



ENTRY KIT

2019

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INTRODUCTION

Welcome to the Malaysia Effie Awards 2019. The Awards is jointly supported by the Association of Accredited Advertising Agents Malaysia (4As), Malaysian Advertisers Association (MAA), and Media Specialists Association (MSA), in association with the Malaysia External Trade Development Corporation (MATRADE).

THE IMPORTANCE OF EFFIE

Since its introduction in 1968, Effie has become recognized by agencies and advertisers as the pre-eminent award in the communications industry. The only global award that honors achievement in meeting and exceeding marketing communications objectives, it focuses on effective campaigns, campaigns that work in the marketplace.

Campaigns must successfully combine all the disciplines that enter into a marketing program: planning, market research, media, creative and account management. They must demonstrate a partnership between agency and client in the creation, management and building of a brand.

Effie has become THE award to win in more than 40 countries on five continents. No other marketing communications award is so widely recognized – and so coveted – in so many places. Today, Effie also honors successful trans-border campaigns, with the Global Effie Award.

Effie celebrates more than 40 years of awarding **Ideas that Work** – the great ideas that achieve real results and the strategy that goes into creating them.

The competition is open to all forms of consumer engagement – whether mainstream or alternative; digital or print; design or advertising; paid or unpaid. Any form of marketing communications can enter – if you have insightful strategy, outstanding creative and the market results to prove it, enter it!

Effie Effectiveness Index

Until recently there has not existed a global effectiveness ranking. If you were asked “Who is the most effective advertiser in the world?” Or “Who is the most effective agency in the world?” you would not be able to answer with any certainty.

However, all that has now changed with the establishment of the **Effie Effectiveness Index**, the first global ranking of marketing communications effectiveness. The Effie Effectiveness Index identifies and ranks the marketing communications industry’s most effective agencies, advertisers, brands and individual marketers by analyzing finalist and winner data from all Effie Worldwide competitions.

The good news is that the ranking system rewards not only winners but finalists too, using a points-based system. Please visit the Effie website www.effie.org for the rankings.

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HOW TO ENTER EFFIE

Go to www.malaysiaeffie.com and complete the steps below.

STEP 1: COMPANY REGISTRATION

- Click the 'Register' tab and this opens the 'Company Registration' page
- Fill in all the required fields and submit your registration
- You will receive a confirmation email upon successful registration

STEP 2: LOGIN & DOWNLOAD

- **Entry Kit**
Login to your account and download the 2019 Effie Awards Entry Kit. Read the information thoroughly. Campaigns that do not adhere to the requirements for entry submission will be disqualified and fees WILL NOT be refunded.
- **Entry Form**
Download and complete your written campaign case in the official Entry Form
- **Client Authorization Form and Credit Form**
Download and complete the Credits Form and Client Authorization Form

STEP 3: ONLINE SUBMISSION PROCEDURE

- I. Insert the Category, Product/Service, Campaign Title, Client and 90 word summary
- II. Upload the following materials:
 - Entry Form (in PDF format)
 - Client Authorization Form (in PDF format)
 - Credit Form (in PDF format)
 - YouTube URL and/or PDF of visuals

STEP 4: PHYSICAL SUBMISSION

- I. Payment together with Entry Masterlist - Ensure the payment of the correct amount is written on the cheque that covers all entries submitted with masterlist downloaded from the submission website.
- II. Submit 1 DVD that consist of following:
 - 4-minute of high resolution video (.mov or .avi) of your creative materials
 - One main campaign image (high res)
 - Entry Form (Word format .doc)
 - Primary Agency Logo (both AI & JPEG)
 - Client Company Logo and its Brand Logo (both AI & JPEG)

ELIGIBILITY REQUIREMENTS

Any and all marketing communications efforts, whether full campaigns or unique efforts within a campaign are eligible to enter. For unique efforts within a campaign, there must be specific objectives set by the client, which the entrant achieved. And if there was any impact the larger campaign had on the results, it must be stated.

Retail experience, viral, buzz, direct mail, PR, Radio, TV – any one or any multiple combination of mediums – any examples of work that demonstrate how you tackled your client’s objectives can be entered. To enter you must detail the “why” behind the strategy and provide proof that your work achieved the results you were tasked to produce.

Campaigns that ran in Malaysia between **1 June 2018 – 30 May 2019** are eligible for entry. Campaigns may have been introduced earlier but must have run during this period. Campaigns do not have to have ended by the eligibility period above but all campaigns must have collected sufficient data by time of submission to demonstrate proof of campaign effectiveness.

You may re-submit campaigns from prior Effie competitions if they continued to air during the qualifying time and the results data included in the submission are those results specific to the qualifying period stated above.

Campaigns that are produced by multiple companies (advertising agencies, media agencies, etc.) can only be submitted for consideration **once** in a category. In the event of a dispute that the involved agencies cannot resolve, the entry will not be accepted. Effie Awards reserves the right to refuse any entry at any time.

We encourage partners to work together to submit a case as collaboration yields the most effective, thorough cases. You must credit all of your main strategic and creative partners on the case you submit.

Campaigns in a language other than English must be accompanied by a complete English language translation, including all creative materials, to facilitate judging by a variety of industry executives.

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ENTRY DEADLINES & FEES

Entry Deadline	Day/Date/Time	Per Entry Fee	
		Member	Non-member
First Deadline	Monday, 19 August 2019 by 3.00pm	RM1,500-00	RM2,500-00
Second Deadline	Monday, 26 August 2019 by 3.00pm	RM2,500-00	RM3,500-00
Final Deadline	Tuesday, 10 September 2019 by 3.00pm	RM3,000-00	RM4,000-00

Entries will not be accepted if they are not accompanied with full payment or if they are incomplete in any way.

CATEGORIES

You must complete a separate Entry Form, submit a complete set of creative examples and pay a separate entry fee for each category that you enter. Effie Awards reserves the right to re-categorize campaigns, split/redefine categories and/or refuse any entry at any time.

