

EACA EURO EFFIES® 2013

ON-LINE TUTORIAL

HOW TO SUBMIT AN EFFECTIVE ENTRY



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INTRODUCTION

The EACA Euro Effies on-line tutorial aims to help agencies and advertisers present & submit winning entries.

Following this tutorial step-by-step ensures that all required information is supplied and presented in a straightforward and consistent format, which helps jury members identify and reward successful campaigns.

If you have a question about your entry simply contact EACA on effie@eaca.be Make sure you check the entry deadline. Late entries will not be accepted except by prior agreement and only in exceptional situations. A late entry fee will apply.

QUOTES FROM PREVIOUS CHAIRMEN

David Wheldon, Global Director of Brand & Customer Experience at Vodafone commented:

“I am a great supporter of effective advertising and endorse 100% the move towards higher Euro Effies standards. We reviewed some superb cases, which stood out for their simplicity and clarity - it is no coincidence that the better the case, the less need there is to dress it up!”

Hanneke Faber, General Manager Western Europe Personal Beauty Care, Procter & Gamble and Chairperson of the EACA Euro Effies 2006 says:

“The Euro Effies make a great contribution to raising the overall standards of commercial communications by hightlighting what is best in European multi-national campaigns. That’s why Procter & Gamble supports these awards.”

Simon Clift, Chief Marketing Officer, Unilever / Group VP Personal Care and Chairman of the EACA Euro Effies 2005 Jury says:

“Winning a Euro Effie is a genuine achievement and viewed by clients and agencies as recognition of exceptional performance.”

Nick Baum, President Western Europe TBWA and Chairman of the EACA Euro Effies 2004 Jury says:

“Euro Effies are all about proven effectiveness. This means demonstrating results where the correlation to communication activities is proven by facts.

These results should ideally be supported by work which is brilliant. Brilliance and big ideas leading to success across Europe.

A Euro Effie is a symbol of excellence to which agencies should aspire. My message to future competitors is to tighten up the standard of presentation of data - set measurable objectives and demonstrate how they were achieved with clearly presented and attributable research data.”

HOW TO ENTER - THE LOGISTICS

Please follow this procedure in order to successfully register and upload your next winning entry.

To enter your campaign:

- 1** Click on the button "Register here!".
- 2** Enter the required information, and then press "Submit". You will automatically be sent a login and password to access your online profile.
- 3** Enter the login & password in the appropriate boxes in the top right corner of the Euro Effies' home page or use the link you will receive in the email notifying you of your login and password.
- 4** Enter the basic information about the campaign and pay the entry fee. You will be notified by email that we have received your payment and that you can access your online entry form.
Your entry is not valid until we receive confirmation of your payment. If no payment has been received by 19 April 2013, your entry will be disqualified.
- 5** Complete your online entry form (we only accept online entries) including the Evidence of Results.
Please note that the file types allowed are PDF, PPT and Word document. We recommend that your PPT/PDF files should not be longer than 15 slides.
- 6** Upload your creative material. The list of required files can be found [here](#).
- 7** Fill in the agency and client credits. These must be 100% accurate as they cannot be changed once submitted.

THE ENTRY FORM

Once you have paid your registration fee(s) you will be able to access your online entry form(s) using the same login and password.

There are three steps to each entry:

Step 1 - ENTRY FORM

Step 2 - CAMPAIGN CREDITS

Step 3 - CREATIVE MATERIAL

The entry will only be confirmed once all three parts have been fully completed and received.

Before you submit your entry, check that you have:

- proven beyond reasonable doubt that the choice and use of commercial communications were key to your campaign's success.
- reinforced your story with credible and accurate data in the Evidence of Results
- referenced all your data sources
- provided any additional information to support your entry
- filled in the credits correctly
- received the client's approval
- provided all requested details on your payment invoice
- uploaded your creative material
- printed your invoice and either paid directly online or asked your accounts payable department to pay the invoice before 19 April 2013.

Click on 'submit' to close and submit your entry only once the entry is finalised and double checked. Once you have submitted your entry it cannot be changed.

Entries must be received by 15h00 central European time (GMT +1) on Friday 19 April 2013.

WHAT DOES IT TAKE TO WIN?

Here are some key points to bear in mind when writing your case:

- Above and foremost your case needs to demonstrate effectiveness and must provide measurable, proven results which directly relate to your stated objectives.
- Prove beyond any reasonable doubt that the choice and use of commercial communications was key to the campaign's success.
- Tell your story and be convincing
- Entries include information on:
 - Market Situation & Challenges
 - Business, Marketing & Communications Objectives
 - Target Audience
 - Creative Strategy
 - Media Strategy
 - Communications Strategy
 - Evidence of Results

Market Situation & Challenges. Think about:

- What problem did the client come to you with?
- What was the market situation?
- Who were the competitors?
- Your market challenges e.g.:
 - 5 big players on the market making up 75% market share (provide figures for competitor market share)
 - New, unknown product or brand
 - Head to head competition with v. strong competitor
 - Competitors spends twice as much as you (give figures if making such a statement)

Objectives

- Set out your objectives
- Make sure they are SMART - simple, measurable, ambitious, rational, timely

Examples of Objectives:

- Increase sales by % within specified period.
- Increase market share from x to y by specified date.
- Become No.1 in market segment within specified period.
- Brand A to be perceived as 'y' (e.g. safe, quality, value-for-money) by target audience, within specified period.
- Brand A is to be recognised and liked above market segment average by at least one point (or %), by a specified date.

NB: Campaign Awareness is not an acceptable objective for the Euro Effies



Target Audience

- Who are they?
- What's your insight(s)?

Strategy

- Creative strategy - the big idea
- Media strategy - spend, use of media
- Communications strategy:
 - What are your messages and why?
 - How did you exploit the various channels?
 - What weight of media did you use and why?
 - Balance between media & creative strategy

Evidence of Results

Results are vital to the evaluation of the campaign's success and should help prove beyond any reasonable doubt that the choice and use of commercial communications led to the campaign's success.

