

Author's Guide

- This is a guide to refer to while writing your Effie Award entry. It outlines, section by section, tips for what to include, and an explanation of what judges will be looking for and awarding points to.
- This guide refers to all Effie categories, including special categories.
- **We strongly recommend you read this guide before beginning to write your paper.**
- **Do not use this document as the entry template** – use the official entry form (see www.commscouncil.nz).
- Please note there are different, separate entry forms for each category.
- These are guidelines only, and certainly not a checklist to be strictly adhered to. Different circumstances call for different sorts of information being used to make a case, so use your best judgement.
- In general, it's useful to remember that judges read up to 12 entries in a session – which at 2,500 words per entry, is the equivalent of a small novel. It's hard going, and accordingly, the papers that really engage a judge and hold their attention have a head start.
- It helps to double space your lines, and to format the entry so that new sections begin on new pages.
- Make your points as succinct as possible. Keep thinking is the case well written, structured and clear? Your tone needs to be engaging, conversational yet simple and straightforward. Most importantly, this is about presenting an argument and telling a convincing story. A story of a clear, but difficult challenge. Of the discovery of a great insight or idea that made the challenge seem achievable. Of great creative work that stood out and a communications strategy that engaged people. And of extraordinary, conclusive results that exceeded your client's expectations.
- Lastly, don't fall into the trap of cutting and pasting entries from another category into a new category. Each entry should be tailored to the specific category highlighting those points that are specific to that category. **Our analysis of entries from the past few years clearly indicates that those entries that are crafted for each specific category are more likely to win in multiple categories.**

A winning entry is...

Direct: The story is presented in an easy-to-follow style with a minimum of hyperbole.

Clear and easy to read: Judges will penalise entries found to be illegible or exceptionally difficult to read.

Factual: It contains the relevant facts and goals and the brand's performance against those goals

Timely: It's been in the market long enough (or it was long enough ago) that you can prove to us the real value of the campaign. We'll leave it up to you to make the call. Judges will take into account tactical campaigns of shorter duration, and this year there is a separate category called "Short-term effects" so please consider entering your short-term entries in this category. However, the more data you include will assist your chances of progressing beyond the preliminary round.

About RESULTS: Create a 'single minded focus' on RESULTS that you can show are attributable to the marketing communications campaign. Support all results with solid research and data sources. Unsupported 'achievements' are automatically marked down. Demonstrate understanding of the significance of research results rather than just reporting them. The IPA's Advertising Works volumes are available for reference from The Comms Council or on www.warc.com.

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About convincing the judges: In many cases, New Zealand Effie Award entries provide extensive documentation about sales growth and share increase but don't prove that the marketing communication program was the driving force behind these marketing accomplishments. In the end you will need to prove your case to the judges. The judges are "professional sceptics" from the fields of marketing, advertising and research. They will treat your case with objectivity, assessing it only on the facts you have presented them. Judges are looking for evidence that the increase in sales was driven by marketing communications and not by a change in pricing or distribution strategy. Increasingly you need to demonstrate a clear cause and effect between all aspects of activity and the level of rigour, in particular, around aligning digital, social media and experiential campaigns with business KPI's. Be hard on your own case, look for holes in your argument and find the solution to plug them. Address them even if you can't fully answer them.

About being clear, precise and concise: Judges are human. They have a number of entries to read. Make sure your entry is clear and to the point, e.g. good grammar, easy-to-read layout, short paragraphs etc. Brevity, clarity and conciseness are skills appreciated by the judges in assessing the merits of an individual entry. Keep the style of the entry simple, logical, straightforward and most importantly – easy to read!

Matters of style

No two people write in the same way. But there are some basics that facilitate understanding – and the easier it is to understand your entry, the better your chances of success.

For instance:

- Use short sentences and paragraphs, even bullet points.
- Vast slabs of unbroken text are hard to read and understand.
- Use your spell-check.
- Less is more.

Remember the old saying "I'm writing you a long letter, because I haven't time to write you a short one". Entries that get quickly and simply to the "argument" will always do better than long wordy ones.

Make it readable – minimum 10-point type font, with reasonably open leading. Remember the judges have A LOT of words to read.

