

ARF  
DAVID  
**OGILVY** AWARDS  

---

2020

**ENTRY KIT**

# The ARF David Ogilvy Awards Entry Kit

Thank you for your interest in being considered for an ARF David Ogilvy Award. In this entry kit you will find the important details for the entry process.

Entries are due May 15, 2020.

Save the date - The award ceremony will take place on Thursday, October 8, 2020 during Advertising Week at the Edison Ballroom in NYC. [Visit our website](#) for more details.

Good luck!

## Table of Contents


- How to Enter ..... 3
- General Eligibility and Considerations ..... 5
- Judging Process and Criteria ..... 5
- Entry Checklist ..... 6
- Award Categories ..... 8
- Important Dates ..... 11
- Appendix A ..... 12
- Appendix B ..... 17

All photos courtesy of Doug Goodman Photography

# How to Enter

## STEP 1: LOGIN TO YOUR MYARF ACCOUNT

You must use or create a MyARF account to enter the ARF David Ogilvy Awards. When starting an entry, you will be prompted to enter your MyARF credentials (unless you are already logged in).

If you don't have a MyARF account, you can create one by going to the top right corner of the site and clicking on this icon:  You do not have to be an ARF member to create an account.

## STEP 2: SUBMIT PAYMENT

Once logged in, submit payment on our website. There is a fee for each individual campaign entered:

- 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 category. For any questions on this, contact Sara Serpe at [sara@thearf.org](mailto:sara@thearf.org).*

## STEP 3: ACCESS THE PORTAL

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

*Tip: Check your spam folder if you don't receive the payment confirmation email.*



# How to Enter (cont'd.)

## **STEP 4: COMPLETE THE DIGITAL ENTRY FORM**

Once in the portal, you will be prompted to complete the digital entry form.

The digital entry form calls for the following materials:

- Point(s) of contact
- Case study summary in our template
- Specific data points about the campaign (NEW)
- Creative frame/image
- One-three ads/creative elements executed during the campaign
- List of affiliated company names + logos
- List of individual contributors (up to 20 max)
- Participation agreement

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

**IMPORTANT:** *The application process for the 2020 ARF David Ogilvy Awards relies on a combination of structured questions and open-ended text. This combination assures a consistency in the information collected about each campaign. Completion of these questions enables the ARF to build a knowledge base on best practices in research and creative. The jury will be provided with both the structured answers and textual entries.*

# General Eligibility and Considerations

Consider these key elements when putting together your winning entry:

1. All campaigns must have run anytime during the past two calendar years, January 2018 through December 2019, or Q1 of this year (January – March 2020). The Q1 eligibility is new for 2020.
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 the success of specific advertising campaigns. If there is no specific advertising campaign affiliated with your entry, it is not eligible for an ARF David Ogilvy Award.

*Tip: A sample entry form can be found in the appendices. Note that this sample entry does not reflect the new questions added for the 2020 entry process.*

## Judging Process and Criteria

Every year, the ARF hand selects top researchers, marketers, creatives and consumer insights experts to serve on both the Category Jury and prestigious Grand Ogilvy Award Jury.

When reviewing each entry, the jurors are asked to consider:

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

After a preliminary round of scoring, calls are set up with the Category Jury to discuss the results in each category. Following the determinations of Gold, Silver, and Bronze awards, the Grand Jury meets to select a Grand Ogilvy Award Winner from the pool of Gold finalists.

Jurors are required to sign an NDA before gaining access to the entries, and will abstain from providing scores or participating in any discussion about work submitted by their own company, client, or partners.

**IMPORTANT:** *The amount of levels (Gold, Silver or Bronze) awarded in each category is at the sole discretion of the jury. Each campaign is reviewed based on its own merit and does not compete with the other campaigns entered into the same category. In some cases, the jury may choose to not award a Gold, Silver or Bronze award in a category.*

# ENTRY CHECKLIST

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

## CATEGORY & POINTS OF CONTACT

- When beginning an entry, you must select one appropriate category 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 and marketing opportunities.

## CAMPAIGN SUMMARY FORM

- You can download this from either the entry portal or [our website](#).
- For the campaign summary, you must include a full description of 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 were needed to be overcome?
  - **Research methodology** - what tools, techniques or practices were utilized to gain or expand on the insight?
  - **Creative execution** - describe the campaign ad execution that was informed by the insight. Consider media/platforms used, dates the campaign ran, target audience, campaign reach, unit sizes/lengths, etc.
  - **Business results** - demonstrate how the solution overcame the marketing challenges outlined and/or detail the resulting growth.