To effectively prove a campaign's commercial success the Evidence of Results should:

- Clearly demonstrate that it reached or exceeded the objectives. A mere correlation between objectives and results will not be sufficient.
- Relate 100% to each objective e.g. if 1st objective was about market share then first results will be about market share
- Use visuals such as graphs to effectively demonstrate the attained growth - graphs must be readable and easy to follow. Ensure that typefaces are large enough.
- Demonstrate results per country as well as pan-European results.
- Include an introduction (summary) and conclusion in your Evidence of Results to emphasise the point in which you prove effectiveness.
- The campaign's results and objectives must demonstrate a high-level of challenge and significant achievement. It is not enough to meet the objectives to win an EFFIE. The objectives themselves must represent a significant challenge.
- State the reference of all data sources. This could be advertiser data, agency research or third-party research companies. Agency names should NOT be mentioned. If your agency is the source of your research, reference 'Agency Research'. Not referencing a source will result in disqualification.

The jury reserves the right to verify the information and sources.

The EACA Euro Effies is an agency-blind competition. Therefore, agency names should not be cited in the entry form, evidence of results or any other materials that will be seen by judges.

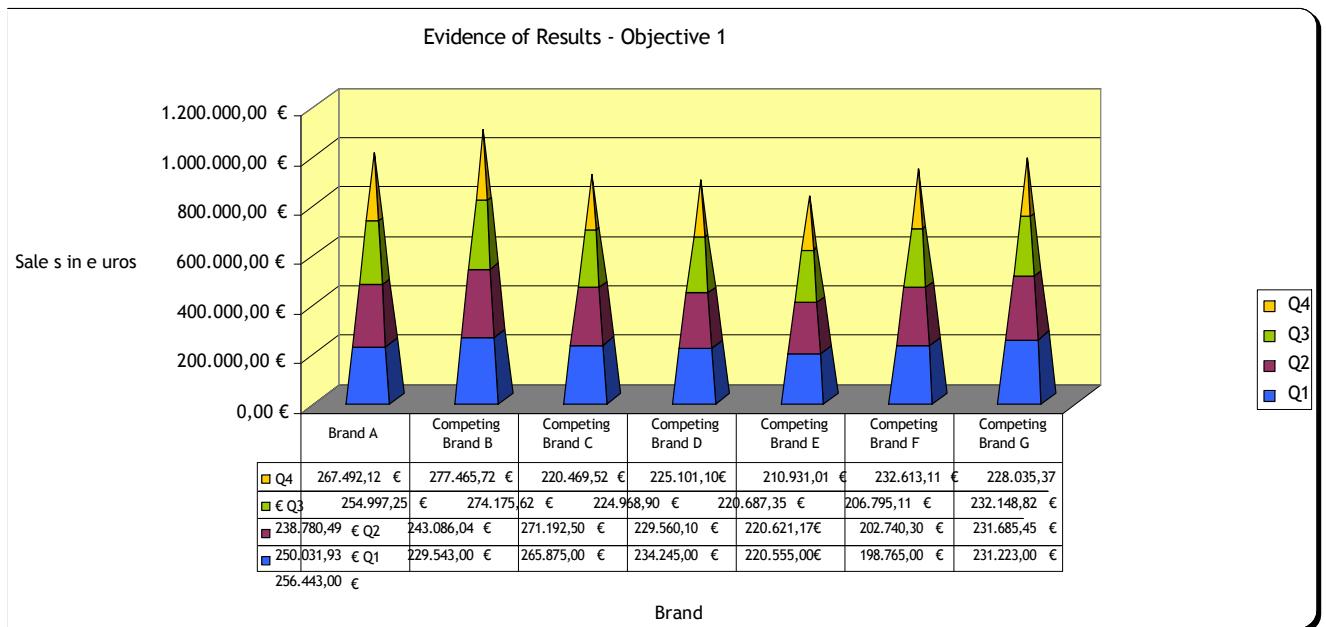
EXAMPLES OF EVIDENCE OF RESULTS

Take a look at the two examples of clear and concise Evidence of Results. The data mapped out in the graphs relate directly to objective and provide a further explanation to clearly prove success.

Objective 1

Make Brand A one of the three top sellers within the Consumer Durables market, by 31 December 2005.

Evidence of Results



Source: Market Research Company Z, Dec 2005

Analysis of Findings

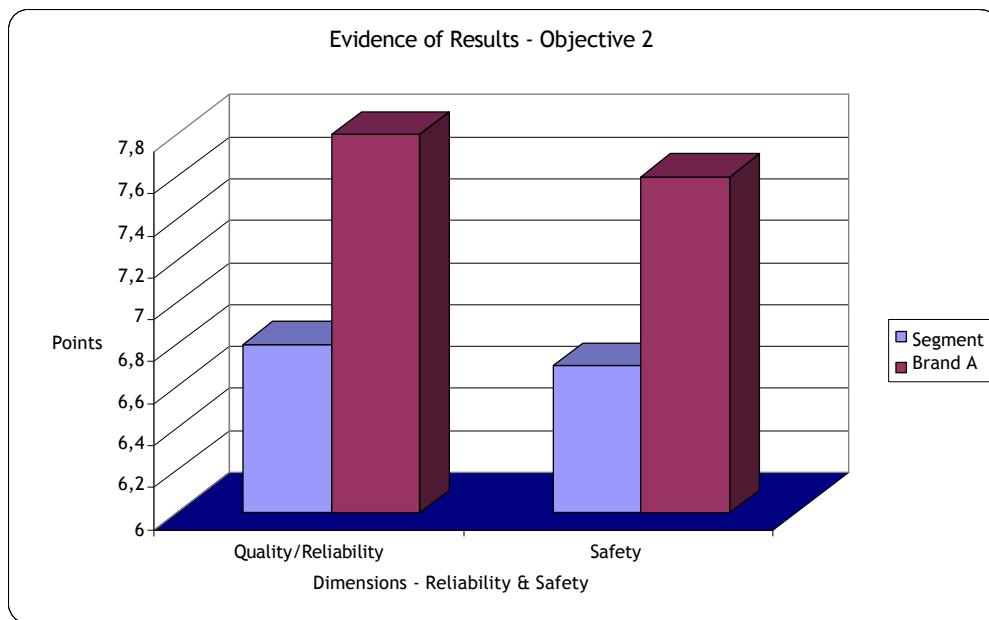
The objective of 'making Brand A one of the top three sellers' has clearly been attained, with an overall 5% growth in sales in the twelve-month period, compared with only a 1% growth of the strongest competitor (Competing Brand B).

Brand A began the year in the top five, and gained second place by the end of the year.

Objective 2

Brand A is to raise the benchmark in the segment and be perceived as No.1 for quality and for safety in the segment, within the four quarters of 2005.