Past Gold Effie winners can re-enter into a category where they **did not previously** win Gold.

Past Silver and Bronze Effie winners can re-enter into any category.

You can only enter a campaign into **ONE (1)** product or service category.

Each campaign can only enter **FOUR (4)** categories; either one (1) product/service category + three (3) specialty categories, or four (4) specialty categories.

For **specialty categories**, you are allowed to enter the same campaign into **multiple categories**. Campaigns that were submitted in a product or service category can also be entered into the specialty categories.

If one campaign is being submitted to multiple categories, the written case and the case video should be tailored to the respective category. Please read the category descriptions carefully.

The product and service examples contained in the following list of Malaysia Effie Awards 2019 categories are intended as a guide for campaign submissions.

PRODUCTS & SERVICES CATEGORIES

- 1. Automobiles/Vehicles/ Automotive Aftermarket Products and Services**
Cars, trucks, motorcycles - both brand and model advertising, gasoline, motor oil, tyres, batteries, paint, quick-lube, oil-change, muffler, transmission.
- 2. Beverages/Alcoholic**
Beer, champagne, wine, wine coolers, rum, tequila, vodka, after dinner drinks, etc.
- 3. Beverages/Non-Alcoholic**
Carbonated and non-carbonated drinks, diet and non-diet soda and sparkling water, coffee, tea, juices, bottled water, health food drinks.
- 4. Corporate Reputation**
This category is for communications that promote corporations, not exclusively their products. Includes sponsorships, image & identity. In addition to presenting metrics related to the reputation, entrants are encouraged to also address how these metrics relate to the business of the brand and why they are important.
- 5. Electronics**
Audio and/or video devices such as TVs, radios, mobile devices, home entertainment (DVD/Bluray players), cameras, computer hardware, game consoles, laptops, tablets, sound systems, etc. Electronic devices may be aimed at consumers or businesses.
- 6. Entertainment & Sports**
Includes all forms of entertainment, e.g. video games, movies, TV shows, podcasts, games toys, entertainment apps, etc. Sporting events such as the Super Bowl, sports teams, etc.
- 7. Media & Entertainment Companies**
TV stations/networks, websites (entertainment, lifestyle, news, trade, etc.), magazines, newspapers, consumer or trade media, radio stations, broadcasters, etc.
- 8. Financial**
Financial products and services including communications promoting overall image and capabilities of a financial institution: specific products or services including financial planning, mobile payment services, retirement funds, investment, home banking, loans, mortgage, mutual funds, traveler's checks, etc.
- 9. Financial Cards**
Credit, debit, reward, loyalty, gift, phone and other cards.

10. New Product or Service Introduction

Any communications effort used to introduce a new product or service that is not a line extension. Brand new products or new products in a new category are eligible.

Effie defines line extension as:

- Any variation of an existing product that shares the same brand name and is in the same category as the existing product and shares the same characteristics as the parent but offers new benefit (flavor, size, package, type, etc.)
- A derivative product that adds or modifies features without significantly changing the price
- Products that bear the same brand name and offer the consumer varied options (e.g. Diet version of drink)

Your entry must be written to address how your product and service was new and the situation you faced as a result of it being new. For example, what specifically was new? Why did the newness matter? Write the entry to address that category situation (new product/service introductions) similar to what you would do when writing your entry to address a category situation like sustained success, etc.

11. Package Food

Packaged and frozen foods both regular and diet/light. *(Includes efforts previously entered into Breakfast Foods.)*

12. Snacks & Desserts

Ice cream, candy, chips, cookies, bakery items, nut, fruit & vegetable snacks, popcorn, etc.

13. Restaurants

Quick Service, casual dining, mid-scale, white table cloth and other restaurants. Any restaurant may enter and the competition will not be classified by type.

14. Government, Institutional & Recruitment

Municipal or state economic development, lotteries, utilities (i.e. electricity conservation messages), membership drives, educational institutions/organizations, armed forces marketing communications. Includes special interest/trade group communications.

15. Beauty

Products and services focused on beauty. Includes cosmetics, fragrances, hair products, nail products, etc.; beauty services such as salons, spas, etc.

16. Personal Care

Soap, dental products, face & body lotions and cleansers, cotton swabs, deodorants, feminine hygiene products, razors, shaving cream, etc. Items geared towards beauty and appearance should enter the Beauty category.

17. Healthcare Products & Services

Marketing communications efforts for products that address **a specific illness, disease, or health issue**. Efforts targeted to either healthcare professionals, patients and/or consumers are eligible for this award. Only products that address a specific illness/disease/health issue should enter this category. Marketing communications efforts that were developed for hospitals, HMOs, health insurance companies, referral services, dental and medical care services, pharmacies or chronic care facilities.

18. Household Supplies and Services

Cleaning products, waxes, detergents, floor-care products, fabric softeners, paper products, domestic services, mowers, fertilizers, lawn care services, air fresheners.

19. Internet services, telco products & services

- Mobile phone products, mobile phone manufacturers accessories [Wearable technology]
- Telephone companies, mobile products and services, mobile internet products and services, wireless providers, high speed internet access & services, bundled communications (e.g. **triple play – internet, telephone and cable TV**), **bundled digital services**.
- Online services, portals, search engines, OTT (Over the top), e-commerce platforms products and services

20. Real Estate

Real estate websites, brokers, homes, condos, rentals, malls, etc. Both commercial & residential real estate.

21. Retail

Open to all retail/e-tail companies with general or specific merchandise. E.G. department stores; online retailers; clothing, fashion, shoe or jewelry stores; food retailers; movie/book stores; discount/bulk retailers; pet care; toy stores; greeting card stores; craft stores, etc.

22. Services – General

- Delivery systems and products - international, regional and local package tracking and delivery services/logistics.
- Educational establishments and their products, self-improvement courses, and knowledge acquisition.

