. Meanwhile, actions will be developed through social networks such as "lives" on Instagram, surveys, retweets, refuelling stories, as well as will promote the use of the #HBOExpert hashtag.

In the end, you will be given a 25% discount code for three months that you can share with three people (who are not yet subscribers).

Measurement

As a method for evaluation, we will measure the return on media impact (ROIM) by comparing the media coverage of the event, with the quantity of new subscriptors of the HBO pack. We will make this comparison in order to recognize cause and effect, as well as the effectiveness of the tactic.

Moreover, we will evaluate the return on investment (ROI) in order to calculate how much money has the company generated with the new subscriptions, comparing them to the amount of money invested in making the event.

Integral plan evaluation

After two years of campaigning, we will develop an image audit, a research tool to examine the perception of stakeholders - young people - about HBO. The image will be concluded by implementing different methodologies that will cover feedback, frequency and tone of communication. The methodologies:

1. We will conduct a focus group and workshop, inviting 18-28-year-olds residents of CABA and Greater Buenos Aires.

2. We will design a survey with closed questions to obtain quantitative data on respondents' opinions on specific topics within a predetermined response range.

3. We will monitor social networks to identify whether HBO's communication efforts in its digital communication are yielding results, based on the interactions and engagement generated with followers. Hence, we will be able to interpret how HBO manifests itself in social networks, what tone it uses to communicate with its audiences, and what type of relationship it tries to establish with users.

We have listed all the variables to be studied according to the methodology used for their analysis.

Methodology	Variables

Network monitoring	• Interactions with social network postings.
	• Type of sentences used in net postings.
	• Number of social media posts per day.
	• Description of the communication pubs.
	• Distinction of HBO appearance in networks.
	• Comparison of visual stimuli between competitors and HBO GO.
Focus Group	• Publics description of the communication
	• Distinction of HBO's appearance in networks
	• Perception of its tone and frequency
Survey	• Description of the communication's pubic
	• Distinction of HBO's appearance in networks
	• HBO's recognition as an award winner.
	• Perception of HBO as a premium offer.
	• Price description.
	• Perception of the diversity of the catalogue
	• Perception of the amount of content available.
	• Perception of the quality of the content

Campaign n2: *HBO for Everyone*

Objective

By January 2022, increase by 40% media mentions / notes with the aligned media: Clarin, TN, Canal 13, Canal 9, Radio Metro, Miradas, LN+, La Nacion, Miradas, Vorterix, Cultura Geek Infobae, Perfil, Página 12, Otros Cines, Miradas, Brando. And achieve coverage in non-aligned media: Vision del Cine, Escribiendo Cine, Revista Cine Fantastico y Bizarro, Shinobi News, Revista Meta.

Indicators

- Amount of publications on media

- Amount of mentions on media

- Mentions on non-aligned media

- Number of Key messages mentioned

Publics

Considering that this campaign is particularly attempted to enhance media relations, the public addresses will be different journalists coming from diverse media groups and companies.

- TN & Canal Trece: Mariana Mactas, Cecilia Absatz.

- Canal 9: Alexis Puig

- Radio Metro/Miradas/ Canal 21: Pablo Manzotti, Nico Artusi

- Clarín: Silvina Lamazares, Pablo Schlotz.

- Miradas: Mariana Ojeda

- La Nación: Tomás Balmaceda, Dolores Grana, Diego Batlle, Marcelo Stiletano, Natialia Trzekeno.

- LN+: Cynthia Caccia

- Brando: Leandro Africano

- Perfil: Diego Grillo Trubba, Juan Manuel Dominguez

- Página 12: Federico Lisica, Roque Casciero.

- Infobae: Maria Eugenia Capelo, Tatiana Schapiro.

- Otros Cines: Diego Batlle, Ezequiel Boetti, Sabrina Macri.

- Revista Meta: Gonzalo Ciampa

- Visión del Cine: Francisco Laurino, Javier Luzi.

- Escribiendo Cine: Rolando Gallego, Matías E. González

- Revista Cine Fantastico y Bizarro: Jose Ramon Larraz

- Shinobi News: Juan Manrrique

- Perros de la Calle / Dibox: Javier Ponzone y Glenda Moni

- Noticias/Radio One: Mariano Ojeda

- Posta FM: Valentin Muro

- Cultura geek: Augusto Finocchiaro

- Vorterix: Carina Zavala

Strategies

- Work with each journalist separately.