Evidence of Results



Source: Client data - Awareness & Image Check 2005

Analysis of Findings

The graph demonstrates Brand A achieving one point above the market segment, or a 14.7% higher awareness and image perception as far as quality or reliability is concerned. Similarly for safety, Brand A achieved No.1 ranking in the market segment with a 13,4% lead on the segment.

THINGS TO NOT DO!

- List 4 countries and only show data for 3
- Not referencing a source
- Biased data
- Noting that “client prevented access to data” - if you can’t get the data, you won’t have a case
- Saying that it is pan-European but really it is not
- Showing no comparative figures/details
- Cut & paste job
- Small, unreadable charts

Sales levels equal to level of expenditure

BEEN THERE, DONE THAT

This is what one of our Double Gold Winners has to say about putting together their winning entry. We also provide one case study from Ogilvy & Mather Düsseldorf\London in appendix, as an example of a winning entry.

DDB International

Basically, writing a good award case is pretty similar to making a good ad. The main difference simply lies in the fact that your target audience is a jury and not the consumer. So what are the key points that make advertising efficient and an award case a winner?

It's all about what you say and how you say it!

What you say

Dig deep. And then dig deeper into your data to support your claim.

The Effie is an efficiency award and efficiency can only be proven by numbers. Therefore think of all possible sources of information and analyse all the data precisely to gain an all-embracing understanding of the situation.

Concentrate on the strongest, most differentiating and most relevant!

Identify those points of your analysis that were the key drivers for reaching the objectives, making the communication and its success unique. Too much information will make the most relevant aspects appear less important.

How you say it

Say it in an appealing way!

Build up a scenario - explain the core challenge and highlight the main influential factors. Then portray why and how you came up with solutions. The establishment of such a plot will make your case much more impressive and memorable.

Say it short and simply

The Jury are overloaded with cases so they don't have enough time to dive deep into every case.

Help them to understand your case at first sight. Possibly even sharing your case with someone who is not in advertising will ensure you focus and keep it simple.

TEN TIPS ON SUBMITTING AN EFFECTIVE ENTRY

1. Help the Jury to be smarter

Although each submission is thoroughly evaluated by the jury, jury members cannot be aware in detail of all the different products, services and markets. So it's best to make very clear in your entry in what respects marketing communications played the decisive role in achieving the results shown.

2. Separate the marketing from the communications

It is not always easy to identify the success factor or the effectiveness and efficiency of communications compared to other factors such as product and/or service performance, pricing or sales and distribution activities. Ideally, to provide comprehensive proof of the success of marketing communications, results should be shown on the following three levels:

- Direct communication and image performance (e.g. development of (un) supported (brand) awareness, of image profile, of participation ratios or purchase intentions).
- Indirect communication and/or market performance (e.g. development of sales, turnover, market share, usage & attitude).
- Proof of efficiency (i.e. economy and expenditure evaluation in relation to the market, sector, competition or main competitor) and effectiveness

3. Less is more

With over 80 entries to consider, the jury members will be more sympathetic to those campaigns with a clear structure, consistent derivation and simple language. Entries should also be brief, to the point and supported with logical, relevant and objective data.

4. Talk sense!

Use industry jargon as little as possible. Market definitions suggesting market leadership through far-fetched index computations and comparisons with poor competitors will not impress the jury members. Experience shows that clearly worked out entries, explaining the communications role, are more successful.

5. Aim for clarity

Objectives should be specific, measurable, ambitious, realistic and clear. Vague and general formulations of the target/goal make it more difficult for the jury to make a comparison with the results. Usually, a before and after comparison of the campaign in relation to competitors should be made.



6. Effie stands for 'effectiveness' and 'efficiency'

The Euro Effies reward successful (effective) campaigns and efficiency (economical and costconscious results). Emphasis is given to the way in which the budget compares to direct competition and to the category.

7. Euro Effies are not creative awards

With the Euro Effies - above all - effective and efficient marketing communication is rewarded - so this is what the campaign should demonstrate. Functional and goal-based creative work is appreciated. The question to ask is: Does your creative interpretation correspond to the strategic goals?

8. Euro Effies are about more than classical advertising

Marketing communications increasingly integrates communication instruments used by different media channels. So cover all the disciplines - classical as well as non-classical advertising - which influenced the result, for example, with trade, e-business and/or direct speech and dialogue with customers. Do not leave relevant information out.

9. Don't forget your friends!

The result of marketing communications is frequently the result of the co-operation of several agencies. Use this as an opportunity to aim at a common submission, in order to show this successful co-operation to external audiences.

10. Don't leave it too late

It is not as difficult as it looks and good preliminary work is rewarded. Think consistently, be disciplined and above all, make an early start on your Euro Effie entry.

WHAT THE JUDGES ARE LOOKING FOR

1. A clear and concise presentation: what were you trying to do? What happened? How did you do it? How easily can any reader understand it? Keep jargon and choice of language simple.
2. Scale of task: be obvious about what you did that was so great and that no-one else managed to do before.
3. Innovation: what was clever? What was new?
4. Scale of effect: what happened? What are the long-term consequences? How did these effects compare with previous or competitor effects? Can you identify a quantifiable ROI?
5. Proof: how precise and accurate is your proof? How can you be sure? Can anything else explain the effect?
6. Measurement: is it just sales and tracking you are reporting? Is there a correlation between communications and share price?
7. Use of media channels: which did you use and why? How did they fit together? What did each contribute to the success of the campaign?

APPENDIX A

CASE STUDY

OGILVY & MATHER DÜSSELDORF\LONDON

Evidence of Results: Summary

Lever Fabergé met its objectives for the Dove Firming range in 2004.

The first objective, to grow value share from 7.4% to 12.0% was exceeded and the brand achieved 13.5% in 2004 across its six biggest European markets overall. Each individual country also saw growth and thus contributed to the brand's success in this period.

As evidence that the advertising was responsible for this success, we show that the uplift in share coincides with the timing of the advertising and that existing lines benefit as much as new variants. A price reduction couldn't have been responsible for the brand's success as average price actually increased during the advertised period.

The second objective - to make the Dove 'Real Curves' campaign more enjoyable, engaging and memorable than previous Dove advertising - was also met. We were able to demonstrate this using the results from quantitative and qualitative research.

Our third and final objective was to begin changing perceptions of Dove from wet, drippy and old fashioned to a more energetic brand with a strong point of view on beauty. The ads played their role in affecting perceptions both directly and indirectly through generating unprecedented levels of PR for a skincare brand. Again quantitative and qualitative results were used to show that perceptions had started to shift.