23. Software & Apps:

Software, groupware, operating systems, or software/apps stored locally on a Computer/Tablet/Mobile Device. (See category Internet/Telecom for SaaS/IaaS & Cloud based services and Entertainment & Sports for online & mobile games.)

24. Travel/Tourism/Destination

Airlines, transportation, cruises, hotels, resorts, amusement parks, recreational, travel tours, tourism associations.

SPECIALTY CATEGORIES – Please read these descriptions carefully as they have changed from previous years.

25. Brand Experience

This category is not for efforts that focused on TV, radio or print ads to connect with an audience. Rather, it is meant to showcase how you can build business by creating a brand experience beyond traditional advertising.

You may have re-invented the product demo, re-imagined the pop-up store, or led a bricks and mortar retail overhaul; you could have created a new game or interactive film experience that effectively showcases a new product or brand personality. But only work that truly brought a brand or product to life – either literally or virtually – and interacted with a specific audience to achieve the desired objectives should be entered.

Entrants in the Brand Experience category must address how the brand experience reflects the overall brand strategy and explain the rationale for deploying Brand Experience rather than (or in addition to) other forms of communication to achieve the campaign objectives.

Winners will specifically and persuasively demonstrate the central role of Brand Experience in achieving these objectives.

Effie Tip: Entrants submitting into the Brand Experience category are advised to also submit into the applicable product/service category as Brand Experience is Effie’s most competitive category.

26. Business-to-Business

This category is for marketing efforts from businesses targeting other businesses. Business-to-business efforts for any type of product or service, from any marketplace segment, are eligible to enter.

27. David vs. Goliath

This is an award for 1) smaller, new, or emerging brands making inroads against big, established leaders, 2) established small brands taking on “sleeping giants” or 3) companies that moved into a new product/service field with large, well-established competitors. It is not for small-budget, limited distribution or one-off campaigns from major brands.

Entrants must detail the business challenge and how the business succeeded despite the odds, as well as dimensionalizing the competitive landscape. It’s also essential to highlight key market differences (such as relative share, market penetration, scale of distribution, etc.) between the David and Goliath to demonstrate why your brand should be considered a “David.” Note that judges will penalize your case if they’re not convinced your brand really is a David.

Winners will not only persuasively demonstrate success against the stated objectives but will also show and dimensionalize the effects of their David’s campaigns specifically against the respective Goliaths.

Note that David vs. Goliath winners at any award level in the previous year’s competition are not eligible to enter the subsequent year.

28. **Positive Change: Social Good - Brands**

This award celebrates brands that are making the world a better place by using the power of their platforms for “good.” Winning efforts will represent the campaigns that most effectively combined business goals with a social cause and successfully related that cause back to the company's overall brand strategy, resulting in positive business and social impact.

- Marketing communications undertaken by for-profit entities that focused on social causes (health, education, community, family, etc.) are eligible.
- When entering, entrants must provide information on the intent-to-do-good goals and business goals for the effort and the results achieved for both.
- How the Social Good initiative related back to the overall brand strategy. Why was this initiative selected and why was it the right fit for the brand?

29. **Positive Change: Social Good - Non-Profit**

Designed for communications of a public service/greater good nature for a non-profit organization or association. Entrants must show measureable impact and proven results in support of the cause.

30. **Engaged Community**

This category is about identifying and/or building engaged communities whose behavior helps drive brand and business growth. It is not about counting “likes”, but instead about creating content, experiences, platforms, news, etc. that get brand communities to grow, engage, share, amplify and/or otherwise act on the brand’s messaging in ways directly related to the brand’s objectives.

Entrants will need to state clearly how they identified/defined the community, what specifically this community was expected to achieve and how the desired behavior was to be motivated, and why the engaged community was significant for the development of the brand/business.

Winners will specifically and persuasively demonstrate the central role of the engaged community’s behavior in driving brand and business success.

31. Influencers

The premise of influencer marketing is that “people like me” and/or “people I trust” can be more influential in shaping brand perceptions than the brands themselves. This category showcases brands’ skill in identifying the right influencers and deploying them in ways consumers find relevant and authentic in order to achieve effects the brands could not on their own.

Entrants must clearly define both the Influencer(s) and the Influenced, spell out the mechanism(s) by which Influencer(s) were recruited, and explain both how and why the influence was intended to spread.

Winners will specifically and persuasively demonstrate how Influencers and Influenced connected, explain why this connection was necessary, and document how this connection played a central role in driving brand and business success.

Note: merely using a celebrity endorser in a traditional campaign probably doesn’t rise to the level of an Influencer campaign.

32. Media Idea

The line between what constitutes a creative idea and a media idea is blurring. There are occasions when the media idea drove the entire effort, and this category is intended to recognize those campaigns that were led by the media thinking.

The award honors media-led ideas that are powerful enough to become the core of the communications program itself. These can be led by content, by a data-driven insight, by a technology idea, or by another kind of media idea.

Entrants must define their media idea and explain both how it was intended to work and why they thought it was a smart approach to the brand’s objectives.

Winners will specifically and persuasively demonstrate how the Media Idea (and not some other aspect of their campaign) played the central role in driving brand and business success.

33. Renaissance

This is an award for rebirth campaigns. Entrants must document a brand downturn of several years and a period of at least six months of sales recovery. Entrants must detail how the brand found itself needing a rebirth in the first place, including the business challenge, the brand’s the previous marketing investment and strategy, and the competitive landscape.

Winners will specifically and persuasively demonstrate the role their campaign played in sparking and sustaining the brand’s turnaround – and offer especially thoughtful and comprehensive answers to Question 9.

34. **Small budget**

This is an award for campaigns with a maximum spend of RM 500,000, without limit to any media choice or combination, conventional or unconventional, paid or unpaid. The intent is to recognize the power of breakthrough ideas to drive positive outcomes despite budget limitations.