- Digital event where journalists and actors and producers meet together to chat and have short interviews.

- Sending newsletters to journalists.

- Carrying out on-site events with the assistance of journalists and young adults.

Tactics

1.Newsletter

Sending an e-mail newsletter to a database of journalists (detailed in audience segmentation) twice a month for one year. In the mailing, different news will be described as follows: new releases of series and films, with their respective trailers; news of partnerships between producers and actors, filming starts on sets, among others. In addition, the mentioned news will be associated with links that derive the traffic to publications that have similar information within HBO's accounts in social networks. This way, sending newsletters would lead to an increase in the traffic of HBO's social networks, and would also strengthen the established relationship with journalists.

Moreover, the media public would benefit from this action, since they would be provided with relevant information and data that would serve them to write their news stories. As a direct consequence, the number of mentions and positive notes in the media would increase.

Measurement:

The opening rate of emails, the rejection rate, and the number of clicks on the links will be measured. In addition, the number of new mentions and newspaper articles published will be tracked. Also, as a means of evaluation, we will use the Advertising Value Equivalency (AVE) rate by measuring the amount of editorial coverage and then calculating what it would have cost to buy that publicity space if it had been advertising. Finally, at the end of October 2021, we will measure the rate of return on media impact (ROMI) which compares media coverage data with sales results over a longer period of time to recognize cause and effect and to identify if the taken actions had been successful or not.

2.Online event

Taking into account the context of social and preventive isolation by COVID - 19, we will carry out two online events through Zoom. The idea of this tactic is to gather one journalist from each media group, together with the main actors, directors and producers of a series that is about to end being screened. The aim of the online event is to create a virtual meeting in which journalists and the cast of a series can have a place and moment to share a conversation. This tactic will be carried out under a dynamic of a virtual press conference, but in a more informal and unstructured way. Journalists will have the possibility to ask a variety of questions about the filming, the editing, reveal the relationship between actors and directors, funny stories at the setting, the difficulty of recording scenes in the context of a global pandemic, among other topics.

Prior to each event, a press release will be delivered to each journalist's home, containing basic information about each actor and director present at the event, and the developments of the last chapter of the series. In addition, they will be given some HBO merchandising in the form of gifts: copybooks, pens, and a snack box that includes a mate, a vacuum flask, some coffee, tea, croissants, and a cake. In addition, the group of people who will represent the series at the event will also receive these snack boxes, with the aim of spending a good afternoon, eating great food and engaging in relaxed conversation.

A maximum of 20 minutes will be assigned to each journalist so that they can ask questions and receive long responses. In this way, with eight journalists, the event will

last a maximum of three hours, contemplating a small talk to introduce the event as well as a short speech to conclude the event and express the gratitude of the journalists.

Lastly, this tactic will be carried out 2 times and will be held in the period from January 2021 to March 2021 with the expectation that after the first quarter of 2021, we can get back to the traditional on- site events.

Measurement:

After each event, we will use the return on target investment (ROTI) index, in order to compare the changes in awareness and buying intentions, before and after media exposure. This means that we will compare changes in brand awareness and quantity of subscriptions before and after each event, considering that after each online event, journalists will publish numerous articles.

Moreover, we will evaluate the effectiveness of the tactic by measuring the advertising value equivalency (AVE). This will provide us hard numbers that will serve as a tool to verify how much money the company has saved by generating editorial coverage, as a result of the event, without paying for advertising.

3. Drive in cinema

The tactic mentioned in campaign number 1 also applies to campaign number 2, as journalists are also invited. See on page 109.

4.Event for subscribers

The tactic mentioned in campaign number 1 also applies to campaign number 2, as journalists are also invited. See on page 113.

Integral plan evaluation

To measure the success of this campaign, we will conduct a press clipping to find out HBO's media mentions and appearances in those with which we have worked during the two years. It will be crucial to assess whether the key messages established were mentioned, too, the number of notes per medium and the content of those.

