



## The ARF David Ogilvy Awards Entry Kit

Thank you for your interest in applying to the ARF David Ogilvy Awards. In this entry kit you'll find the important details for the entry process.

Entries are due **May 15, 2019**.

**Save the date** - The award ceremony will take place on Thursday **September 26, 2019** during Advertising Week at the **583 Park Avenue venue** in NYC. Visit [our website](#) for more details.

Good luck!



## How to Enter

### STEP 1: SUBMIT PAYMENT

Submit payment on [our website](#). Each individual entry has a fee:

- ARF Member rate: \$695
- Non-Member rate: \$895

*Tip: If you are looking to submit the same campaign in multiple categories, the cost is \$300 per additional entry. For any questions on this, reach out to [sara@thearf.org](mailto:sara@thearf.org).*

### STEP 2: LOGIN TO PORTAL

On the payment confirmation page and in the confirmation email, you will receive a link to submit your campaign(s). You can also go back to [our website](#) to access the entry portal.

*Tip: Check your spam folder if you don't receive this right away.*

### STEP 3: COMPLETE DIGITAL ENTRY FORM

Once you log in, you can complete the digital entry form.

The digital entry form will ask for the following materials:

- Entry category topic
- Point(s) of contact
- Case study summary on our template
- One-three ads executed during the campaign
- List of affiliated company names + logos (.eps format only)
- List of individual contributors (up to 20 max)
- Participation agreement

*Tip: Affiliated companies and individual contributors are not required upfront during the entry process. If you are selected as a finalist, you will be required to send these items to the ARF.*



## **Entry Criteria**

Consider these key pieces while putting together your winning entry.

1. The campaign must have taken place over the past two calendar years – January 2017 – December 2018.
2. Only entries submitted through our online portal will be considered – we cannot accept entries via email under any circumstance.
3. Most importantly, we are looking for insights that led to success for specific advertising campaigns. **IMPORTANT:** if there is no specific campaign affiliated with your entry, it is not eligible for an ARF David Ogilvy Award.

*Tip: Sample entry forms can be found in the appendices.*

## **Judging Criteria**

The Jury will consider these factors:

- The methodology and astuteness of the insight
- The strength of the creative idea: originality, engagement and communication of the insight
- The resulting performance



## ENTRY CHECKLIST

Review these necessary step-by-step requirements to include on your digital entry form and campaign summary.

### Category + Points of Contact

- Select one or more appropriate categories relevant to your campaign (don't forget you can submit into more than one category!)
- Be sure to include all necessary points of contact, so they can be kept up to date on the status of your entry.

### Campaign Summary Form

- You can download this within the digital entry form or on our website.
- On the case study summary, you should include a full description on the insight discovered and the data, analytics and/or research that led to that discovery:
  - **The insight** - what was the insight discovered that led to the campaign's success?
  - **Marketing challenge** – what business environment and obstacles to success were needed to be overcome?
  - **Research methodology** - what tools, techniques or practices were utilized to gain the insight?
  - **Creative execution** - expand on the campaign ad execution that was informed by the insight, considering media/platforms used, dates campaign ran, target audience, campaign reach, unit sizes/lengths, etc.
  - **Business results** - demonstrate that the solution overcame the marketing challenges outlined and/or detail resulting growth.



### **One Piece of Creative**

- One ad that was executed during the actual campaign is required (we can accept up to three pieces).
- All types of creative are accepted and encouraged.
- If submitting a video, please follow these specs:
  - Ratio: 16:9 (1920x1080p)
  - Apple Pro Res or QuickTime H264 frame rate
  - Up to 60 fps
  - :30 second cut
- Case study videos can also be included, but will NOT be accepted as the sole piece of creative. The time requirement is three minutes (max) with the above mentioned video specs.
- If submitting an international ad, English subtitles or a script must be provided. This will allow our judges to fully understand the message of the ad.

### **List of Affiliated Companies + Logos**

- All logos MUST BE in .eps format – we cannot accept alternative formats.

### **List of Individual Contributors**

- The list of individual contributors must include first name, last name, job title, and company name.
- Though we know many individuals typically contribute to any one campaign, we can only accept a list of 20 participants max.