Campaigns eligible for this category must represent the only communications campaign for this brand during the qualifying time period. They may not be for a line-extension or sub-brand, nor fall under an overarching brand campaign.

Entrants must explain their channel selection in the context of the budget, detailing why which channel(s) made sense given limited resources.

Winners will put extra effort into explaining both the origins and development of their surprisingly effective idea as well as into accounting for non-campaign factors that could have influenced their positive outcomes.

35. **Sustainability**

The purpose of this award is to honor eco-marketing efforts. Any work in which the core communications idea addresses an "eco" issue is eligible: sustainability, energy conservation, ecologically friendly products/services, green business alignment, etc.

Entrants must detail the eco objectives and the brand/business objectives for the effort, explain why this initiative was selected and why it was the right fit for the brand, and document/demonstrate the results achieved for both sets of objectives.

Winners will demonstrate how they effectively combined business goals with a green cause and successfully related that cause back to the company's overall brand strategy, resulting in positive eco and business impact.

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AN EFFECTIVE ENTRY

The aim of the Malaysia Effie Awards is to identify campaigns that have met their goals, and to honor campaigns that have surpassed them. The written case is the most important part of the entry because it defines and demonstrates the success of the campaign. An effectively written case details the competitive environment, defines the campaign objectives and goals, explains the idea, and offers robust evidence of performance. It is the basis for judgment.

Important Reminder: Please thoroughly review all the information regarding how to enter, eligibility, etc. for the Malaysia Effie Awards 2019 competition. Entries that do not adhere to the requirements will be disqualified, and fees will not be refunded.

THE ENTRY FORM QUESTIONS

Attached to this Entry Kit is a sample of the Malaysia Effie 2019 Entry Form. The official Entry Form you download from www.malaysiaeffie.com provides seven (7) pages to complete the questions below.

Your entry should tell the complete, concise story of all marketing communications that were created and implemented for this campaign and account for other factors that influenced the outcomes.

Before beginning, please read the rules of this competition, especially the "10 Reasons for Disqualification", and take them seriously. Sadly, every year, entries that probably would have scored well are instead disqualified because of simple, avoidable rules violations – in particular, including the submitting agency's name in the written case and creative materials, including results in the case video, and failing to properly source data (see below for more on this). Often these are a matter of last-minute carelessness. But a DQ is a DQ, and the judges' decisions here are final.

SOURCING YOUR DATA IN THE ENTRY FORM

You must source all data you provide in the Entry Form either by listing the specific source next to each piece of data, or in clearly marked footnotes at bottom of each relevant page.

Be as specific as possible in documenting all evidence; provide sources of data, research involved and the time period covered.

Acceptable sources can be: advertiser data, agency research or third party research companies. Use the specific name of the company to reference a source except when the source is one of the submitting Agencies (Ad, Media or Other agencies).

For Agency companies only use the term "Agency research". Effie is an Agency-blind competition — your entry will be disqualified if you include your agency's name anywhere in the entry form or creative materials.

The following provides insight on the type of information the judges will be looking for in your Entry Form.

1. Brand name

Please list only the brand name or trade name of the product or service advertised. E.G., "Kleenex®" not "Kleenex Brand Tissues".

2. Product Type or Description

Brief description indicating the kind of product or service advertised without using the brand name. "Facial Tissue" not "Kleenex® Tissue".

3. Campaign Title

Please indicate the campaign title, not titles of individual commercials within the campaign.

4a. Category

Indicate the category (refer to the list of Effie categories) within which you think your campaign should be judged. The Effie Awards reserves the right to re- categorize campaigns. **And note below the specific instructions and expectations for entries in Specialty Categories.**

4b. Classification

Check the classification that applies to your campaign: English or Non-English

5a. What was the strategic communications challenge?

Define success in your category. What was going on before you launched your campaign? Provide the information on the category, the marketplace, the company, the competitive environment, the target audience and/or the product /service that created your challenge and your response to it.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual/attitude-change objectives.

5c. Total Media Expenditures

Indicate your campaign's media expenditures in the check box supplied on the Entry Form. Include the value of donated media & non-traditional paid media.

6a. What was your big idea?

What was the idea that drove your campaign? State it in one sentence, and note that the idea is not your execution or tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a consumer insight or channel insight or marketplace/brand opportunity? Explain how it originated and how your big idea addressed your challenge.

7a. How did you bring the idea to life? (strategy)

Do not describe your executions (that's what your case video is for). Instead, describe how you intended for the campaign to work in the marketplace, and demonstrate how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. How did the channels work together to drive effectiveness? Of all the ways you brought the idea to life, which one(s) were intended to work the hardest? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points) Indicate in the check boxes supplied on the Entry Form all consumer communications touch points used in the campaign. You must detail in your written case and show on the 4-minute video at least one example of each communications touch point marked in this section which was integral to the campaign's success.

7c. List all other marketing components used in this campaign. Indicate in the check boxes supplied on the Entry Form other marketing components used in this campaign. You must explain in your entry the effect of these.

8. How do you know it worked?

Detail why you consider your effort a success. Link each of your objectives to a specific, quantified result, properly sourced by listing the specific source next to each piece of data or in clearly marked footnotes at bottom of each relevant page. Be as specific as possible in documenting all evidence; provide sources of data, research involved and the time period covered.

Note that all data must be sourced, and that any result not properly sourced is grounds for disqualification. Acceptable sources can be: advertiser data, agency research or third party research companies. Use the specific name of the company to reference a source except when the source is one of the submitting Agencies (Ad, Media or Other agencies). For Agency companies only use the term "Agency research". Effie is an Agency-blind competition — your entry will be disqualified if you include your agency's name anywhere in the entry form or creative materials.

Entrants in Specialty categories should pay particular attention to the expectations of specific results reporting for those categories.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you're claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor's loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

Non-English entries:

TRANSLATION PAGE: Entrants submitting creative materials that are not in English are required to provide translation on an additional 1 page added to the back of their Entry Form. Subtitles should be provided on the 4-minute creative video. For any non-English creative materials submitted that are NOT subtitled, please provide written translation.