We will follow this model:

OUTLET	JOURNALIST	R E A C H	AD VALUE	L I N K	CONTENT (key messages,attributes mentioned,etc)
Radio Metro/Miradas/ Canal 21	Pablo Manzotti, Nico Artusi				
La Nación	Tomás Balmaceda, Dolores Grana, Diego Batlle, Marcelo Stiletano, Natialia Trzekeno.				
LN+	Cynthia Cacci				
Perros de la Calle / Dibox	Javier Ponzone y Glenda Monin				
Noticias/Radio One	Mariano Ojeda				
Visión de Cine	Francisco Laurino, Javier Luzi				
La Cosa	Jessica Blady				
Escribiendo Cine	Rolando Gallego, Matías E. Gonzále				
Posta FM	Valentín Muro				
Cultura Geek	Augusto Finocchiaro				
Perfil	Diego Grillo Trubba, Juan Manuel Dominguez				
Vorterix	Carina Zavala				
Infobae	Maria Eugenia Capelo, Tatiana Schapiro.				
Canal 9	Alexis Puig				
Otros Cines	Diego Batlle, Ezequiel Boetti, Sabrina Macri.				
TN y Canal 13	Mariana Macta, Mariana Mactas, Cecilia Absatz.				
Clarin	Silvina Lamazares, Pablo Schlotz.				

Miradas	Mariana Ojeda				
Brando	Leandro Africano				
Perfil	Diego Grillo Trubba				
Pagina 12	Federico Lisica, Roque Casciero.				
Revista Meta	Gonzalo Ciamp				
Otros cines	Diego Batlle, Ezequiel Boetti, Sabrina Macri				

Schedule

2021	January				February				March				April				May				June				July				August				September				October				November				December			
Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Modernizing social networks																																																
Collaboration with influencers																																																
Drive in cinema																																																
Event for suscribers																																																
Newsletter																																																
Online event																																																

2022	January				February				March				April				May				June				July				August				September				October				November				December			
Week	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
Modernizing social networks																																																
Collaboration with influencers																																																
Drive in cinema																																																
Event for suscribers																																																
Newsletter																																																

Budget

Budget planning will be postponed to March 2021, when the company's budget is defined and the current national situation is stable.

Brief

HBO LatinAmerica	
• **Founded in:** 1975	• **Global Presence:** 33 countries
• **Owner:** Warner Media Studios	• **Headquarters:** Coral Gables, Miami
• **Industry:** Entertainment Industry	• **Offices:** Argentina, Mexico, Brazil Colombia.
• **Service:** Pay TV & Video on Demand	• **Channels:** 7
• **Employees:** +900	

OTT users	Journalists
Issue 1: Weak user-brand bond due to the use of inadequate, formal and distant communication.	**Issue 2:** Low levels of media exposure

General objective: To be perceived as a brand aligned with the tastes and interests of the young audience, not only by the OTT public, but also by journalists, and thus achieve major exposure in the media they represent, in the lapse of 24 months.

Campaign 1: HBO is you	Campaign 2: HBO for Everyone
Strategies: • Actions with high profiled journalists in social media. • Engaging with the young generations in social media. • Actions with high reach influencers in social media. • Carrying out on-site events with the assistance of journalists and young adults. • Modernizing digital communication in social networks.	**Strategies:** • Work with each journalist separately. • Digital event where journalists and actors and producers meet together to chat and have short interviews. • Sending newsletters to journalists. • Carrying out on-site events with the assistance of journalists and young adults.
Tactics	**Tactics**
• Modernizing Social Networks • Drive In Cinema • Event for Subscribers • Collaboration with public figures	• Newsletter • On-Line Event • Event for Subscribers • Drive In Cinema
Indicators	**Indicators**

• Increasement in the quantity of followers, reach, impressions and interactions within HBO's social media. • Positive public perception and responses on Focus Groups & Surveys	• Amount of publications on media • Amount of mentions on media • Mentions on non-aligned media • Amount of Key messages' mentioned

Conclusions

Taking into consideration what has been observed and analysed throughout this Final Major Project in Global Communications on HBO, with appropriate tools and knowledge, we have detected some issues to be addressed, which if not could potentially damage the company in such a way that it compromises the continuity, image or reputation of the organisation.

Taking into account the internal aspects of the organisation and the external aspects of the current context, we have developed an appropriate communication campaign for two of the situations identified.

This campaign is comprehensive, covering objectives, strategies, tactics, measures and a comprehensive evaluation of the plan, so that HBO is ready to "say yes to the campaign".