Graphing of key trends, results etc, will often get your point across better than a lot of words. It is acceptable to give a brief written summary, and refer to graphing etc in your appendices.

References that may help you construct an award-winning entry:

Schultz, Don E, and Beth E Barnes. 'Strategic Advertising Campaigns', 4th ed. Lincolnwood, IL; NTC Business Books, 1995.

Heibing, Roman G, and Scott W Cooper. 'The Successful Marketing Plan'. Lincolnwood, IL: NTC Business Books, 1990.

Murphy, John H and Isabella CM Cunningham. 'Advertising and Marketing Communication Management'. Fort Worth, TX: The Dryden Press, 1993.

Barry, Thomas E. 'The Development of the Hierarchy of Effects: An Historical Perspective'. Current Issues and Research in Advertising 1 & 2 (1987): 251–95.

Lavidge, Robert C, and Gary A Steiner. 'A Model for Predictive Measurement of Advertising Effectiveness'. Journal of Marketing 25, 4 (1960): 59–62.

Rossiter, John R, Larry Percy, and Robert J Donovan. 'A Better Advertising Planning Grid'. Journal of Advertising Research 31, 5 (1991): 11–22.

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Moriarty, Sandra E. 'Beyond the Hierarchy of Effects: A Conceptual Framework'. Current Issues & Research in Advertising 1 and 2 (1983): 45–55. (And anything else written by her on Ad. Effectiveness – she's seen as one of the leading U.S. experts in the field.)

Moriarty, Sandra E. 'Effectiveness, Objectives and the Effie ® Awards'. Journal of Advertising Research, July/August (1996).

Moriarty, Sandra E. Interviews personally conducted by the author in New York in 1993 with 15 advertising executives who have served as award show judges. (www.warc.com)

Channon, Charles. 'Advertising Works 4' London: Casell 1987.

Good luck!

Title	The title of the paper. This could simply be the name of the campaign, for example, 'Dulux Colours of New Zealand', or it could be an elevator pitch for the paper, for example, 'It's Ours: How Kiwibank Beat the Big Banks'.
Client	The client organisation's name. For example, the client for a Big Wednesday campaign would be 'NZ Lotteries'. The client for a campaign for Telecom would be 'Telecom New Zealand'.
Product	The brand being advertised. For example, the brand for a Big Wednesday campaign would be 'Big Wednesday'. The brand for a campaign for Telecom would be 'Telecom'.

1. Case Summary (0%)
Please write a brief summary of the case study and results not exceeding 90 words.

This is a summary for you to quickly sum up the challenge, the work and the most impressive results for judges and leave them with the most compelling points in mind.

2. What was the challenge and what were the objectives? (10%)
What was the market context, what was the strategic challenge the client faced, what was the creative challenge the agency was set, and what were the short and long-term objectives that were set for the campaign?

Challenge – Clearly explain the background and business situation facing the brand. What was happening? What was the key problem or opportunity that communications needed to resolve? What does success in your category look like? Help to explain this by providing information on the marketplace, company, competitive environment and crucial category factors. Don't forget to clearly define your target audience and where growth is going to come from.

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Objectives – Clearly outline the short and long-term objectives set for the campaign. Your entry may have one or all of the following objectives: A. Business, B. Behavioural, C. Perceptual/Attitudinal. Give specific objectives for all of these if all apply to your case.

Provide measurable growth targets in the form of numbers or percentage points for all objectives. If you do not have a specific business or behavioural objectives, state this in the entry form and explain why and why the objectives you do have are significant and challenging in the context of your category.

You should provide benchmark and context for your objectives versus year prior and also the context of competitive landscape and category. Explain the behavioural or attitudinal response you were looking for in the context of your competition and category, for example, to meet a concrete share or sales target; to obtain a specific behavioural response; to modify existing brand perceptions; to establish new product awareness.

In this section the judges will be looking to understand the following things:

1. How clearly the challenge is framed, how clearly the objectives are defined and how they relate to the challenge (5%)
2. How difficult the challenge and objectives appear to be in the context of the market as it has been outlined (5%)

NOTE: In reviewing results and awarding scores, judges will be looking for entries that demonstrate strong commercial objectives and results – for example market share, sales, profitability, penetration or usage growth. Entries that do not have commercial objectives will need to make a particularly strong case for why that's the case.