When providing written translation, make sure to list creative materials in the order they appear on the 4-minute video as follows: E.G. (Medium: Print "Title " translation, "Title " translation; Medium: OOH "Title " translation, etc. Please provide all translation on one page.)

IMPORTANT TIPS FOR COMPLETING THE EFFIE ENTRY FORM

Be direct. Present your story in an easy-to-follow style with a minimum of hyperbole. The link between the strategic challenge, the objectives, big idea, the creative executions and results should not be hidden.

Identify the competitive landscape. Do not assume that the judges reviewing your entry are aware of the marketplace ins and outs of your particular category. Be sure to provide a clear picture of the marketplace situation.

Be concise. Use the space and pages provided in the standard form. Don't add additional pages – they will be detached and discarded upon receipt.

Include clear, simple, relevant charts and tables. If done correctly, charts and tables allow judges to easily assess the success of the campaign.

Know the rules. Review the judging criteria and the ten reasons for disqualification before submitting your campaign.

Proofread. It's not enough to use spellcheck! Have a few of your colleagues read your case through before submitting to be sure it's clean and clear and jargon-free.

Give credit where credit is due. You are required to credit the main strategic and creative partners. Don't forget to credit all of your team members and partners in the Credits Form and make sure their names are spelt correctly. If your campaign is a winner, the credits will be published.

Source your results. The #1 reason judges mark an entry for disqualification is failure to provide a specific, verifiable source for all data included in the Entry Form. Review the guidelines in this document for sourcing your data before submitting.

Make sure your entry does not include an Agency name anywhere in the Entry Form or creative materials. Effie is an agency-blind competition. The #2 reason judges disqualify an entry is including agency name in the Entry Form or creative materials.

Provide English translation for all non-English creative materials.

Be compelling. Your entry should be a stimulating read.

Tell judges why it is successful. For every objective, provide clear, sourced results.

Learn from Success. Take time to review Effie Winners' cases in the online showcase at www.effie.org

HOW YOUR ENTRY WILL BE JUDGED

The Effie competition is about effectiveness. How did the various marketing elements – strategy, creative, media, research – work together to overdeliver against ambitious objectives?

Judges are asked to evaluate specific criteria in scoring a campaign's effectiveness. Judges provide a score for:

Strategic Challenge + Objectives = 23.3%

Idea = 23.3%

Bringing the idea to life = 23.3%

= 70% of final score, equally weighted

Results = 30% of final score

The judges' scores determine which campaigns are to be awarded a Gold, Silver or Bronze, Effie trophy. Each winning level – Gold, Silver, Bronze – has a minimum score required in order for a finalist to be eligible for an award. Effie trophies are awarded in each category at the discretion of the judges

Finalists will be notified by end of October 2019. The trophies themselves – Gold, Silver, Bronze as well as local recognition awards (Brand of The Year and Agency of The year) – will be awarded at the Malaysia Effie Awards Ceremony on [date].

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10 REASONS FOR DISQUALIFICATION

The following will result in disqualification and entry fees will be forfeited.

- 1. Results not referenced.** All data presented MUST reference a specific, verifiable source. This could be advertiser data, agency research or third party research companies. We reserve the right to verify the accuracy of the data with the source named.

Sources must be provided next to each piece of data or in clearly marked footnotes at the bottom of each relevant page of the Entry Form. Be as specific as possible in documenting all evidence; provide sources of data, research involved and the time period covered. Use the specific name of the company to reference a source except when the source is an Agency company (Ad, Media or other agencies). For Agency companies only use the term "Agency Research".

- 2. Agency name published in the Entry Form or on the creative materials.** Effie is an Agency-blind competition – do not cite agency names anywhere in the Entry Form or creative materials. Do not cite your Agency name (or any other Agency – Ad, Media or other – names) as your reference source. If an agency is the source of your research, reference "Agency Research".
- 3. Not including examples of all creative materials discussed in the Entry Form as being integral to the campaign on the 4-minute creative reel.** You must include at least one example of all creative detailed in the Entry Form as being integral to the campaign's success on the 4-minute reel.
- 4. Including results on the 4-minute creative reel.** You are not allowed to include results on the 4-minute creative reel. Refer to the creative reel instructions.
- 5. Logos, graphics or other creative materials present in the Entry Form will not be accepted.** (Note: Graphs and charts displaying data are acceptable.)
- 6. Color fonts.** All text that appears in the Entry Form is to be in standard black font. Colored fonts will not be accepted. However, graphs and charts CAN be presented in color.
- 7. Handwritten briefs.** All entries must be submitted in typeface of 10 points or higher.
- 8. Spacing guidelines ignored.** The official Entry Form is 7 pages, including questions 1-9. If you exceed the official number of pages, all additional material will be removed and will not be seen by judges. Entries that attempt to create extra space by deleting or otherwise modifying the Instructions will be disqualified.
- 9. Incomplete Entry Form.** You must fill out every section of the Entry Form.
- 10. Missing translation** - Creative materials submitted for consideration that are not in English require a translation.

CREATIVE REQUIREMENTS

Creative materials submitted must directly relate to your strategic objectives and results, and must have run in the marketplace. **Do not include Agency name anywhere on the creative materials.**

Creative Material becomes the property of the Effie Awards and will not be returned. The Effie Awards is granted the right to make copies of selected creative material for education and publicity purposes.

VIDEO: Upload video and share YouTube URL

4-Minute Creative Reel Instructions:

Create a video up to four minutes long that best illustrates the work in the Entry Form. You must detail in your written case all communications touch points **integral** to the campaign's success. At least one example of each of these same communications touch points must be featured on the video. If time allows, you can include additional examples of specific creative materials.

You do not need to feature on the video all items in the communications touch points checklist, only those integral to the campaign's success that are mentioned in your written case.