Attachments

Attachment A

¿Con qué género te identificas?
309 responses

- ● Masculino
- ● Femenino
- ● Prefiero no decirlo
- ● Otro

68.9%

29.8%
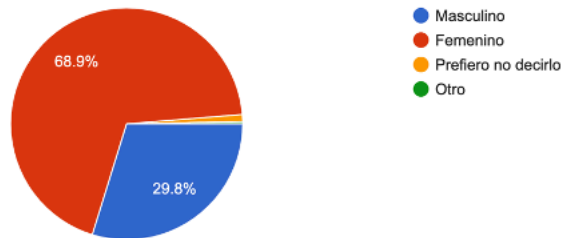
Lugar de residencia
309 responses

- ● GBA Zona Norte
- ● GBA Zona Sur
- ● GBA Zona Oeste
- ● CABA
- ● Mar del Plata
- ● Provincia Buenos Aires
- ● La Plata

27.8%

10%

45%
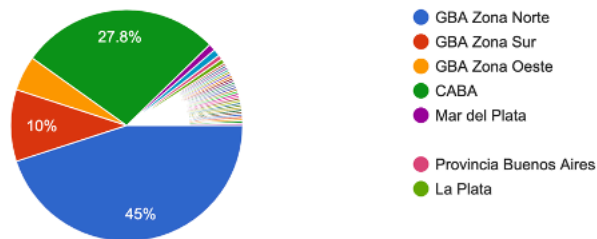
¿Sos usuario o fuiste usuario de HBO GO?
309 responses

- ● Sí
- ● No

56.3%

43.7%
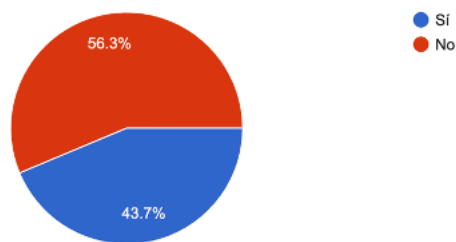
¿Cómo accediste al servicio?
135 responses

- 25.9%
- 11.9%
- 59.3%
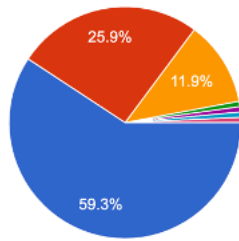
- ● Me lo ofrecieron junto con el servicio de cable / satélite
- ● Pagué la suscripción de forma independiente
- ● Me prestó la cuenta un familiar/ amigo
- ● Publicidad por mail de mi tarjeta
- ● Por game of thrones, como la cagaron
- ● Trabajé en el equipo que lo armó
- ● No recuerdo

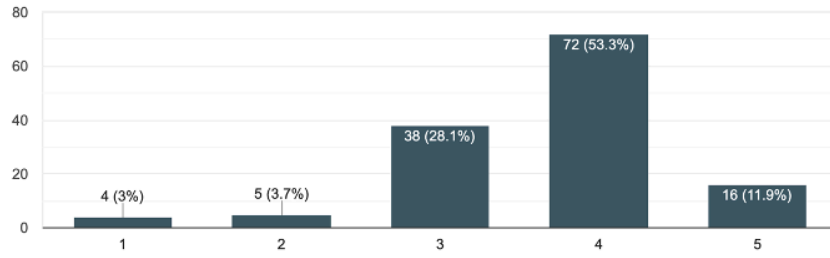¿Qué te motivó a acceder a la plataforma?
135 responses

- 9.6%
- 24.4%
- 14.1%
- 48.1%
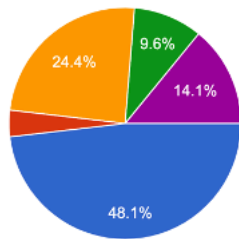
- ● Querer ver un contenido en específico (ej: Game of Thrones)
- ● Recomendación de amigos/familia
- ● Ya consumía contenido HBO en la TV
- ● El servicio de cable / satélite me ofreció beneficios al subscribirme a la plataforma
- ● Que está incluida con mi servicio de cable / satélite

¿Cómo describirías el contenido de HBO GO? Podes seleccionar más de una opción.
135 responses

