



2024 ARF

DAVID
OGILVY
AWARDS

ENTRY KIT

THE ARF DAVID OGILVY AWARDS ENTRY KIT

The **ARF David Ogilvy Awards** are the premier competition to honor best-in-class insight- and data- driven campaigns. The Awards' namesake pays tribute to the late David Ogilvy, known as the "father of advertising," who developed fundamentals of advertising still being used today. With these awards, we celebrate his forward-thinking belief in the importance of research behind effective creative.

Entries are due May 24, 2024.

SAVE THE DATE – SEPTEMBER 26, 2024

Join us for the ARF's third annual Creative Effectiveness event featuring presentations and content, closing with the ARF David Ogilvy Awards dinner and reception. The event will again take place at Tribeca Rooftop in New York City. More details to come!

For any questions, contact davidogilvyawards@thearf.org.


Good luck!

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HOW TO ENTER

STEP 1: LOG IN TO YOUR MYARF ACCOUNT

In order to gain access to the portal, you must pay or be invoiced for your entries. First, visit our [website](#) and login or create a MyARF account. When paying for 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.

IMPORTANT: If you're looking to gain access to the application questions and competition requirements before payment, you can view this by continuing through the entry kit. The appendix has examples of past winning campaigns, data survey, and more.

STEP 2: SUBMIT PAYMENT

Once logged in, and at the "registration" page, please indicate how many campaigns you will be entering along with how many duplicates (if applicable). Credit card payment is preferred, but invoices can be created by request. You must contact registration@thearf.org to pay by invoice as there is no option for this at checkout. There is a fee for each individual campaign entered:

ARF Member rate: \$795

Non-Member rate: \$995

TIP
One campaign can be entered in up to **two categories**. Choosing a second category for the same campaign costs \$500. For any questions on this, contact davidogilvyawards@thearf.org.

STEP 3: ACCESS THE PORTAL

Once you submit payment, you will receive a confirmation email with a link to access the entry portal login to submit your campaign(s). **NEW:** You must use the link in your confirmation email to access the entry portal; you will not be able to access the portal directly from our [website](#).

IMPORTANT: Once you are on the login page, **you must create a new username/password to submit your work. This username/password is not affiliated with your MyARF account and is unique to the ARF David Ogilvy Awards entry process.**

TIP
Check your spam folder if you don't receive the payment confirmation email.

STEP 4: COMPLETE THE DIGITAL ENTRY FORM

Once logged in the portal, you can complete the digital entry application by clicking "add new" under "Your Submissions." Every campaign requires a new application (including duplicate campaigns).

IMPORTANT

The application process for the 2024 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 text entries.

Team credits can include individual contributors (up to 20 max) or supporting companies to be included on the published case summary if selected as a finalist.

GENERAL ELIGIBILITY AND CONSIDERATIONS

Consider these key elements when putting together your winning entry:

- **All campaigns must have aired or been active at any point from January 2022-March 2024.**
- Both U.S. and international campaigns are eligible to enter.
- Only entries submitted through our online portal will be considered. **Entries sent via email are not eligible for jury review unless specified by the ARF.**
- Above all, 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 statistic is not the same as a consumer insight. See [pg 5](#) for the ARF's definitions of insight and impact.

When drafting your entry, focus on:

- The consumer insight. The insight should be clearly defined and described (not just a statistic!)
- Meaningful and measurable business metrics. The clear description of business impact is very important to the jury.
- Clearly state or emphasize your novel or best-in-class use of research and research methods. This is a key differentiator for the ARF David Ogilvy Awards compared to other advertising awards. **Clear statement of methods matter in your application!**
- A well-written and organized application can make or break a winning campaign.

TIP

A sample entry form can be found in the appendices and examples of winning cases can now be found on our [website](#). More details on criteria can be found on [pg 5](#).



The Ogilvy team on stage with ARF's Scott McDonald for the announcement of the Grand winning campaign, Samsung's "Unfold Your World."

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 research methodology and astuteness of the **insight**.
- The strength of the **creative idea**: originality, engagement, successful execution and communication of the insight.
- The resulting performance and **measurable impact**.

IMPORTANT: All criteria is considered equally to determine an overall score.