Your video must show complete commercials except where editing is necessary because of time (e.g. events, guerrilla marketing activities, sampling, etc). You must include examples of your print, direct mail and other print items in the video. All print materials featured on the video must also be submitted online in PDF format. You can use editing features such as voiceover, text, etc, to better explain the work shown. Video submissions that include specific, quantified results will result in disqualification.

Video rules:

- Four (4) minute length max.
- Download into DVD as .mov or .avi file
- Include on the video at least one example of each creative described in your Entry Form
- Include complete creative examples except where editing is necessary because of time constraints (e.g. events, branded content in TV or games, etc.)
- Do not include results and agency name anywhere on the video.
- Any TVCs that is included in your 4-minute video has to be a TVC that is approved by Film Censorship Board (LPF)

CREATIVE MATERIALS:

- Upload your creative materials (print, direct mail, flyer, etc) featured on the video in PDF format and must not exceed 10MB.
- Label your creative materials with brand name, campaign title, type of print (magazine, newspaper, direct mail, etc). Do not include Agency name on the creative materials.

PHYSICAL SUBMISSION

- Submit 1 DVD that consist of following:
 - 4-minute of high resolution video (.mov or .avi) of your creative materials
 - One main campaign image (high res)
 - Entry form (Word format .doc)
 - Primary Agency Logo (both AI & JPEG)
 - Client Company Logo and its Brand Logo (both AI & JPEG)

Entries will be disqualified if:

- At least one example of each creative material discussed in your Entry Form is not included on the creative reel
- Your Agency name (Ad, Media or Other Agency) appears anywhere on the creative reel or in the entry materials.
- Results are included anywhere on the video

CREDITS REQUIRED FOR YOUR ENTRY

Complete these in the Credits Form downloaded from www.malaysiaeffie.com

Please ensure spelling is correct. Information you submit will be considered final if your campaign is a winner and will not be changed for any reason, including if agency and/or client experience a name change and/or merger after the entry deadline date.

The information you give in the credits section may be published and/or appear on recognition certificates. Visit the Winner's List at www.malaysiaeffie.com to see examples of how a winner's company, individual and campaign summary credits are listed online.

COMPANY CREDITS

You are required to credit all main creative and strategic partners who contributed to the campaign. Space has been provided in the Entry Form to credit six companies. You must credit the client and at least one primary agency. These credits will be used to tally the Effie Effectiveness Index, with separate points value given to primary and contributing agencies.

INDIVIDUAL CREDITS

Space has been provided to credit 10 individuals. Please credit all main client and agency team members and make sure spelling is correct.

CAMPAIGN SUMMARY (Limit 90 words)

If your campaign is a winner, your 90 Word Summary will be published for promotional purposes. Submit this online with at least three complete sentences (limit 90 words) summarizing the campaign and its goals. Indicate campaign objectives and how the evidence of results directly relates to those objectives.

TROPHIES

Only two agencies and one client will be credited on the Effie trophy and at the Malaysia Effie Awards Ceremony. The client, primary agency and one contributing agency is the engraving default setting for all trophies, unless there are 2 primary agencies designated, in which case no contributing agency would then appear on the trophy. Should your campaign win an Effie, we will provide one trophy to the team. If your campaign is a winner, you can purchase additional trophies with your choice of credited agency(s) listed.

CERTIFICATES

If your campaign is an Effie winner you will receive 1 certificate for the win. **Additional trophies and certificates can be purchased after the Malaysia Effie Awards Ceremony.**

EFFIE PUBLISHING POLICY

Creative Materials: Creative materials become the property of the Effie Awards and will not be returned. The Effie Awards is granted the right to make copies of selected creative material for education and publicity purposes.

90 Word Summary: The 90 Word Summary you submit for your campaign will be published as deemed fit if your campaign is a winner.

Effie Case: The Effie Awards offers entrants the opportunity to have their winning case published on the Effie Awards web site and other web sites and publications as approved by the Effie Awards. Publication is at the sole discretion of the Effie Awards.

You must indicate in the Publication Permission section of the Client Authorization Form whether or not publication permission is granted for your winning case

- If you select "no", we will publish the 90 Word Summary you submit for your campaign and the creative material, including the 4 min video (4 min video for Awards Ceremony Night only).
- If you select "yes" you agree that the Entry Form for your campaign may also be published for educational and promotional purposes.

CONTACT

Need help or advice? Visit www.malaysiaeffie.com or contact the Malaysia Effie Coordinator, Amy Tan amy.tan@macomm.com.my or Wong Siew Wai siewwai@macomm.com.my or call 03-76608535.

DELIVERY INSTRUCTIONS

If you are submitting more than one campaign and wish to submit them all in one DVD, please save the materials from each campaign in separate folder and label each with campaign name(s).

Forward your DVDs to the following DESIGNATED OFFICE only:

MALAYSIA EFFIE AWARDS
MACOMM MANAGEMENT SERVICES SDN BHD (225555-X), UNIT 706, BLOCK B,
PHILEO DAMANSARA 1, NO. 9 JALAN 16/11, OFF JALAN DAMANSARA
46350 PETALING JAYA
Tel: 603 7660 8535 Fax: 603 7660 8532

Each campaign must be accompanied by one Payment Form and one cheque made out to: **The Association of Accredited Advertising Agents Malaysia**

CHECKLIST

Please review to ensure you have completed all steps necessary to enter the Malaysia Effie Awards 2019:

- You downloaded the Awards Entry Kit and read through thoroughly
- You read the **10 Reasons for Disqualification** that are a part of this guide and made sure none apply to the Entry Form or creative materials you are submitting
- You downloaded and completed the official Entry Form with your written case
- You downloaded and completed the Credits Form - You are required to credit all main strategic and creative partners
- You downloaded and completed the Client Authorization Form
- You uploaded entry form, client authorization form and credit form
- You shared Youtube URL link for 4-minute video (do not upload your case video through your agency's YouTube account)
- You uploaded all necessary creative materials (in PDF format)
- DVD has been delivered to 4As Secretariat and the DVD should consist of following:
 - 4-minute of high resolution video of your creative materials
 - One main campaign image (high res)
 - Entry Form (Word format .doc)
 - Primary Agency Logo (both AI & JPEG)
 - Client Company Logo and its Brand Logo (both AI & JPEG)
- Entry Masterlist together with cheque payment at 4As Secretariat