### **Participation Agreement**

- All entrants must agree to terms and conditions of the participation agreement prior to entering their campaign.
- As a finalist, this would include (but is not exclusive to): sending a representative to the gala to accept the award and providing a detailed case study to be published by the ARF and World Advertising Research Center (WARC).



## **Award Categories**

### **INDUSTRY CATEGORIES**

Enter your campaign into any of the industry categories below to be considered for a Gold, Silver, or Bronze David Ogilvy Award. The best of these campaigns will be considered for the prestigious Grand Ogilvy Award.

Don't forget that you can enter the same campaign in multiple categories for a discounted fee.

#### **AUTOMOTIVE**

Cars, trucks, motorcycles, gasoline, motor oil, servicing and parts

#### **BUSINESS-TO-BUSINESS**

Products and services that are exchanged or targeted from one business to another

#### **DIRECT-TO-CONSUMER**

Products and services that avoid a retail environment or intermediary and connect directly with the consumer

#### **FASHION, BEAUTY & HOME**

Clothing, eyewear, hosiery, jewelry, perfumes, cosmetics, shoes, furniture, paints, home appliances, cleaning supplies

#### **FINANCIAL SERVICES & INSURANCE**

Credit cards, loans, mutual funds, banking

#### **FOOD & BEVERAGE**

Soda, water, coffee, beer, wine, spirits, cereals, frozen foods, canned goods, snacks

#### **GOVERNMENT, PUBLIC SERVICE & NON-PROFIT**

Municipal or state development, lotteries, utilities, public service messages, political messages

#### **HEALTH + PERSONAL CARE**

Consumer healthcare/OTC products, first aid, skin and hair products, soap, deodorant

#### **MULTICULTURAL**

Products and services targeting multicultural targets



#### PHARMACETICALS

Drugs and medical devices prescribed by a licensed professional

#### PROFESSIONAL SERVICES

Real estate companies, law firms and legal services, clinics, delivery services (UPS, FedEx, USPS, DHL)

#### RETAIL & RESTAURANTS

Brick and mortar and/or digital store selling apparel, specialty products, general merchandise and/or services + restaurants, fast food, coffee shops, and juice bars

#### SPORTS, MEDIA & ENTERTAINMENT

Sporting events, teams and merchandise, films, music, TV shows, news programs, plays, museums, travel, network and cable branding

#### TECH & TELECOMMUNICATIONS

Telephone companies, cellular services, internet access, membership services, tablets, smartphones, smart devices, social media, apps, video games, websites, VR, and voice-enabled tech

#### TRAVEL

Airlines, transit, hotels, rental services (I.e., Airbnb, HomeAway)

#### **GRAND OGILVY AWARD**

This award will be bestowed to the most outstanding campaign selected from the industry vertical gold finalists.

---

#### **SPOTLIGHT CATEGORIES**

The ARF has established SPOTLIGHT CATEGORIES in addition to the industry verticals above to honor the latest trends in the industry, including awareness about social issues, consumer experiences, and data-driven campaigns. These awards follow the same criteria as the industry verticals; however, there will only be one winner per category.

#### DATA INNOVATION AWARD

An abundance of data is meaningless if it does not power captivating creative campaigns. Data can create connected experiences vs. discrete touchpoints and help creative teams deliver passions and interests that align to targeted audiences. The DATA INNOVATION AWARD honors a campaign that utilized



innovative techniques to gather new and/or mine existing data, resulting in an actionable insight.

#### BEST CONSUMER EXPERIENCE

Consumers today fully expect brands to understand and connect with them through experiences, either via experiential marketing and/or encouraging consumers to create their own experiences with the brand. The BEST CONSUMER EXPERIENCE AWARD honors insights that led to a campaign that drove remarkable consumer experience.

This award is divided into two sub-categories:

- Best integration of a digital-only campaign that enhanced consumer experience.
- Best integration of an omni-channel campaign that enhanced consumer experience.

#### BEST NEW or EMERGING BRAND

Communicating the merits of a new or emerging brand can be daunting, whether dealing with differentiating for an existing category or establishing a foothold for a new category. The BEST NEW or EMERGING BRAND AWARD honors a campaign that used insights to break out among a cluttered industry category or established themselves as a stand-alone brand.