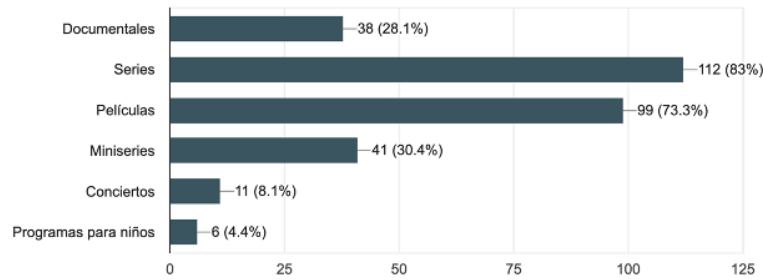| Categoría	Cantidad
De alta calidad	60 (44.4%)
Variado	81 (60%)
Premiado	17 (12.6%)
Exclusivo	43 (31.9%)
Normal	25 (18.5%)
De baja calidad	1 (0.7%)
Tiene muy poco contenido	1 (0.7%)
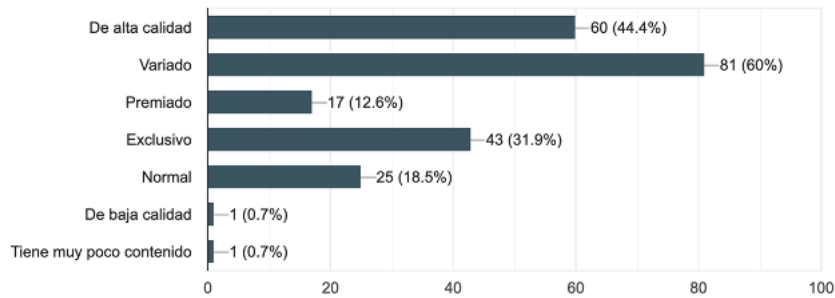
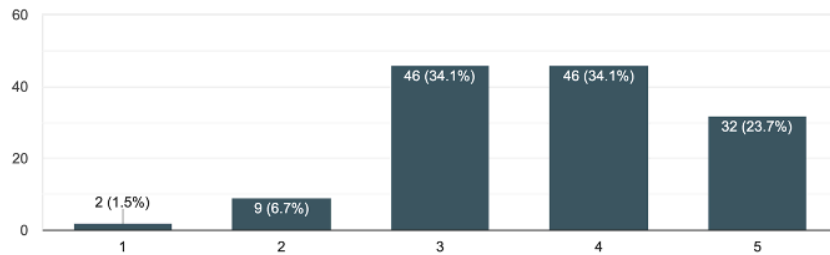¿Cómo percibís la cantidad de contenido ofrecido en la plataforma?
135 responses

¿Qué tipo de contenido has visto en la plataforma? Podes seleccionar más de una opción.
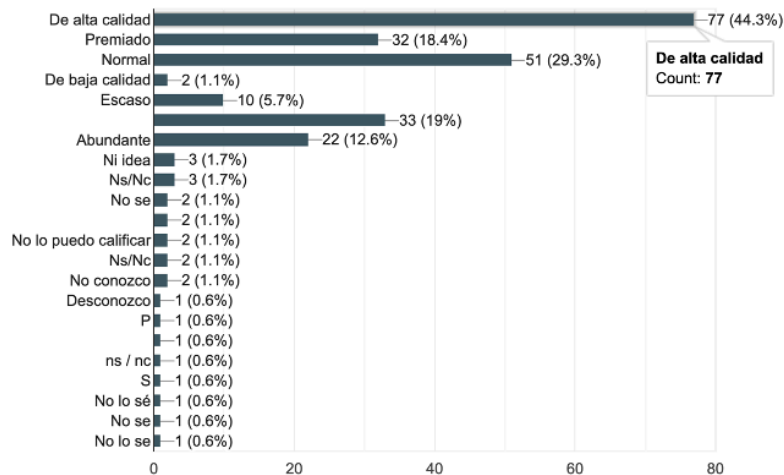135 responses

¿Consideras que el catálogo de la plataforma es variado en cuanto a géneros?
135 responses

¿Cómo crees que es el contenido de HBO GO? Podes seleccionar más de una opción.
174 responses

Attachment B

In **Ecuador** where the Confederation of Indigenous Nationalities of Ecuador (Conaie), unions, leftist parties and some citizens demanded President Lenin Moreno through revolts and demonstrations to end his neoliberal reforms. The **Ecuadorian** government is implementing ambitious structural reforms and austerity measures and is working to strengthen Ecuador's weak rule of law to attract new investment. (*Bolivia Economy: Population, GDP, Inflation, Business, Trade, FDI, Corruption* 2020)

Venezuela for the last few years has been caught in a downward spiral with rising political discontent further fired by rising hyperinflation, power cuts and shortages of essentials as food and medicine. The acute and increasing situation has brought to Telecommunication companies the beating thought of leaving the country.