The paper ends by showing that the campaign has been particularly efficient in generating awareness and that the PR also had the effect of making the advertising more efficient.

OBJECTIVE 1: TO INCREASE VALUE SHARE FROM 7.4% TO 12.0% OF THE TOTAL FIRMING CATEGORY IN 2004¹.

We exceeded our share objectives

Dove value share increased from 7.4% in 2003 to 13.5% in 2004, 1.5% points above its objective [Figure 1].

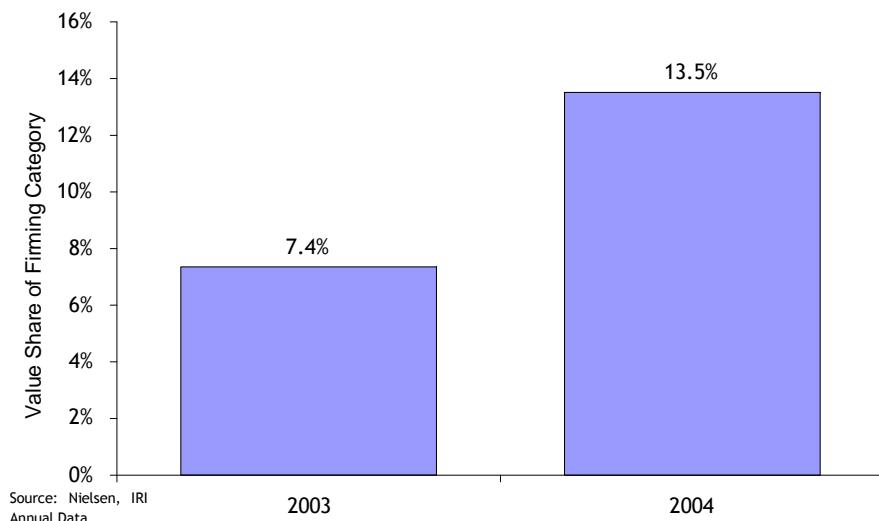


Figure 1: Dove Firming Value Share (Top 6 Markets Combined)

¹ Across the top six markets overall (Germany, GB, France, Italy, Netherlands and Spain).

Share increased in each individual country

Furthermore, each individual country contributed towards the brand's success and enjoyed an increase in share in both volume [Figure 2] and value terms [Figure 3].

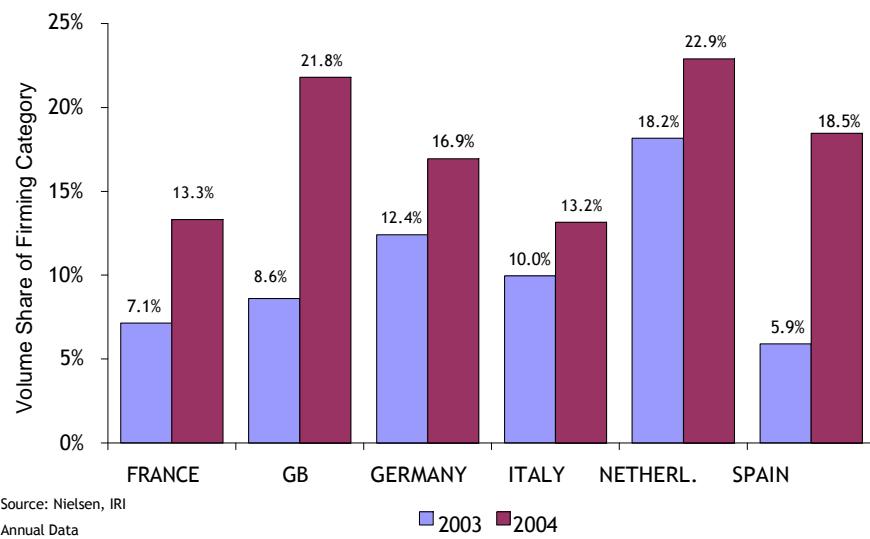


Figure 2: Dove Firming Volume Share in Top 6 Markets

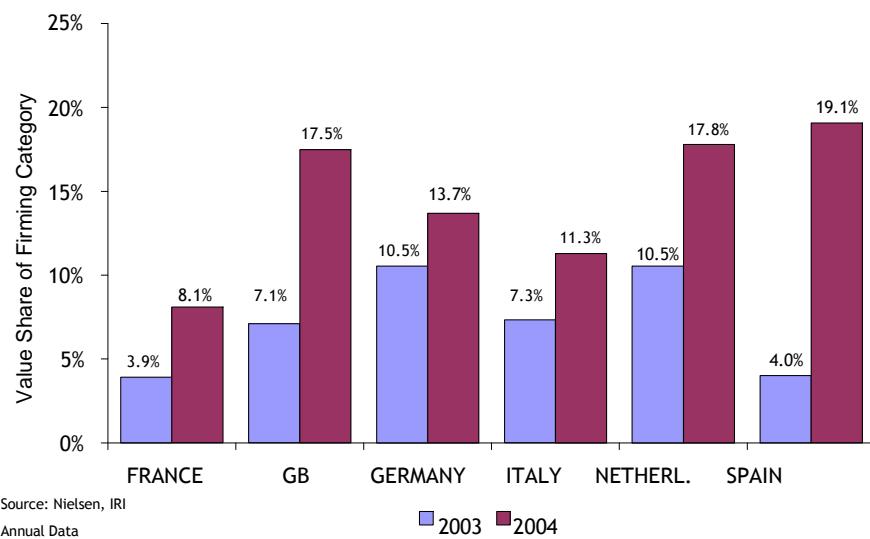


Figure 3: Dove Firming Value Share in Top 6 Markets

Share began to rise in the period that the advertising started

We can also show that, in terms of timing, the share gains coincide exactly with the period in which the advertising activity ran. Data for Great Britain [Figure 4] and Germany [Figure 5] show that share did not begin to rise until the 4-week period in which the advertising began².