#### BEST BRAND TRANSFORMATION

Most brands follow a standard lifecycle trajectory: high growth, maturity, level-off or decline. Exceptional campaigns break that model and reverse flat or declining sales. The BRAND TRANSFORMATION AWARD honors a campaign that used insights to reverse a downward trend or charted a new course to reinvent the brand image, created new cultural relevance, or drove growth in an unexpected direction.

#### SOCIAL RESPONSIBILITY AWARD

Changing attitudes and behavior is not just for “selling” products – it can lead to healthier lives, educate entire communities or lend a helping hand to make the world a better place. The SOCIAL RESPONSIBILITY AWARD honors a campaign which used insights to drive a message of positive change to a target or brought awareness to global or environmental needs. The award recognizes both branded efforts with a social message and/or work on behalf of non-profit organizations and institutions.

#### PEOPLE’S CHOICE AWARD

We want to hear what you think! For the first time in recent years, The ARF David Ogilvy *People’s Choice Award* invites ARF members to vote for the drivers of the “best” campaign from the pool of 2019 David Ogilvy Award





Finalists. Members will consider the insights behind the campaign, creative execution, and business results. Note that this award is not open for entry, but will be selected from the pool of 2019 finalists.

*Tip: More details on these categories and examples of past winning campaigns can be found on the [our website](#).*

**IMPORTANT:** Note that based on the breadth and quality of the entries, recognition in any category may not be awarded at the juries' discretion.



## **Important Dates**

MAR 18 – Entry open

MAY 15 – Entry deadline

MID-JUNE – Finalists Announced

SEPT 26 – Event date

Questions on payment? Reach out to ARF registration at [registration@thearf.org](mailto:registration@thearf.org).

Questions on the entry process? Reach out Sara Serpe [sara@thearf.org](mailto:sara@thearf.org).



## **Appendix A -The ARF David Ogilvy Awards Campaign Summary Proposal Example**

**Campaign Title:** Take On TJ

**Applicant Name(s):** R/GA

**Company(s) Involved:** R/GA  
Nike  
Kik

**Select an Awards Category (choose one subcategory):**  
**CREATIVE MEDIA-LED IDEAS**  
Social Media

**\*\*note that the sample category names may differ from this year's categories.**



**]\Provide a summary of the marketing challenge, methodology, creative, and business impact.**

Please limit your answer to 800 characters.

**Marketing Challenge:** How can we motivate teen athletes to anticipate the upcoming athletic season and visit Nike.com on "Gear Up Day".

**Methodology:**

Social Listening  
Google search trend analysis  
One-on-one interviews

**Creative:** "Take on TJ" rolled across multiple social platforms including Twitter, Facebook, Instagram and YouTube leveraging athletes and influencers along the way. It included an experiential event and tapped into multiple parts of the Nike ecosystem including the app and customer service.

**Business Impact:** Increased social engagement and successful repositioning of Nike's Back To School approach.

**What was your marketing challenge?**

Please limit your answer to box size.

Twice a year, Nike launches a cross-categor]y initiative called "Gear Up" where several sports categories come together to encourage teen athletes to buy the gear they'll need for the upcoming athletic season.

Buying new and essential sports gear has been left out of the "back to school" shopping mindset. Regular teens set out to buy school supplies and fall outfits, but teen athletes have to buy sports gear on top of everything else. With all the rush, teens end up compromising on sports gear in exchange for more necessary, everyday items.

Essentially, we needed to create a shopping holiday in the month of July aimed at teen athletes called Gear Up Day.



## What was your methodology?

Please limit your answer to box size.

First, we wanted to understand how teen athletes spend their summer months – are they training or playing in summer leagues, and are they even preparing for the season ahead? We also wanted to understand what the conversations and communications around preseason were like. As consumers, we were interested in discovering how much thought they put into their gear and products – What was essential for them to own? Did they have a dream product?

To answer these questions, we used social listening and Google search trends to get a pulse on this conversation – there was none. In reality, teen athletes were worried about what teens worry about in the summertime: vacations, parties, friends and summer jobs.

However, we discovered that “tryouts” was the most commonly searched sports term for our teen athlete in June and it peaked in July. At the same time, we discovered people searching for “hell week”, which peaked in August right before preseason. We learned that teen athletes suffer a lot of anxiety and pressure when it comes to preseason and saw this feeling intensify as hell week approached.