The Category Jury has a preliminary round of scoring to determine the Gold, Silver, and Bronze award distinctions.

Discussions are arranged per category as needed. Then, the Grand Jury meets to select the top candidates to be considered for the Grand Ogilvy Award from the pool of Gold Winners. Follow-up questions are drawn up and shared with the top candidates, followed by a second discussion with the Grand Jury. In this meeting the Grand Jury will make their final selection.

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.

INSIGHT

An insight is defined as an understanding or revelation of a consumer behavior and/or motivations which enable communication. The insight displayed in your campaign must be something that was revealed by research. However—a research validated insight does not have to be obscure or otherwise irrelevant—insights can be obvious moments. **IMPORTANT:** An observation of what your product does or a statistic about consumers is **not** an insight.

IMPACT

Impact is defined as a concrete brand or business positive result, correlated to initial ingoing brand or business goals. The impact outlined in the written explanation must include **measured results** specifically related to the advertising campaign.

IMPORTANT

The number of awards (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. **Awards in any category may or may not be awarded at the discretion of the jury.**

The jury process and procedures may change at any point during the review period if deemed necessary.



Insights are a deep exploration of human motivation, and the art of simplifying complex needs and connecting to a clear action for a brand to add value is the only way to get to breakthrough creative.”

**Anna Estlund, Insights & Strategy Director at Pernod Ricard
2023 Category Juror**

ENTRY CHECKLIST

Review these step-by-step requirements to include on your digital entry form and written explanation.

CATEGORY SELECTION AND POINTS OF CONTACT

- When beginning an application, you must select one appropriate category relevant to your campaign.
- 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.

CREATIVE FRAME/IMAGE

- Upload one high-res image/frame of your work.
- These images will be displayed publicly on our [website](#) and social media if your campaign is chosen as a finalist or winner.
- Upload your image according to these specs: **ratio 4:3 (1024 x 768px) .jpg or .png, RGB, 72dpi**

WRITTEN EXPLANATION

- You can download this from either the entry portal or our [website](#).
- For the written explanation, 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

- Specific data points are required to complete your application. These survey 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.)

IMPORTANT

While you gain access to this survey in the digital application, the ARF uses a third-party platform, Qualtrics, to collect this data.



If you have any questions or concerns, please contact davidogilvyawards@thearf.org.

ENTRY CHECKLIST (CONT'D.)

 CREATIVE

- Include one ad or creative element that was executed during the actual campaign. We can accept up to three.
- All types of creative mediums are accepted and encouraged.
- If submitting a video, please remove agency credits, individual credits, agency logos or slates and follow these specs: **Ratio:** 16:9 (1920x1080p), **Codec:** Apple Pro Res or H264, **Frame Rate:** up to 60 FPS, **Audio:** 44K or 48K audio, **File Type:** .mp4 or .mov
- If submitting an audio file, it must be .mp3 format.
- Please remove agency credits, individual credits, agency logos, and slates.
- Case study videos can also be uploaded and viewed by the jury, but are not considered advertisements or creative element. The time requirement a maximum of three minutes with the aforementioned video specs. **Remember that ONE ad/creative element is required and must have aired or taken place January 2022-March 2024.**
- If submitting a non-English speaking campaign, English subtitles or a script must be provided so the jury can fully comprehend the message of the ad.

 LIST OF AFFILIATED COMPANIES + LOGOS

- All logos MUST BE in .eps format—we will not accept alternative formats.

 TEAM CREDITS

- Team credits can include individual contributors or supporting companies (up to 20 max) to be included on the published case summary if selected as a finalist
- The list of individual contributors must include first name, last name, job title and company name.

 APPLICATION AGREEMENT – TERMS AND CONDITIONS

- All entrants must agree to [terms and conditions](#) prior to entering their campaign.
- Finalists are expected to send at least one representative to the in-person event, and provide a case study to be published by the ARF.



Most award programs are about what you see. This program is about the thought that went into what you see. Data-driven, well-reasoned campaigns succeed at much higher rates than more loosely conceived ones. It's a privilege to learn from the best of these."