In the case of Sustained Success entries, please state the challenge faced at the outset of the campaign, and use the initial objectives set prior to the first execution going to market. If the client also had longer term objectives, please state those as well.

3. What was the strategic thinking that inspired your big idea? (15%)

What was the insight or insights identified as key to unlocking the solution? How and why did the strategic thinking address the objectives set?

Judges are looking for a strong understanding of the problem the client faced, and an insightful strategy for solving that problem. Explain how you uncovered what was preventing the client from success. For example, insight into why consumers hadn't connected with the brand or were choosing not to buy the product. Explain how that understanding and subsequent thinking or research helped develop a strategic solution. Rationalise why you believed your strategy would solve the client's problem. In essence, tell the judges a clear story about the process you went through to define your creative brief.

In the case of Most Progressive Campaign entries, you must give the judges a sense of how the thinking was innovative, fresh and bold and how it challenged conventions. Entries that fail to specifically do this will be marked down.

In the case of Best Strategic Thinking this section scores out of 25%

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4. What was your big idea? (10%)

State in one sentence. What was your core idea that drove your effort? Consider 'idea' in the broadest sense, ie., ranging from communication-based to the creation of a new service or resource. The idea should not be your execution or tagline.

Judges are not looking for a description of the creative execution, rather the core idea that the execution was bringing to life. For example, the idea for Toyota's 'Bugger' campaign could be expressed as 'show that the new Hilux is more powerful with examples of the ute being too powerful for its own good'. For the Ministry of Health's 'The Journal' the idea could be expressed as 'create a place where JK can personally mentor people through the skills they needed to recover from depression'.

Judges are looking for a clear thought that links the strategic thinking with the creative execution.

In the case of Most Progressive Campaign entries, judges will be looking for particularly fresh, original ideas.

In the case of Best Strategic Thinking this section scores out of 5%

5. What was the creative execution and how did it bring the big idea to life? (15%)

Describe the creative work that delivered the big idea.

Explain the creative work that consumers experienced and how it flows from the campaign idea and strategy. In the case of a television campaign, describe what happens in the commercial. In the case of an integrated campaign, tell the story of how the campaign unfolded through the various media. In the case of PR or Experiential campaigns, explain what consumers heard about, read about or experienced. You may include tag lines and descriptions of executions but you cannot use actual examples of the creative (eg., full scripts or images from advertisements or websites or grabs from social media).

Judges are looking for an original, engaging creative execution that builds on the strategic thinking and addresses the initial challenge.

In the case of Most Progressive Campaign entries, judges will be looking for particularly innovative creative execution.

In the case of Sustained Success, judges need to understand how the creative work evolved over subsequent years and executions.

In the case of Best Strategic Thinking this section scores out of 10%

In the case of Most Effective Integrated Campaign this section scores out of 10%

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6. What was the communications strategy? (10%)

Outline the media and communications thinking and strategy that brought the creative solution to life in the most powerful and relevant way for the target audience.

The challenge here is to show the thinking behind selected channels to engage the target audience. Who were the target audience? What were the media priorities and why? What was the media mix, weighting and rationale? Outline any research that guided these decisions. Why was the media choice right for the creative idea? Why was the media choice right for the target audience? Judges are looking for media thinking that is relevant to both the creative idea and the target audience.

In the case of Most Progressive Campaign entries, judges will be looking for particularly innovative channel thinking.

In the case of Sustained Success entries, judges need to understand if and how the media thinking evolved over subsequent years and executions.

In the case of Most Effective Integrated Campaign this section scores out of 15%

Note that this section isn't required for Most Effective PR or Experiential Campaign entries.

List all consumer communications touch points used in this campaign.

This section is pretty self-explanatory – simply list all of the media touch points used in the campaign. No points are allocated for this part of the question, so campaigns with multiple touch points do not score better than those with fewer.

In the case of Sustained Success entries, list touch points for each year.

7. What was the spend? (0%) (6. for PR/Experiential campaigns)

Outline the media and production spend on the campaign. Use actual spend rather than rate card. In the case of donated media please list the rate card value separately from the bought media spend.