Because they spent all summer doing what teens do, they dreaded their two-a-day training sessions: they were worried about being sore and out of shape. They wish they could just skip preseason. **Preseason felt like impending doom, but they took no action.**

This insight led us to the attitudes and behaviors of our teen athlete, but we still needed to identify how to motivate them to take action and get themselves ready. Inventing a shopping season and pushing out product claims wasn't enough, we needed them to feel intrinsically motivated. We continued with strategic exploration and it was one-on-one interviews with teen athletes that led us to gold: **every teen athlete has a rival, a nemesis, an adversary who gets in their head and pushes them to work harder and play harder. This person is *the* ultimate motivator.**

These two insights led us to our strategy:

PROVOKE TEENS TO GEAR UP AND GET TO WORK WHEREVER THEY ARE THIS SUMMER BY CREATING AN ARCHRIVAL TO MOTIVATE AND MOVE THEM.



## What was the creative execution?

Please limit your answer to box size.

Based on our strategy, our creatives came up with **Take on TJ**.

TJ was a made up a digital persona who represented our biggest rival, frenemy or motivator. No matter the sport or the gender, we all have a TJ. TJ's that kid who's always just a little bit better than you. The local headline maker. The one you're gunning for yet always seems just a bit out of reach. TJ is that irritatingly perfect persona, girl or boy, to get you riled up this summer.

Prior to 7/11 we leveraged influencers and athletes to seed the TJ character through Nike-sponsored tweets. We launched a hero film on Nike Category Facebook and YouTube channels to introduce the concept. In 24 hours we had over 4M non-paid views and 9x greater engagement than the average Nike post. Teen athletes were going crazy trying to figure out who TJ was. Some even revealed who their personal TJs were.

Later we partnered with Kik to launch a live chat with TJ. We broke engagement records by 31% for the platform.

Finally, on July 11, we took over 34<sup>th</sup> street in NYC and unveiled to the world via Instagram and Twitter TJ's not-so-humble brag. Think: Nike+ runs posted at 4AM. On that day, Nike Athlete, Richard Sherman, manned the Customer Service center fielding all TJ-related calls.



## How did the creative campaign impact business results?

Please limit your answer to box size.

Take On TJ drove amazing results against our core business objective: traffic to Nike.com.

Typical Nike seasonal and sport category campaigns generate 10,000-12,000 visits to Nike.com in a month. Take On TJ generated 1.5 million visits in the first month of the campaign. Nike considers it to be one of their most successful social campaigns to date.

Furthermore, Take on TJ turned Gear Up Day into a digital holiday. Not only did the campaign drive traffic and engagement, it also helped Nike reposition its back to school approach and in doing so, created a whole new opportunity in the marketplace.

SAMPLE



## Appendix B – Completed Digital Entry Form

### ONE PIECE OF CREATIVE

This is one of the most important pieces of your entry – the creative piece. All files must be uploaded in our digital portal. Don't forget to name your creative after the campaign title so it's easily identified. Below you'll also see an option to upload multiple files or a share a link if the file is too large.

A screenshot of the 30 second file from R/GA was uploaded to our portal, also seen below.

**CREATIVE**

Upload up to THREE pieces of creative executed during the advertising campaign. ONE creative piece is required. Include a keyword or the campaign title in each file name for all media uploads.

Note that the ad campaign must have taken place in the past two calendar years to be eligible: January 2015-December 2016.

Creative Video Specs:  
QuickTime H264, 640 x 480, 30 fps  
No more than 30 seconds

If submitting an international ad, English subtitles or script MUST BE provided. This will assist the judges in understanding the purpose and effectiveness of the campaign.

\*\*\***Case study videos can also be included but will NOT be accepted as the sole piece of creative.** For these videos, the time requirement is **three minutes (max)** with the above mentioned video specs.

Creative  [Delete](#)

Creative Type \*

Link

\*\*If your file size is too large to upload, please include a link to view it above.







## LIST OF AFFILIATED COMPANIES AND LOGOS

This section of the portal is where you can list affiliated companies and upload .eps logos files. Note that other campaigns may involve numerous affiliated companies and there is no limit to how many you can include at this time. The actual files are uploaded to our portal, also seen below.

