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Outdoor Advertising Association of America

Amazon Studios' *Bosch 3*

Problem

How does Amazon increase viewership of the third season of its Signature Series *Bosch?*

Solution

By selecting large format OOH to pique interest in the show.

Background

Season three of *Bosch* was based on Michael Connelly's best-selling novels *The Black Echo* and *A Darkness More Than Night*. The former title is a straightforward investigation that put Bosch in harm's way, while the latter is a more complex story that dug into Bosch's character and explored the gray areas of justice. When viewers last saw LAPD homicide detective Harry Bosch, he had finally solved his mother's murder. After years of investigation, however, he was unable to bring the killer to justice in the end. The ugly truth behind that case, which his own department may have helped the perpetrator get away with it, left him more tense and restless. Finding his mother's killer had been the psychological underpinning of his decision to become a cop and a homicide investigator. Although *Bosch* is a top-rated Amazon original series with high streams and a loyal following, it was challenged with low visibility and buzz within the entertainment community. Its reputation did not mirror the customer sentiment on and off the platform. The company was tasked with elevating Bosch's audience within the TV landscape by generating buzz, marketing its critical acclaim, and showcasing the series as a notable Amazon Signature series.

Objective

The main objectives were to increase the show's viewership, help drive streams, and build consumer buzz. The were several different groups identified in the target audience. The first, known as the work-life-jugglers, were defined by their busy work schedule and the high pressure they put on themselves. They're the type who would continue working even if they won the lottery because their job wasn't just about making money, it was about a sense of accomplishment. They did not watch much TV, so the few shows they committed to had to be high quality. Another core group was adults 18 to 44. This group stood out because they were omnivores: from educational channels to reality shows and fantasy dramas, critically acclaimed or trashy, they watched it all. Admirers of the criminal and law enforcement genre were strongly under-indexed on Amazon's platform. These viewers enjoyed the cynical atmosphere of noir, which made the action feel more hard-bitten and less melodramatic, differentiating *Bosch* as a show. Michael Connelly built a very rabid and loyal group of followers

that admired him both as an author and as a person. They were consistently active on his message boards and social media outlets, including Facebook, Twitter, and Instagram. They were passionate about his novels, frequently attending his book signings and interacting with each other online. Connelly also had a large law enforcement fan base who respected his work.

Strategy

The show had a strong pedigree with well-known actors and producers including: Titus Welliver (Argo, The Town, Lost, CSI, and The Good Wife), Jaime Hector (Heroes, The Wire), and Amy Aquino (ER, Harry's Law, Brothers and Sisters). Eric Overmyer, the series writer and producer, was also the producer on other notable TV Series like *The Wire, Boardwalk Empire*, and *Law & Order. Bosch* was precisely accurate and authentic to the real-life portrayal of detectives and actual police procedures. Two active LAPD homicide detectives were consulted on the series to ensure the accuracy of each episode. In addition, the series hosted real law enforcement officers and LAPD dispatchers. Michael Connelly's former experience as crime reporter for the *LA Times* provided rare insight into the police crime scene, which reflected a deep level of authenticity that is not typical for this genre. Michael Connelly's books sold sixty-million copies worldwide and were translated into thirty-six foreign languages. He was a top Amazon author, ranked at #33 in the Amazon Top 100 overall author list, #9 in police procedural, and #15 in mystery. Since the *Bosch* novels had a sizeable built-in fan base, the show had an advantage over other series. It presented readers with the opportunity to finally see their hero in action. Titus Welliver portrayed Bosch's character flawlessly while serving as a relentless detective in constant pursuit of the truth. Welliver's genuine acting engaged customers and kept them invested in the developing and compelling storyline. The overall OOH strategy was to have large format inventory supplemented with street-level frequency formats such as 2-sheets and bus shelters in Los Angeles and New York. This was also the first Amazon Studios campaign of the year, and ran on the brand new Sunset Millennium wall. The client purchased digital inventory in LAX, JFK, and ORD to target frequent travelers who had the opportunity to download and watch Amazon's media while in-route.

Plan Details

Markets: New York City, NY, and Los Angeles, CA
Flight Dates: Core flight March 27 to April 23, 2017; Overall flight March 20 to April 30, 2017
OOH Formats Used: Wallscapes/Spectaculars, Digital Bulletins, Static Bulletins, Bus Shelters, 2-sheets, NYC Links
Additional formats used: Television, Digital, Print, and Cinema
Target Audiences: Adults 25 to 54
Budget: $1.65 million

Results

The company enlisted a social listening tool and was able to evaluate the added value achieved through social media networks. The results showed an additional added value of $45,000 to the campaign. The top Instagram post was a photo taken by the author of the *Bosch* book series, Michael Connelly. It was reposted by the official series handle @boschamazon and by Pearl Media for a total of 1,610 likes and 52 comments. Based on a Milward Brown Study, OOH played a significant role in driving awareness. Pairing different media formats, like TV and Cinema, with OOH effectively lifted brand attributes.

Testimonials

"The first time you hear Titus Welliver deliver a line written by Michael Connelly, you will see him as Bosch." - Customer

Audience Metrics

Target Audience TRPs: NY 108.6 average per week (P/W); LA 237.4 average P/W
Target Audience Reach: NY 56.6 percent average P/W, LA 78.4 percent average P/W
Target Audience Frequency: NY 7.7; LA 12.1