Paraguay and **Uruguay** in terms of political stability prove to be ahead of countries previously mentioned. the IMF praised the country's "political stability, strong governance and institutions", although both the Fund and Fitch Ratings warned the country against risks of fiscal slippage. Meanwhile, President Lacalle Pou took office on 1 March, who has promised to cut the fiscal deficit and boost trade deals. (*Uruguay Economy - GDP, Inflation, CPI and Interest Rate* 2020).

Attachment C

Tabla 1: Leyes incluidas en el análisis

País	Leyes incluidas
Argentina	Ley de Servicios de Comunicación Audiovisual, N° 26.522 (2009) Ley de protección integral para prevenir, sancionar y erradicar la violencia contra las mujeres en los ámbitos en que desarrollen sus relaciones interpersonales, No. 26.485 (2009)
Bolivia	Ley General de Telecomunicaciones, No. 164 (2014) Ley integral para garantizar a las mujeres una vida libre de violencia, N° 348 (2013)
Costa Rica	Ley de Radio, No. 1.758 (1954) Ley General de Telecomunicaciones, No. 8.642 (2008) Ley de Promoción de la Igualdad Social de la Mujer, No. 7.142 (1990) Ley que Regula Propaganda que Utilice la Imagen de la Mujer, No. 5.811 (1975) Reglamento a la Ley General de Telecomunicaciones, No. 34.765
Ecuador	Ley Orgánica de Comunicación (2013) Reglamento a la Ley Orgánica de Comunicación (2013) Ley contra la violencia a la mujer y la familia (1995)
El Salvador	Ley General de Telecomunicaciones, No. 142 (2011) Ley de Igualdad, Equidad y Erradicación de la Discriminación contra las Mujeres (2011)
México	Ley Federal de Telecomunicaciones y Radiodifusión (2014) Ley General para la Igualdad entre Mujeres y Hombres (2006)
Paraguay	Ley de Telecomunicaciones, modificada con la Ley No. 4.179 (2011)
Uruguay	Ley de Servicios de Comunicación Audiovisual, N° 19.307 (2015) Ley de igualdad de derechos y oportunidades entre hombres y mujeres en la República, No. 18.104 (2007)
Venezuela	Ley Orgánica de Telecomunicaciones, No. 39.610 (2011) Reglamento de la ley orgánica de telecomunicaciones sobre habilitaciones administrativas y concesiones de uso y explotación del espectro radioeléctrico (2011) Ley de Responsabilidad Social en Radio, Televisión y Medios Electrónicos (2007) Ley orgánica sobre el derecho de las mujeres a una vida libre de violencia, No. 38.668 (2007)

48

Article 220 of the Brazilian National Constitution establishes that the media cannot, directly or indirectly, be the object of a monopoly or oligopoly. Nor can there be any monopoly or oligopoly in communication. Article 221 sets that the production and programming of radio and television stations must pursue educational, artistic, cultural and informational purposes; it also requires the regionalization of cultural, artistic and journalistic production at which companies are forced to produce content locally and at higher costs. (Evelle 2020)

Venezuela was the first country to approve a regulation for telecommunications by sanctioning The Organic Law on Telecommunications, seeking to guarantee the right to communication and creating the National Telecommunications Commission, an autonomous institute whose function is to "administer, regulate, order and control the radioelectric space. Currently, 37 television stations and 244 community radio stations are active in the country. Most of them received equipment and technical training from the government itself to start operating. (Evelle 2020)

Bolivia passed, in 2011, the General Law of Telecommunications, Information and Communication Technologies. The law focuses on native populations, which is demonstrated by the distribution of frequencies by sector: up to 33% for state communication; 33% for commercial exploitation; 17% for community social communication and up to 17% for indigenous populations, peasants and intercultural and Afro-Bolivian communities. (Evelle 2020).