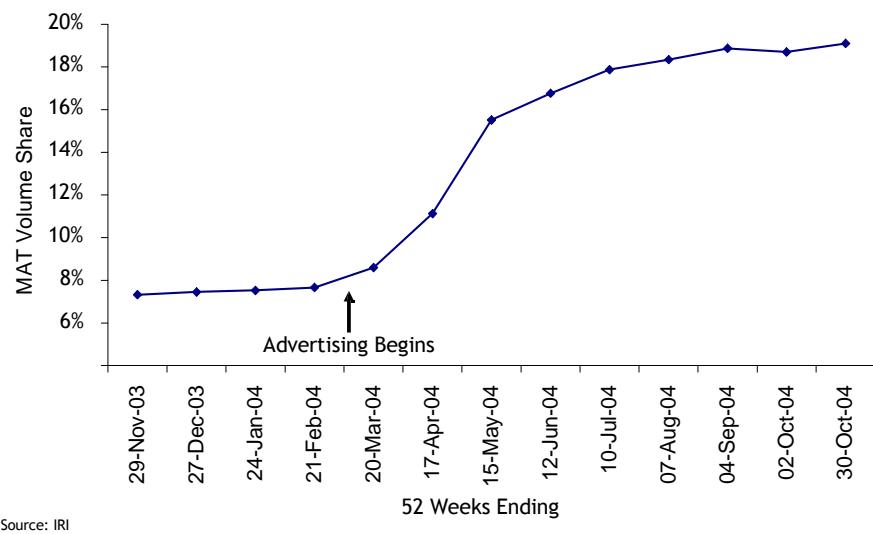


Figure 4: MAT Dove Volume Share (Great Britain)

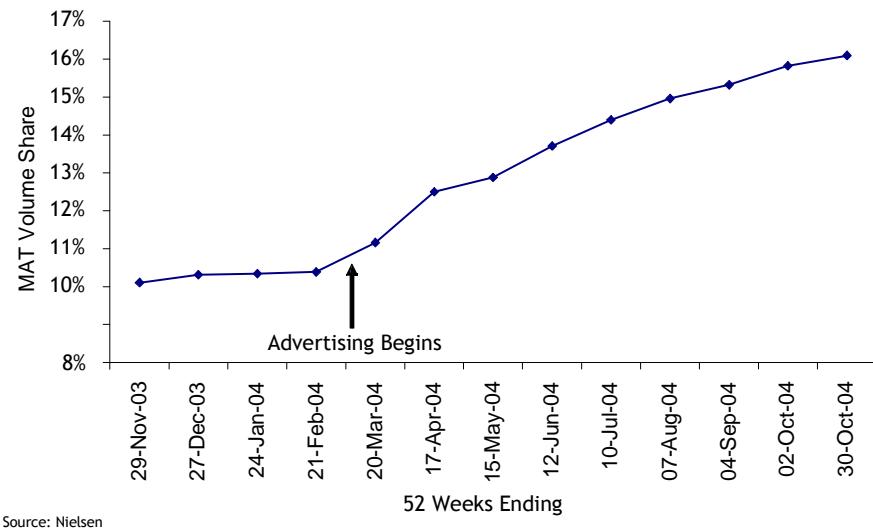


Figure 5: MAT Dove Volume Share (Germany)

Eliminating Other Factors: Category Growth

Total category sales have seen some growth over the period of examination and also exhibit seasonal variation throughout the year. However, by looking at changes in market share, we have already accounted for category level effects.

² Some of the results presented in this paper do not involve all of the six countries due to limited data availability. Here, 4-weekly data was only available for GB and Germany.

Eliminating Other Factors: New Launches

A new Firming variant, the Anti-Cellulite Gel Cream, was launched at the beginning of 2004 but did not enjoy notable sales in its first couple of months. But share really took off once the advertising started [Figure 6]³.

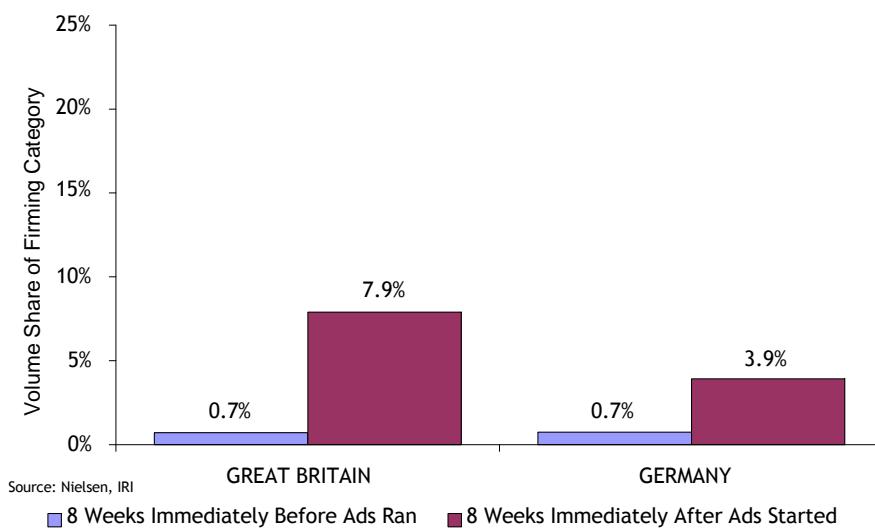


Figure 6: Dove Firming New Variants Volume Share

More significantly, the existing variants which had been around for several years also saw significant share growth after the ads began [Figure 7].

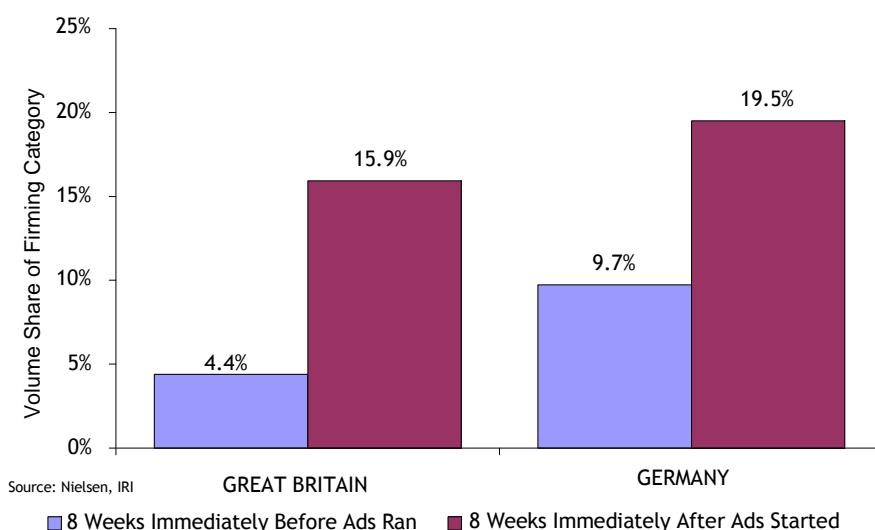


Figure 7: Dove Firming Existing Variants Volume Share

³ We have compared the 8 weeks prior to the ad activity with the 8 weeks after it started even though the campaign ran for a longer period. Since the product had only been available for around 8 weeks beforehand, this seemed to be the fairest comparison.