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PRODUCT/SERVICE CATEGORIES ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace/brand insight? Explain both how you came up with the idea and why you thought it was a smart answer to the strategic communications challenge you defined earlier.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. How did the channels work together to drive effectiveness? Of all the ways you brought the idea to life, which one(s) were intended to work the hardest? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

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CATEGORY 25: BRAND EXPERIENCE ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace/ brand insight? Explain both how you came up with the idea and why you thought Brand Experience was a smart answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the Brand Experience to work in the marketplace, and how your creative and media strategies were intended to work together. Explain the rationale for deploying Brand Experience rather than other media – how does this support and reflect the overall brand strategy? Defend your choice of the creative formats and channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. For example, if you created film content in support of the Brand Experience, what was its specific job? If you developed a sponsorship, how was this meant to drive results? How did the channels work together to drive effectiveness? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must specifically demonstrate the central role your Brand Experience played in driving the results you’re claiming. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case and make it even more persuasive.

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CATEGORY 27: DAVID VS GOLIATH ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it. Critically, define specifically what makes your brand the "David" in this story, and why the brand chose to take on the Goliath in the first place.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

To defeat a Goliath, a David needs very special weaponry. So was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain concisely both how you came up with the idea and why you thought it was a smart and David-like answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. How did the channels work together to drive effectiveness? Of all the ways you brought the idea to life, which one(s) were intended to work in the most David-like manner? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must show that your David was not just effective, but effective against the Goliath you’ve defined. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

Jointly supported by:



In association with:



CATEGORY 30: ENGAGED COMMUNITY ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification English Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it. You must also define specifically the community you intended to engage and explain how their engagement was meant to benefit the brand and business.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

Jointly supported by:



In association with:



6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain both how you came up with the idea and why you thought engaging the community you defined in Question 5a would be a smart answer to the strategic communications challenge you defined there.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. You must explain how you planned to build engagement, as well as how the intended role(s) of your Engaged Community were meant to drive effectiveness. Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must demonstrate the central role of your Engaged Community in driving the claimed results. Proof that the community was truly “engaged” is expected. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

Jointly supported by:



In association with:



CATEGORY 31: INFLUENCERS ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it. You must define both your Influencers and your Influenced audience, and explain the intended linkage between these two: what specifically were the Influencers meant to do?

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain both how you came up with the idea and why you thought using Influencers would be a smart answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. You must explain how you intended for both Influencers and Influenced to drive effectiveness. Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must demonstrate the central role your Influencers played in driving the claimed results. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

Jointly supported by:



In association with:



CATEGORY 32: MEDIA IDEA ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business before your campaign launched: which market conditions led to the problem or opportunity? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Define clearly the problem to be solved, the scale of that problem, and the role of communications in solving it.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain both how you came up with the idea and why you thought it would be a smart answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace. Demonstrate not just how your creative and media strategies were intended to work together but also how the media thinking led the way. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must demonstrate the central role your Media thinking played in driving the claimed results. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

Jointly supported by:



In association with:



CATEGORY 33: RENAISSANCE ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and business in the years before your campaign launched: which market conditions led to the problem? Provide relevant and concise context on the category, the marketplace, the company, the competitive environment, the target audience and/or the product/service that created your challenge and your response to it. Explain how previous strategies led to the brand's decline, and document previous levels of marketing investment. Define clearly the problem to be solved, the scale of that problem, and the planned role of communications in solving it.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that entries with hard business and/or behavior-change objectives tend to be judged as more robust than those with only perceptual or attitude-change objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain both how you came up with the idea and why you thought it would be a powerful enough answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. How did the channels work together to drive effectiveness? Of all the ways you brought the idea to life, which one(s) were intended to work the hardest? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must present data that demonstrate that the turnaround you’re claiming lasted at least 6 months. Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., competitor’s loss of distribution, price promotion, sudden gains in brand distribution, attention-grabbing news coverage of the brand or category, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

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CATEGORY 35: SUSTAINABILITY ENTRY FORM

1. Brand Name _____

2. Product Type or Description _____

3. Campaign Title _____

4a. Category for this Entry _____

4b. Classification † English † Non-English

You have up to 7 pages to tell your story (including this page). You may use as much or as little space as you wish for each question, so long as your total written case does not exceed 7 pages (extra pages will be discarded and the judges won't see them). The directions that appear with each question (such as this paragraph) serve as a guide for both entrants and judges – deleting or reformatting them to save space will result in disqualification. All text must be 10-point font or larger. All data must include a specific, verifiable source – refer to the Effie Entry Kit for guidelines on properly sourcing your data. Do not include the name of any submitting Agency (Ad, Media, Other) anywhere in this entry form.

5a. What was the strategic communications challenge?

What was going on with the brand and the specific sustainability issue in the years before your campaign launched: which market/social/environmental conditions led to the problem or opportunity? Provide relevant and concise context on the issue, the marketplace, the company/brand/organization trying to effect change, the competitive environment, the target audience(s). Explain any previous efforts to effect the desired change, detailing the effects actually achieved. Define clearly the problem(s) to be solved, the scale of the problem(s), and the role of communications in solving it/them.

5b. What were your campaign objectives? State specific goals.