"In **Chile**, the relevant and current legislation on telecommunications is stored in several regulations, mainly Law No. 18,16856, the General Telecommunications Law. Decree No. 4559, which approves the Regulations for the promotion of regional, provincial and communal social media. Law No. 18.83861, establishes the National Television Council, whose function is to oversee the television's operation service. Decree-Law No 176262 established the Under-Secretariat for Telecommunications under the Ministry of Transport, which is responsible for coordinating, promoting, fostering and developing telecommunications in Chile (STL, *Quiénes Somos* 2020), transforming this sector into an engine for the country's economic and social development. Decree No 35364 approves the Regulations of the Telecommunications Development Fund. "[60]

The National Television Authority, an agency that offers tools in favour of the implementation of television plans and programmers, proposes that the representation of minorities on Colombian television in their genres and formats should be encouraged to guarantee the rights to participation and to recognize ethno-education as a tool for inclusion.

In **Peru**, the regulation applicable to telecommunications is the Television Law No. 28278 established on July 15, 2004. This law rules and regulates the activity of radio and

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[60] ALIANZA REGIONAL, 2019, *Iplexcr.org* [online]. 2019. [Accessed 10 April 2020]. Available   from: http://iplexcr.org/wp-content/uploads/2014/06/ARTICULO-13.-Regulacio%CC%81n-de-Medios-en-Latinoamerica.pdf

television broadcasting. Its regulations were approved and are under the responsibility of the Ministry of Transport and Communications (MTC).

In **Uruguay**, the Audiovisual Communication Services Law was passed four years ago and is still not fully regulated, which generates controversy, doubts and, above all, threats to freedom of expression. However, limitations on the number of subscribers to subscriber television services have been established, where it may not exceed 25% of the total number of households with subscriber television in the entire country. (El País 2018)

In **Paraguay**, legislation for radio and TV is regulated by the Constitution. It regulates freedom of expression and of the press (article 26), the use of the mass media (article 27), and electromagnetic communication signals (article 30), among others.

"In **Central America**, the situation is the most difficult in the region. In the cases of Costa Rica, Ecuador and El Salvador, it is possible to observe the existence of outdated legislation in the face of technological changes in broadcasting and the recognition of the right to communication. According to the General Telecommunications Law No. 8,642 of 2008, in Costa Rica, the granting of concessions and the provision of radio and television broadcasting services are governed by the provisions of the Radio Law, No. 1. 758, of June 19, 1954, a document with obsolete regulations and various gaps that do not take into account the international commitments made by the country to ensure the diversity of voices needed in democratic countries, as well as technological advances, which are reflected in the transition to digital television that should occur by the end of 2017 (Carazo and Ochoa, 2016, p. 1)."[61]

Mexico is a special case because the telecommunications law has undergone many modifications, among which the so-called "Televisa Law" of 2006. The last modification was the 2014 Telecommunications Reform. This is a constitutional reform presented by Enrique Peña Nieto, President of the Republic. It is protectionist and provides greater shield and power to the monopoly of the country's large broadcasting companies

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[61] OCHOA CHAVES, LUISA, CASTRO CAMACHO, ANGÉLICA and CUBERO HERNÁNDEZ, ESTEBAN, 2017, Leyes de Comunicación en América Latina con derecho a la comunicación con perspectiva de género. 2017.

Attachment D

- Ministry of Transport and Telecommunications: Gloria Hutt
- Ministry of Science, Technology, Knowledge and Innovation: Andrés Couve
- Ministry of Economy, Development and Tourism: Lucas Palacios
  - o Under secretariat of Economy and Smaller Companies: Esteban Carrasco
- Ministry of Foreign Affairs: Teodoro Ribera
  - o Under secretariat for International Economic Relations: Rodrigo Yáñez
- Directorate General for International Economic Relations (DIRECON)

Uruguay

- Ministry of Economy and Finance: Azucena Arbeleche
- Ministry of Foreign Affairs: Ernesto Talvi
  - o Foreign Trade Management
- Ministry of Labour and Social Security: Pablo Mieres

Paraguay

- Ministry of Industry and Trade: Liz Cramer
- Ministry of Information Technology and Communication: Alejandro Peralta Vierci
  - o Infrastructure and Connectivity Management: Hugo Tarabini
  - o Directorate General for Cybersecurity and Information Protection: Gabriela Ratti
  - o Directorate-General for Productive Innovation and the Digital Economy: Sebastian Ortiz Florio
- Ministry of Foreign Affairs: Eladio Loizaga
- Ministry of Labour, Employment and Social Security: Luis Orué