**Cesar Brea, Partner at Bain
2023 Category Juror**

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 one additional category 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

ELECTRONICS & TECH

Telephone, internet, and cellular companies, services and/or platforms, phones, tablets, social media, apps, video games, websites, VR/AR devices, sound systems, voice-enabled tech, wearable tech

FASHION, BEAUTY & HOME

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

FINANCIAL SERVICES & INSURANCE

Credit cards, loans, mutual funds, banking, additional financial services

FOOD & BEVERAGE

Fresh, packaged and frozen foods (fruits, vegetables, coffee/tea, meats, cheeses, cereals, canned goods, snacks, etc.), soda, water, juice, beer, wine, spirits

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 online stores selling apparel, specialty products, general merchandise and/or services + restaurants including, fast food, casual dining, white tablecloth, coffee shops, and juice bars (any restaurant establishment may enter)

SPORTS, MEDIA & ENTERTAINMENT

Sporting events, teams and merchandise, films, music, TV shows, news programs, theater, museums, network, cable, and streaming platform branding

TRAVEL

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

SPOTLIGHT CATEGORIES

In addition to the Industry 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

“People will forget what you said, people will forget what you did, but people will never forget how you made them feel.” –Maya Angelou. Brands are banking on this wisdom and investing more of their marketing budgets into immersive experiences that create meaningful connections with consumers. The **Best Consumer Experience Award** honors a campaign that compellingly utilized the power of experience. A winning campaign could represent either a blended project—showing a mix of brand and consumer experience work—or only consumer experience work.

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.



Our discipline is both an art and a science. The David Ogilvy Awards are a rare opportunity to see where that art meets science, but most of all, how we can learn from it.”

**Rachael Ryan, Global Research & Insights Partner at TikTok
2023 Category Juror**

SPOTLIGHT CATEGORIES (CONT'D.)

SOCIAL RESPONSIBILITY AWARD

Changing attitudes and behavior is not just for “selling” products—it can lead to healthier lives, educate, or improve entire communities and lend a helping hand to make the world a better place. The Social Responsibility Award honors a campaign that used consumer insights to motivate messages of positive change or brought awareness to global or environmental needs. This award recognizes both branded efforts with a social or brand efficacy message (“brand purpose” campaigns) and/or work on behalf of non-profit or charitable organizations and institutions.

GRAND OGILVY AWARD

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

TIP

Want to see what a winning campaign looks like? See our [Samples Cases](#) page for guidance.

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 or may not be awarded at the discretion of the jury.



Did you know?

The ARF David Ogilvy Awards statue design is inspired by a spotlight.

IMPORTANT DATES

MARCH 7	Entry Open
MAY 24	Entry Deadline
JUNE-JULY	Jury Review
AUGUST	Finalists Announced
SEPTEMBER 26	Creative Effectiveness Event and Awards Reception

Contact Us:

Payment: registration@thearf.org

Entry Process: davidogilvyawards@thearf.org

Sponsorship Opportunities: sponsorship@thearf.org



Lori Patterson (Ipsos), Kim Saxon (Ipsos), Katie Dyer (Wieden & Kennedy), and Andrea Wilkerson (P&G) at the 2023 Creative Effectiveness event ahead of the Awards Ceremony.

APPENDIX A – THE ARF DAVID OGILVY AWARDS COMPLETED WRITTEN EXPLANATION SAMPLE

Please note that the 2024 written explanation questions and format may differ slightly in language and requirements. This example does not reflect these minor adjustments. If you need more details, reach out to davidogilvyawards@thearf.org.

CAMPAIGN TITLE + BRAND:

The Lil Jif Project
Brand: Jif/ The JM Smucker Company

COMPANY(S) INVOLVED:

Creative Agency: PSONE, Publicis Groupe Media Company/Agency: Zenith, Publicis Groupe
Research Company: FireFish USA

APPLICANT NAME(S)/POINT(S) OF CONTACT:

Martyn Hill, Business Development Director, FIREFISH

AWARD CATEGORY:

Food & Beverage Reward

APPENDIX A (CONT'D.)

PROVIDE A SUMMARY OF THE MARKETING CHALLENGE, METHODOLOGY, INSIGHT DISCOVERED, CREATIVE EXECUTION, AND BUSINESS IMPACT.

IN 200 WORDS OR LESS.