Eliminating Other Factors: Price

Dove average price (which includes variation due to price promotions) [Figure 8] and Dove price relative to all Firming category products [Figure 9] actually increased after the advertising started so the increase in share cannot be attributed to a reduction in price.

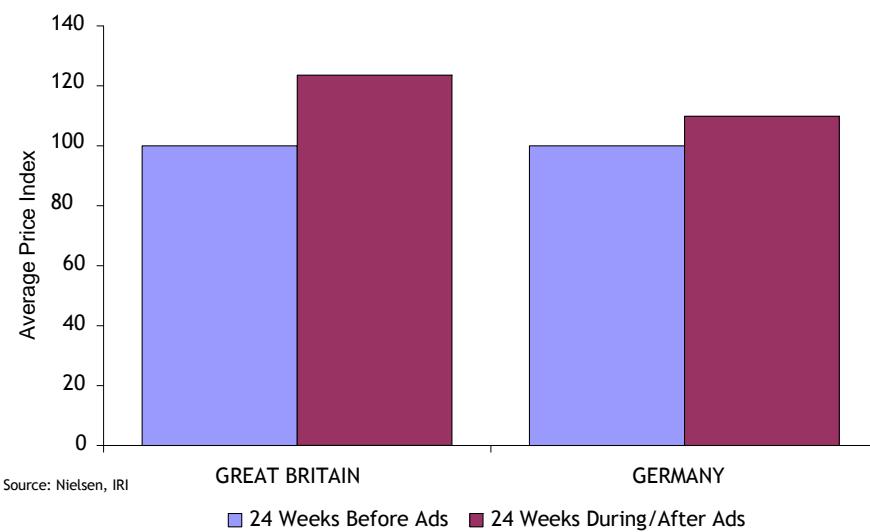


Figure 8: Dove Firming Average Price

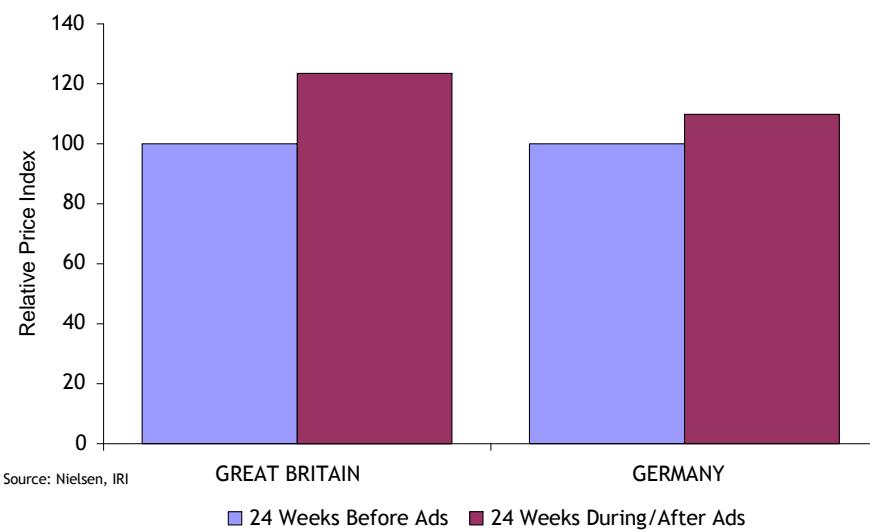


Figure 9: Dove Firming Relative Price

OBJECTIVE 2: TO PRODUCE ADVERTISING THAT WAS MORE ENJOYABLE, ENGAGING AND THUS MEMORABLE THAN PREVIOUS ADVERTISING FOR THE BRAND.

Quantitative research conducted in GB and France⁴ has shown that Unilever was able to meet its second objective for the Dove brand. Qualitative research also helps to corroborate these findings.

Quantitative research results

Firstly, the TV activity was seen to be enjoyable [Figure 10].

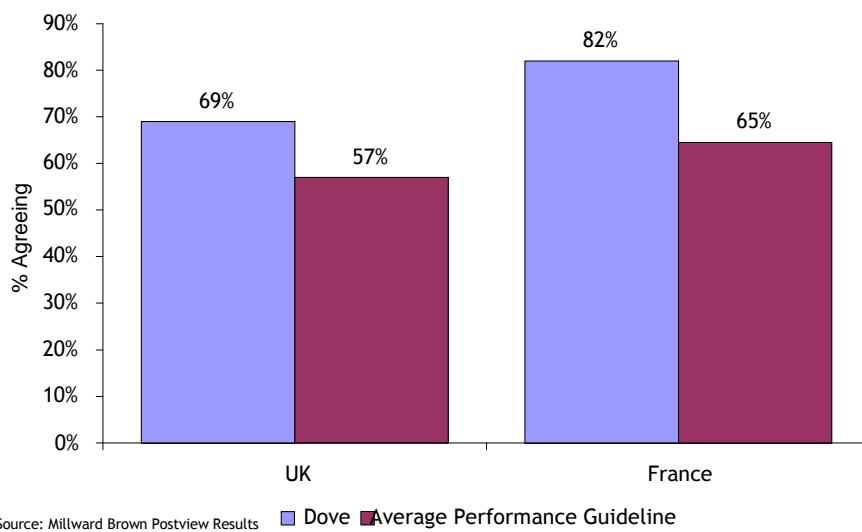


Figure 10: % of women who agree that TV ads were enjoyable (vs. Millward Brown Benchmark)

⁴ Evidence is not available for the remaining 4 countries as the research was not run in these markets.

It was also seen to be more engaging than average [Figure 11].