## DATA POINTS (NEW)

- Specific data points will now be required within the digital entry form in a multiple choice format. These questions focus on (but are not limited to):
  - Brand characteristics (age, market share, growth, campaign reach, sales cycle, target)
  - Product category characteristics (age, size, growth, etc.)
  - Campaign objective points (primary targets, purchase considerations)
  - Creative approach and media descriptions
  - Research method
  - Quantitative Outcomes (reach, ROI, ad recall, social impressions, loyalty, earned impressions, etc.)

If you have any questions or concerns, please contact Sara Serpe at [sara@thearf.org](mailto:sara@thearf.org).

# ENTRY CHECKLIST (cont'd.)

## CREATIVE

- Include one ad or creative element that was executed during the actual campaign (we will accept up to three).
- All types of creative mediums are accepted and encouraged.
- If submitting a video, please follow these specs:
  - Ratio - 16:9 (1920x1080p)
  - Codec - Apple Pro Res or H264
  - Frame Rate - up to 60 FPS
  - Audio - Dual channel mono
  - File Type - .mp4 or .mov
- If submitting an audio file, it must be .wav or .mp3 format.
- Please remove agency credits, individual credits, agency logos, and slates.
- Case study videos can also be included, but will NOT be accepted as the sole creative element. 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 will not 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.
- Finalists are expected to send a representative to the gala to accept the award and provide a detailed case study to be published by the ARF and World Advertising Research Center (WARC).

# Award Categories

## INDUSTRY CATEGORIES

Campaigns entered into these industry categories will be considered for a Gold, Silver or Bronze ARF David Ogilvy Award. Don't forget that you can enter the same campaign into multiple categories for an additional 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 are not sold in a retail environment or through an 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

### **PHARMACEUTICALS**

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 stores 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)



# SPOTLIGHT CATEGORIES

In addition to the industry vertical categories, Spotlight Categories 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 only Gold and Silver distinctions are awarded in these categories.

## **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 to chart a new course that reinvented the brand image, created new cultural relevance, or drove growth in an unexpected direction.

## **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.

## **BEST NEW OR EMERGING BRAND**

Communicating the merits of a new or emerging brand can be daunting, whether differentiating from an existing category or establishing a foothold in 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.

## **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.

## **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 that 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.

## SPOTLIGHT CATEGORIES (cont'd.)

### GRAND OGILVY AWARD

This award will be bestowed to the most outstanding campaign selected from all Gold finalists.

**IMPORTANT:** The amount of levels (Gold, Silver, or Bronze) awarded in each category is at the sole discretion of the jury. This ensures that each campaign is reviewed based on its own merit and not by competing with campaigns in the same category. Recognition in any category may not be awarded at the discretion of the jury.

**Tip:** Want to see what a winning campaign looks like in each category? Examples of past winning campaigns can be found on the [past winners page](#).



# Important Dates

**MARCH 17** Entry open

**MAY 15** Entry deadline

**MID-AUGUST** Finalists announced

**OCTOBER 8** Awards ceremony and gala

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

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

Questions on sponsorship opportunities? Contact Deborah Kim at [dkim@thearf.org](mailto:dkim@thearf.org).



## APPENDIX A -

# The ARF David Ogilvy Awards Campaign Summary Proposal Example

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

### 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\*

## APPENDIX A (cont'd.)

### 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.

## APPENDIX A (cont'd.)

### 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.**

## APPENDIX A (cont'd.)

### 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 34th 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.

## APPENDIX A (cont'd.)

**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.



# APPENDIX B - Completed Digital Entry Form

*Please note that the entry questions and format have changed for 2020. This example does not reflect any additional questions included on the 2020 entry form. If you need more details, reach out to Sara Serpe at [sara@thearf.org](mailto:sara@thearf.org).*

## 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

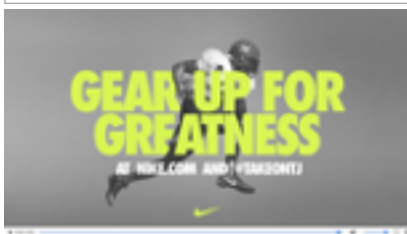
Creative Type \*

Link

[Nike\\_Take on TJ.mp4](#) [Delete](#)

TV (video)

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



# APPENDIX B (cont'd.)

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



# APPENDIX B (cont'd.)

## 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](#)

Select File

**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

# APPENDIX B (cont'd.)

## 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.

*Note that the 2020 [terms and conditions](#) are more thorough and can now be accessed on our website prior to accessing the digital entry form.*

### 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. \*