Your objectives provide the single most important piece of context for judges to evaluate the strength of your campaign, yet of the 4 components of Effie scoring, this section is typically the weakest. The strongest objectives are 1) specific, 2) quantified, 3) benchmarked, 4) set in a timeframe, 5) put in a meaningful context and 6) accompanied by an indication of how performance against that objective would be measured. Not just "increase sales" but instead "increase value sales 5% in Year 1 – a huge jump in a slow-moving category, but if achieved, this would not only reverse the sales decline but restore the brand to #1. (Measurement: Nielsen sales data)." Note that for the Sustainability category, it's essential to define both brand/business objectives and specific, tangible "eco" objectives.

5c. Total Media Expenditures

Include value of donated media & non-traditional paid media. Check one.

- | | |
|---|---|
| <input type="checkbox"/> Under RM 250,000 | <input type="checkbox"/> RM 5 million to under RM 10 million |
| <input type="checkbox"/> RM 250,000 to RM 500,000 | <input type="checkbox"/> RM 10 million to under RM 20 million |
| <input type="checkbox"/> RM 500,000 to RM 1 million | <input type="checkbox"/> RM 20 million & above |
| <input type="checkbox"/> RM 1 million to under RM 5 million | |

6a. What was your big idea?

What was the idea that drove your campaign? State it in **one sentence**. Note: this sentence should not be your campaign tagline.

6b. How did you arrive at the big idea?

Was your idea driven by a cultural insight, a consumer insight, a channel insight, a marketplace or brand insight? Explain both how you came up with the idea and why you thought it would be a powerful enough answer to the strategic communications challenge you defined in Question 5a.

7a. How did you bring the idea to life?

Do not describe your executions – it's the job of your case video to show these. Instead, describe your logic: how you intended for the campaign to work in the marketplace, and how your creative and media strategies were intended to work together. Defend your choices by putting them in context. For example, if you created film content, what was its job within the overall campaign? If you developed a sponsorship, how was this meant to drive results? Defend your choice of the channels you selected, and demonstrate how each was intended to contribute to addressing your challenge. How did the channels work together to drive effectiveness? Of all the ways you brought the idea to life, which one(s) were intended to work the hardest? Note: all creative materials submitted on the 4-minute creative reel should reflect and demonstrate the rationale described in this section.

7b. How did you bring it to life? (communications touch points)

Check all that apply.

Indicate below **all** consumer communications touch points used in this campaign. You must detail in your written case and show on the 4-minute video at least one example of each communication touch point marked below which was integral to the campaign's success.

- | | | |
|---|--|---|
| <input type="checkbox"/> TV | <input type="checkbox"/> Product Design | <input type="checkbox"/> Retail Experience |
| <input type="checkbox"/> Spots | <input type="checkbox"/> Cinema | <input type="checkbox"/> POP |
| <input type="checkbox"/> Branded Content | <input type="checkbox"/> Interactive | <input type="checkbox"/> Video |
| <input type="checkbox"/> Sponsorships | <input type="checkbox"/> Online Ads | <input type="checkbox"/> In-store Merchandising |
| <input type="checkbox"/> Product placement | <input type="checkbox"/> Web site | <input type="checkbox"/> Sales Promotion |
| <input type="checkbox"/> Radio | <input type="checkbox"/> Viral video | <input type="checkbox"/> Retailtainment |
| <input type="checkbox"/> Merchandising | <input type="checkbox"/> Video skins/bugs | <input type="checkbox"/> Guerrilla |
| <input type="checkbox"/> Program/content | <input type="checkbox"/> Social networking sites | <input type="checkbox"/> Street teams |
| <input type="checkbox"/> Print | <input type="checkbox"/> Podcasts | <input type="checkbox"/> Tagging |
| <input type="checkbox"/> Trade/Professional | <input type="checkbox"/> Gaming | <input type="checkbox"/> Wraps |
| <input type="checkbox"/> Newspaper | <input type="checkbox"/> Mobile phone | <input type="checkbox"/> Buzz marketing |
| <input type="checkbox"/> Consumer Magazine | Other _____ | <input type="checkbox"/> Ambient Media |
| <input type="checkbox"/> Direct Mail | <input type="checkbox"/> OOH | <input type="checkbox"/> Sampling/Trial |
| <input type="checkbox"/> Email | <input type="checkbox"/> Airport | <input type="checkbox"/> Consumer Involvement |
| <input type="checkbox"/> PR | <input type="checkbox"/> Transit | <input type="checkbox"/> WOM |
| <input type="checkbox"/> Events | <input type="checkbox"/> Billboard | <input type="checkbox"/> Consumer generated |
| <input type="checkbox"/> Packaging | <input type="checkbox"/> Spectacular | <input type="checkbox"/> Viral |
| | Other _____ | <input type="checkbox"/> Other _____ |
| | <input type="checkbox"/> Trade shows | |
| | <input type="checkbox"/> Sponsorship | |

7c. List all other marketing components used in this campaign.

You must explain in your entry the effect of these:

- None Couponing Other _____
 Pricing Changes Leveraging Distribution

8. How do you know it worked?

Present evidence that demonstrates relevantly and persuasively that you met or exceeded each of the campaign objectives you listed in answering Question 5b. You may include evidence of additional positive results (i.e., “ripple effects” that were not expected and for which no objectives were set), but such “bonus points” won’t make up for a lack of evidence that your campaign achieved what it was supposed to. You must demonstrate both brand/business success and “eco” success (as defined in your Objectives). Note that you must source all your evidence of results or your case will be disqualified. Refer to the Effie Instruction Kit regarding how to properly source data.

9. Anything else going on (whether or not you were involved) that might have helped drive results?

Judges want to feel confident that the results you’re claiming credit for were primarily driven by your campaign, not by something else (e.g., another organization’s “green” efforts, attention-grabbing news coverage of the brand or issue, significant overspend vs. previous years, even non-marketing events like weather). This is your opportunity to dismiss, or at least account for, other factors that could plausibly have played a role in driving success. Entrants that fail to answer this question thoughtfully lose points with judges; by contrast, winners tend to use it as an opportunity to strengthen their case.

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