Media Spend:

Simply enter the total media spent on the campaign, for example, '\$1,452,000'. In the case of there being a donated media component, please list as follows:

Bought Media: \$223,000 (actual spend)
 Donated Media: \$400,000 (rate card)

In the case of Most Effective PR/Experiential Campaign entries, please disclose the media spend of the entire campaign. For example, if there was a PR or Experiential component to a much larger campaign, you must disclose the spend of the full campaign. If the campaign was entirely a PR or Experiential effort, disclose any media spend involved in the effort.

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	In the case of Sustained Success entries, disclose the full media spend for each year.
Outline the media spend in relation to competition and versus last year:	
Put the media spend in context – give the judges an idea of whether this is a high or low spend. For example, how does this compare with the amount the client usually spends in a year? How does it compare with what others in the category were spending at the same time? How did the brand's share of spend compare with its market share?	
Creative Production Spend:	<p>Simply enter the total amount spent to produce the campaign. This should not include concept fee or agency head hours. For example, '\$325,500'.</p> <p>In the case of Most Effective PR or Experiential Campaign entries, please disclose the spend of the entire campaign. For example, if there was a PR or Experiential component to a much larger campaign, you must disclose the spend of the full campaign and break out the PR/Experiential component.</p> <p>For the PR/Experiential component, please include detail of how the costs were made up e.g. production, paid media, fees based PR spend etc.</p> <p>In the case of Sustained Success entries, disclose the full creative production spend for each year.</p> <p>For Limited Budget category you must include the cost of any promotional prizes in the campaign cost.</p>

8. What other marketing efforts were used in conjunction with this campaign? (0%) (7. for PR/Experiential campaigns)

List all other marketing or communications programmes not considered part of this campaign, that also affected the results e.g. coupons, sales promotion, planned PR, sampling, direct response, point-of-purchase, etc.

Indicate the extent to which any revised pricing, distribution or promotion programmes also affected the results.

Any marketing communications that contributed significantly to delivering an integrated campaign strategy and results should be described elsewhere in the entry form and any relevant contributing partners acknowledged in credits separate to the entry form.

The aim of this information is to assist the judges to understand what else was in play during the period and how it either supported or detracted from the overall campaign. Include any other relevant information you feel it is important for judges to know about.

Were there factors against you, for example a rise in price or a drop in distribution?

Were there factors that helped the campaign along, for example a drop in price or an increase in distribution?

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You are free to indicate that no other communications programs were used in conjunction with the campaign.

9. What were the results? (40%) (Q8. for PR/Experiential campaigns)

Outline the results achieved by the campaign against the short and long-term objectives set, provide proof that it was the campaign that drove the results and outline the return on investment.

In this section the judges will be looking to understand the following things and will award points on the following basis:

- Overall achievement against short and long-term objectives (10%)
- Clear demonstration of long-term results beyond 6 months (5%)
(Not in Short Term Success Category)
- Convincing proof that the results were a direct consequence of your campaign (15%)
- Return on investment (10%) . This could be expressed as an ROI (Return on Investment) figure, or some other way of demonstrating commercial payback that justifies the investment in the campaign in the first place (10%)

Build a case for how the campaign achieved an extraordinary result. It's important to not only show a strong end result, but to ensure the judges believe the result was driven by your campaign.

Step judges through the results in a way that achieves this. It's often helpful to start with the communications measures – for example how many people saw the campaign and what they took out of it – then move on to brand measures – for example whether key brand metrics moved during and after the campaign – then finishing with business results. This way a judge can see that people saw the work and that it improved their relationship with the brand, and therefore it will likely have contributed to the business result.

Make sure you address every objective, whether fully achieved or not. And remember it's not just the results that matter. You need to convince the judges that what you did addressed the client's challenge and significantly 'moved the needle' so that the business made significant progress on its goals.

Look at results in the context of the market both before and after the campaign.

All data presented here MUST reference a specific source. You can use advertiser data, agency research or third-party research companies, but agency names mustn't be mentioned. If your agency is the source of your research, reference "Agency Research". We reserve the right to verify the accuracy of the data with the source named. Not referencing a source will result in the data being ignored in the judging process.