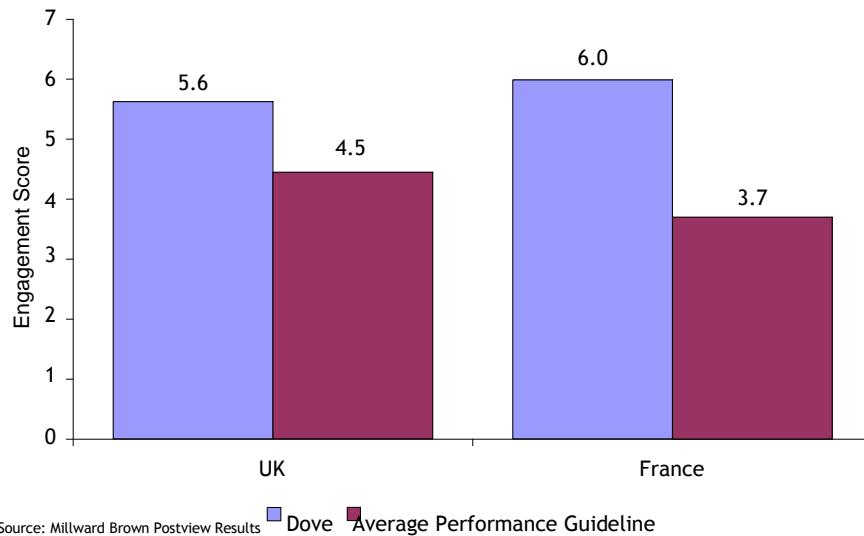


Figure 11: Millward Brown Engagement Score for TV Advertising

It follows that a high proportion of women were able to remember that the brand featured in the ads was Dove [Figure 12].

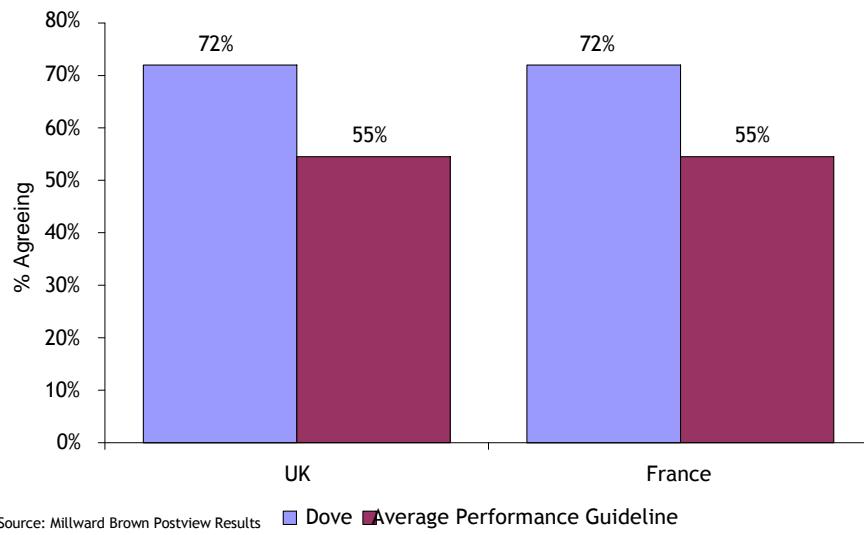


Figure 12: % agreeing that they definitely remember brand featured (TV ads)

Qualitative research findings

Creative development research on the finished film and print work revealed the rapport the campaign generated with women [Figure 13].

"The new Firming advertising approach works amazingly well in both markets.

- It is attention grabbing
- Everyone understands it
- The key issue of real women is felt to be relevant and credible as well

The campaign's strongest quality is its uniqueness and disruptiveness.

- It breaks the rules of current beauty clichés in advertising
- ...Thus a change of paradigm in the public view of female beauty is initiated."

Source: Ernst Dichter Institut, UK and France, February 2004.

NB. Bold highlights are the research company's own words.

Figure 13: Reactions to the Firming campaign, UK and France

OBJECTIVE 3: TO BEGIN CHANGING PERCEPTIONS OF DOVE AS A BRAND; FROM WET, DRIPPY AND OLD FASHIONED TO A MORE ENERGETIC BRAND WITH A STRONG POINT OF VIEW ON BEAUTY.

Again, as in the previous section, we are able to demonstrate here that we met our objectives using both quantitative tracking data and the results from qualitative research. The advertising has played its part in changing perceptions and the huge amounts of PR coverage has also played a significant role, particularly in amplifying Dove's point of view on beauty.

Quantitative Tracking Study Evidence

Tracking study data helps to show how perceptions of Dove had begun to change as a result of the advertising. More people were now seeing the brand as fun [Figure 14], energetic [Figure 15] and confident [Figure 16]⁵.

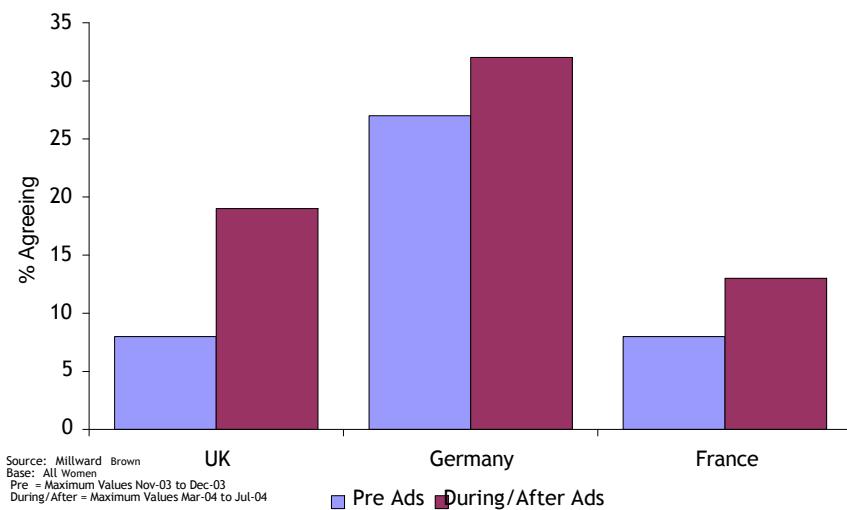


Figure 14: % agreeing that Dove is Fun

⁵ Once again, we only have data for a subset of our 6 markets. Tracking data was only collected in the UK, Germany and France.