Bolivia

- Ministry of Foreign Affairs and Worship: Karen Longaric
- Ministry of Economy and Public Finance: José Luis Parada
- Ministry of Productive Development and Plural Economy: Wilfredo Rojo Parada

Perú

- Ministry of Foreign Affairs: Gustavo Adolfo Meza-Cuadra Velásquez
- Ministry of Economy and Finance: María Antonieta Alva Luperdi
- Ministry of Labour and Employment Promotion: Sylvia Elizabeth Cáceres Pizarro

- Minister of Foreign Trade and Tourism: Edgar Manuel Vásquez Vela

- Minister of Transport and Communications: Carlos Eduardo Lozada Contreras

SERIES

	HBO GO	AMAZON PRIME VIDEO	CLARO VIDEO	FOX PLAY	NETFLIX
Titel numbers	128	512	970	610	1335
Episode numbers	5.747	14.294	28.626	8.108	37.343
Hours	4.062	8.258	18.356	5.118	23.786
New Content	8%	20%	17%	21%	12%

MOVIES

	HBO GO	AMAZON PRIME VIDEO	CLARO VIDEO	FOX PLAY	NETFLIX
Titel numbers	389	2.742	6.341	790	3.054
Episode numbers	1.974	4.463	10.709	1.362	4.484
New Content	40%	36%	18%	35%	17%
Removed Content	24%	5%	12%	32%	23%

The above tables detail the number of movies, series, episodes and hours of duration for each of the platforms that are HBO's competition in it's Over the top version, "HBO Go".

Next, we can see that Amazon Prime Video had a higher rate of content renewal (both movies and series). Claro Video had the highest number of unique movie titles (6,341) and Netflix had the highest number of unique series titles (1,335).

Attachment F

Chile

- Javiera Contreras and Monica Garrido for La Tercera.
- Rodrigo Pérez Maldonado for La Nacion Chile
- Romina Raglianti and Isabel Plant for El Mercurio

Argentina and Chile keep the strongest relationship with the company. However, others remain in great terms, creating even greater content and even greater coverage.

Uruguay

- New Papers: Belén Furmant and Nicolas Lauber for El País.
- Magazines: Caras, Mensuario Identidad.
- Radios: Alfa, El Espectador, Metropolis, Radio City.

México

- Newspapers: La Prensa, El Universal, El Gráfico, Metro, La Jornada.
- Magazines: Cine Premiere, Tu, TVyNovelas, People en Espanol.
- Radios: Universal, Unam, Panda Show Radio, Fusión.

Colombia

- Newspapers: El Tiempo, El Espacio, El Nuevo Siglo, Extra, ADN, PubliMetro, La República.
- Magazines: Cromos, Gatopardo, Shock, Fucsia, Alo, Jet Set.
- Radios: 92.9 FM (Bogotá), Antena 2, Barranquilla Estereo, Boom FM, Radio Fan.

Brasil

- O Globo, Extra, Meia Hora, O Dia, Lance!, Agora São Paulo and Super Notícia.
- Magazines: Caras, Billboard Brasil, Cultura, Cinearte.
- Radios: Alpha FM , Metropole, Durmont FM, Band FM, Alvorada FM, Radio Capital, Radio Antena.

Paraguay

- Ultima Hora, ABC Color, Cronica, El Independiente, 5 Días.
- Magazines: VOS, Plus, La Factory.
- Radios: Farra, Panamericana, Evolución.

Attachment G

Some of the artists which HBO keeps an active linkage include:

- From **Brazil**, *El* Negocio, with its well-known actors, Rafaela Mandelli, Juliana Schalch and Michelle Batista; and producers Rodrigo Castilho and Luca Paiva Mello.

- From **Chile**, Prófugos, directed by Pablo Larraín y Jonathan Jakubowicz and starring Néstor Cantillana, Benjamín Vicuña, Luis Gnecco, Camila Hirane, Blanca Lewin, Amparo Noguera, Antonia Zegers.

- In **Mexico**, Señor Ávila, directed by Walter y Marcelo Slavich and performing Tony Dalton, Nailea Norvind, Carlos Aragón, Adrián Alonso, Jorge Caballero y Margarita Muñoz.

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