Jif noticed increased pressure from private label PB products, compounded by its main branded competitor outspending it many times over with a new campaign. Jif needed to ignite brand growth through consideration and conversion, especially among a new, younger audience. 2022 ARF David Ogilvy Awards - Winning Case Summary 2 Creative agency PSONE brought a seed of an idea rooted in a timely, cultural debate between old vs new hip hop fans. Research was required to not only validate this but to inform new creative featuring this genre. Deep knowledge from ardent rap fans was needed to ensure the message was respectful and authentic. Key guidelines and guardrails would also be needed to steer the creative, ensuring strong appeal, relevance and brand fit for rap & non-rap fans alike. A multi-phase engagement - including an initial stakeholder knowledgesharing workshop, a series of paired in-depth interviews with rap superfans, focus groups, and iterative 'huddles' with the creative & client teams - we learned how Jif could authentically land the execution without descending into parody, while amplifying the key takeaway that Jif is best PB on the market. The result: Jif's highest category share in 10 years, significant lift in social voice share, and achieving its goal of attracting a younger audience.

WHAT WAS THE IRREFUTABLE CONSUMER INSIGHT THAT FUELED THE CAMPAIGN'S SUCCESS?

IN 20 WORDS OR LESS.

Jif could unite both old and new generations to create a new flow that everyone could respect.

APPENDIX A (CONT'D.)

WHAT WAS YOUR MARKETING CHALLENGE?

The *That Jif'ing Good* campaign launched in 2019 to shift the brand from its longtime strategy of speaking only to moms with its “Choosy Moms Choose Jif” campaign, to appeal to a wider audience of peanut butter lovers - particularly younger consumers who were driving growth in the category.

However, since the initial *That Jif'ing Good* campaign launch, the brand faced increased threats:

- Jif's largest branded competitor, Skippy, launched a new youth-focused campaign and had been consistently outspending Jif on average 78% more for more than a year, and 20x Jif's budget in the quarter prior to launch¹
- Along with Private Label, Skippy was gaining share at Jif's expense²
- After a boost from at-home eating during COVID in 2020, the peanut-based spreads category declined 10.9% in 2021, making it even more competitive to just stay flat³

In short, after being budget constrained for over a year, Jif needed to find a way to break through, grab attention and increase relevance, to win over younger households.

The mission was clear: get today's younger peanut butter buyers to go nuts for Jif, even when the brand is outshouted and outspent by its biggest rival.

To not only reach, but emotionally connect with these younger, more passionate peanut butter lovers, would mean engaging them in a bold new way. Younger consumers in particular seek brands that are more involved in culture. They tend to be distrusting of, and less connected to, “big brands”. Despite (or maybe because of) this, they are open to - and hungry for - brands to participate in and shape what's going on in the world, to actively participate in their interests.

Few things are more relevant to this younger generation than hip hop. It's the number one genre in the US overall by listenership, album sales, and streaming. It continues to grow in popularity year-on-year, especially with Millennials and Gen Z. In addition, peanut butter fans over-index as hip hop and rap music fans: nearly half (49%) of all PB users aged 18-54 have hip hop or R&B tracks on their Spotify streams, making them 25% more likely to stream the genre vs. Spotify total users.

As they explored the genre, PSONE & Jif discovered that debates and battles have always been central to hip hop, pushing its evolution. In recent years, the debate focused on rap styles. Many traditional rappers believed strongly in lyricism, but a new style of rap focused more on the rhythm and beat, with lyrics that were often indecipherable. These new artists were often dismissed and derided by old school lyrical rappers.

Some of the old school rappers were quoted as saying that these new rappers sounded like they had a mouth full of peanut butter. Enter: Jif!

The team was excited by the potential to align the brand with this organic conversation within a highly relevant genre. But, for a historically risk-averse company, and particularly in the context of the BLM movement, the campaign would need to be carefully considered and informed with strategically focused research with rap fans.

From hip hop's very beginnings, rivalries between crews, states, and styles have been fraught with tension and, with this fresh style of rap currently dominating, an incredibly nuanced understanding of it - and wider hip-hop culture & history - would be needed. The fierce passion that surrounds this uniquely layered, multidimensional musical genre meant that hip hop fans

APPENDIX A (CONT'D.)