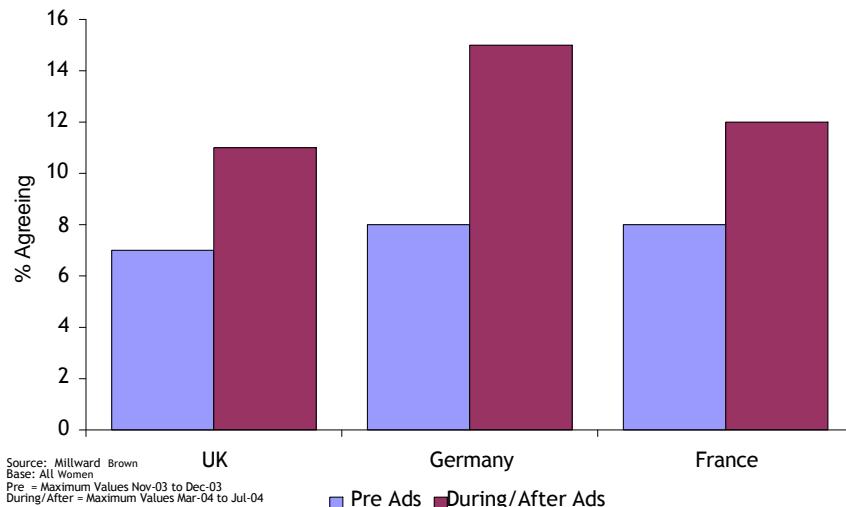


Figure 15: % agreeing that Dove is Energetic

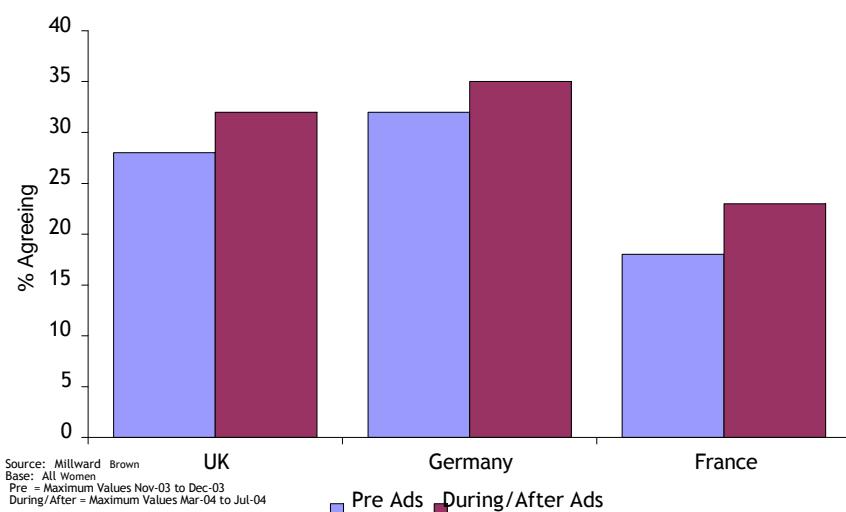


Figure 16: % agreeing that Dove is Confident

Qualitative Research

Qualitative studies on the band's image undertaken in the UK and Germany towards the end of 2004 suggest that a profound change has taken place [Figures 17 & 18]. Dove is seen to be a new and different voice in the world of beauty. It is seen to champion a more democratic and inclusive definition of beauty.

"Brand image in 2004/05 versus 03.

Functional level. Same strength as before.

New emotional component. Dove has developed emotional autonomy; confident, open, for real women with standing.

The Dove syndrome is gone. Dove is more than just moisturisation. The brand has gained character, profile and substance.

...the concept on which this is based is Dove's new beauty theory.

- This theory is clearly and definitely played back by consumers.
- It is welcomed and accepted.
- It is an image asset that consumers can identify with..
- An image asset that is very beneficial to the Dove brand."

Source: Ernst Dichter Institut, Germany, February 2005.

Figure 17: Dove's brand image in Germany

"What the brand sells feels familiar, relevant and safe. How the brand speaks feels new, distinctive and fresh...Dove felt to stand alone as a voice for change within beauty brands...Dove's brand image drives it above and beyond pure functionality into realm of femininity, personality and achievable sensuality...consumers were united in their desire to see Dove act as pioneer/ambassadorial voice for inclusive beauty."

Source: Julie Davey Research, UK, November 2004.

Figure 18: Dove's brand image in the UK

Unprecedented levels of PR

The advertising didn't just get noticed, it really got the wider world talking about Dove and its refreshingly different point of view on beauty. This PR helped to make the brand feel bigger and more famous than it had done before.

The advertising received even more attention than we hoped for. For instance, in the campaign's first 5 days in the UK, the brand enjoyed exposure in⁶:

- 3 TV reports
- 14 radio reports
- 23 press articles
- 9 internet articles

Some examples of the press articles are shown below in Figure 19.



Figure 19: Examples of PR Coverage (Various Countries)

⁶ Source: Edelman, Lexus PR Agencies

EFFICIENCY

This paper has demonstrated that the Real Curves campaign has been effective in helping the brand achieve and exceed its objectives. We will now turn our attention to efficiency.

Efficiency and Awareness

One measure of efficiency is Millward Brown's AI score which shows how well advertising generates awareness for a given level of spend. The ads achieved notably higher scores than the category is used to seeing, particularly in Germany (Figure 20).

	UK	Germany
Real Curves Campaign	10	20
Category Average	5-6	3-4
Source: Millward Brown		

Figure 20: Millward Brown AI Scores

Efficiency and PR

It is not difficult to see that the campaign has been efficient when we go on to consider the effect of PR. For instance, the PR generated has been estimated to have reached over 200 million additional contacts in the UK and over 550 million in Germany⁷. Whilst there is no way of reliably translating these numbers into monetary terms, there is little doubt that more people got to hear about Dove's point of view on beauty as a result of the PR. Or put another way, the PR made the advertising more efficient.

⁷ Estimates provided by Edelman/Lexus. If an article appeared in a particular newspaper or magazine, the number of contacts associated with this piece is calculated by taking the circulation of the publication and multiplying it by the average number of people who read each copy. The total number of contacts for each country adds up the contacts figures associated with all articles generated.



Evidence of Results: Conclusion

Dove was therefore successful in meeting its objectives. It exceeded its share target comfortably for its six biggest markets and saw success in each individual country too. The uplift in share clearly coincided with the advertising activity and we know the success couldn't have been just because of the launch of new products because the variants that were well established also saw significant share increases.

The new advertising was seen as more enjoyable, engaging and memorable. It also helped to change perceptions of the brand, both directly and via unprecedented levels of PR, from wet, drippy and old fashioned to a more energetic brand with a strong point of view on beauty.

Furthermore, the campaign was efficient at generating awareness and the PR also enhanced the efficiency of the advertising.

Appendix: Single Visual of Creative Work (UK Poster)