**COMPANIES INVOLVED**

If the companies are unable to provide this information or the services were provided in-house, n/a will be listed.

Please provide the name and logo for all other additional companies involved in the campaign. If unable to provide this information, please write "internal" or "n/a."

\*\*\*.EPS logo files only\*\*\*

Advertiser *	Nike
Company Logo	<a href="#">Nike_Swoosh_Logo_Black_original.jpg</a> Delete
Advertising Agency(s) *	R/GA
Company Logo	<a href="#">RGA_4cp_pos_trp.eps</a> Delete
Media Agency(s) *	n/a
Company Logo	Select File
Media Company(s) *	n/a
Company Logo	Select File
Research Firm(s) *	n/a
Company Logo	Select File

< prev Page 4 of 7 next >





## LIST OF FEATURED CONTRIBUTORS

This is the featured contributor portion of the portal where you can list individual contributors (up to 20) who participated in creating the campaign.

The actual file is uploaded to our portal, also seen below. Note that submitting companies often include additional individual contributors from other participating companies, not just the individuals from the submitting company.

**ADDITIONAL CONTRIBUTORS (INDIVIDUALS)**

Upload a list of all individuals who contributed to the campaign. Please include the following information for each contributor (do not exceed 20 participants):

First Name  
Last Name  
Company  
Job Title  
Email  
Phone Number

If your entry is selected, this information may be included in our onsite/online program for participant recognition.

Additional Participant List upload

< prev Page 5 of 7 next >

[Cancel](#)

Tom Morton – SVP, Head of Strategy US, R/GA  
Donny Jensen – Executive Strategy Director, R/GA  
Jess Greenwood – VP, Content + Partnerships, R/GA  
Jake Lemkowitz – Associate Strategy Director, Content and Comms, R/GA  
Julia Reingold – Associate Media Director, R/GA  
Sarah Neal Simpson – Associate Strategy Director, R/GA  
Sammi Needham – VP, Executive Creative Director, R/GA  
Felipe Ferrera – Creative Director, R/GA  
Collen Harlan – Creative Director, R/GA  
Tal Midyan – Senior Art Director, R/GA  
Roberto Salas – Senior Art Director, R/GA  
Jane Wong – Senior Experience Designer, R/GA  
Warren Kinney – Executive Producer, R/GA  
Beckley Mason – Senior Producer, R/GA  
Eric Lee – Producer, R/GA  
Steve Viglione – Associate Director, Marketing Sciences, R/GA  
Lauren Carel – Senior Analyst, R/GA



## PARTICIPATION AGREEMENT

All entrants must agree to terms and conditions of the participation agreement before sending in their campaign. Note that our judges also sign non-disclosure agreements prior to seeing the content.

### Applicant Agreement

All participants must agree to the below terms and conditions prior to submitting an entry:

I attest that all information provided in my ARF David Ogilvy Award Entry is an accurate representation of the work done on the campaign. I understand materials provided will become part of The ARF's collection of resources and will not be returned. I also agree that the materials may be made available to the public for educational and promotional purposes. By checking the box below, I give permission to The ARF to reproduce and publish the materials, provided that appropriate mention is duly made of the source. I am aware that I can submit an alternate version of the case study masking or excluding sensitive information for use in public communications. On behalf of the team members, I agree that The ARF will not be held liable for any claims or damages that are alleged to have been incurred by our or our agents' failure to obtain permission to use the information in the materials.

I understand that the number of categories considered for awards may be increased or decreased at the discretion of the judges based on the number and focus of submissions received. The amount of levels (gold, silver, or bronze) awarded in each category is at the sole discretion of the judges. Judges may also move entries between categories if deemed to be better suited for another category. I accept the judges' decisions as final and binding.

Should my entry be selected as an ARF David Ogilvy Award finalist, I agree to allow all of the submitted materials to be used as promotional materials by The Advertising Research Foundation, and I commit to:

- Send *at least one member of the winning team* to attend The 2017 ARF David Ogilvy Awards ceremony to accept an award.
- Provide a 30 second video or alternative piece of creative to be used at the award ceremony.
- Provide .eps logos for all companies listed in the entry form.
- Provide a detailed case study of the research campaign to be published by The ARF and Warc.

I agree to the above terms and conditions. \*



< prev

Page 6 of 7

next >