NOTE: In reviewing results and awarding scores, judges will be looking for entries that a) demonstrate strong business results and b) clearly link these results to the communications strategy and campaign. Entries that do not have commercial results will need to make a particularly strong case for why there was no commercial objective (eg., public sector behaviour change campaigns), and why the campaign was genuinely effective – why are the non-commercial results so important to the client's business?

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The best entries show a strong correlation between 'what happened' ie. sales, market share, profitability, penetration or usage growth etc., and 'why it happened' ie. using ad/brand tracking, consumer and behavioural metrics to prove the link between the impact and the campaign.

It's important you think about all the different types of data you have available and what's the best way of analysing and presenting the data to provide evidence your communications worked and/or show that this effect was not due to other factors. Think about the different types of 'communication effects' and the best evidence to prove the cause and effect between the campaign and end business results.

Campaign related results: Recognition, recall, message outtake, attitudes, digital metrics (e.g. social media mentions, video views, site visits, increase in followers, fans or shares etc.) content participation, PR coverage opportunities to see. It's critical that the data/measures are tailored to the specific objectives and type of campaign (ie. integrated vs digital/social media vs PR/experiential etc).

Brand related results: Brand awareness, spontaneous or prompted, brand image or perceptions, impact on brand disposition and consideration etc.

Behavioural related results: Claimed and actual changes in behaviour. Penetration/numbers of new customers, levels of repeat purchase vs. previous years, changes in spend. Profile of customers versus targets etc.

Contextual isolation of results: Other data to help you isolate the campaigns effect versus other factors that might explain these results. Price, promotional activity, distribution, competitor activity, seasonal patterns, competitive benchmarking, expected effects based on previous media spend etc.

Business results: Sales uplift year on year, performance in the context of market/key competitor results, pricing elasticity changes, value share, additional value created for the business, return on marketing investment etc.

In this section the judges will be looking to understand the following things and will award points on the following basis:

Overall achievement against objectives (10%)

Did you achieve or exceed your objectives? Refer to your objectives (results must relate directly to your objectives outlined in section 6 – restate them and provide results) and demonstrate how you met or exceeded those objectives using quantitative and behavioural metrics. Did your effort drive business? Did it drive awareness and consumer/business behaviour? Use charts and data whenever possible. **Explain what a percentage increase or numeric result means in your category. 4% market share growth is average in some circumstances and phenomenal in others – why is your result a great result?**

For confidential information proof of performance may be indexed if desired.

Convincing proof that the results were the consequence of what you did (15%)

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This is about the quality and fullness of the information provided and clarity of link between cause and effect.

You must demonstrate that the results are a direct result of the campaign rather than other activity in the market at the time, for example pricing, distribution, strong category growth or the weather.

Describe all other factors in the marketplace that may have had an impact on your results, for example, a direct competitor lifting their prices significantly as the campaign was launched. If there were no other factors, please be explicit and state "There were no other factors in the marketplace that may have impacted campaign results".

Return on investment (10%)

This is about how impressive the results are in the context of the category and the size of the media and production spend.

Outline (a) the investment made in the campaign and (b) why you believe the client's return exceeded that investment.

Where possible please quantify the return in financial terms. If that isn't possible then please make a clearly reasoned case for why this was an extraordinary outcome given the investment.

In recent years there has been a trend to calculate return on investment using softer currency measures such as social media 'likes'. This is not likely to impress the judges!

The more difficult the challenge the more outstanding the results and the more robust the measure of return on marketing funds invested, the more likely the judges are to award your entry high marks.

In the case of Most Effective PR/Experiential Campaign entries, it is important to isolate the effects of the PR or experiential activity. If, for example, the PR or experiential work is part of a larger campaign, you need to show the results that were driven specifically by the PR or experiential components, rather than simply claiming all campaign results. Judges will be looking not only for results, but for certainty that those results were driven by the PR or Experiential activity.

In the case of Sustained Success entries, ensure you show results across 36 months or more, and that you detail the results for each of those years. If possible, it can be a good idea to build charts that show the results across consecutive years on a single chart. This way it's very simple for judges to ascertain the sustained success effectiveness story.