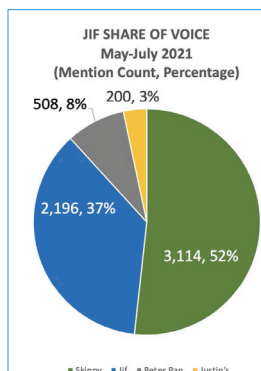
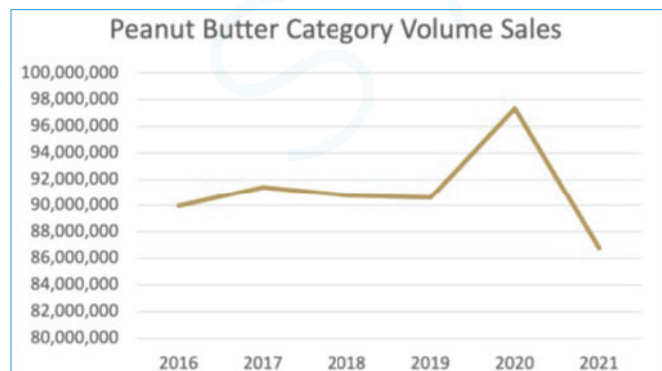
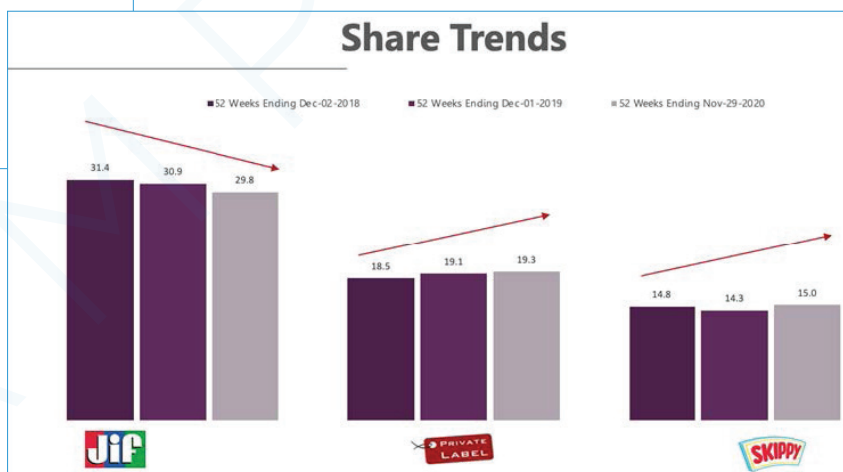
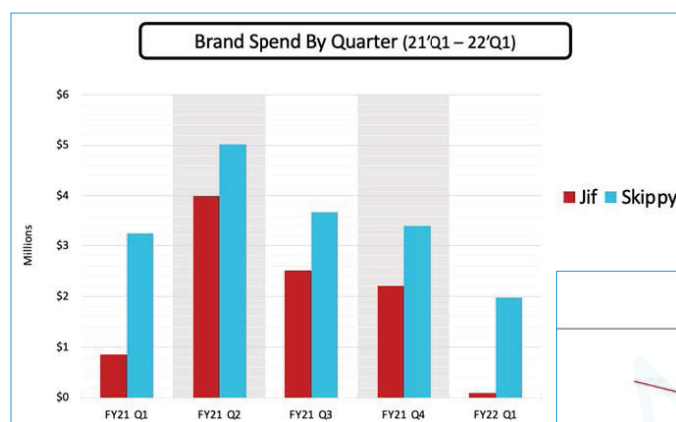
must be engaged at every stage, from idea to execution. Jif must find the right way to be provocative, to create and engage in the right conversations, to not go viral for the wrong reasons, and to genuinely connect with the audience.

This campaign *had* to be a success for Jif to regain its lost share (loss of 1.6 points between November 2018 and 2020, as Private Label and Skippy collectively increased by 1 point during the same period².)

The objective: increase category share by at least 1%

To make this happen, the campaign must:

1. Make Jif the most-talked-about peanut butter brand
 - **Objective:** Grow share of voice from 37% to 55%⁴
2. Convert brand interest into action.
 - **Objective:** Increase branded search.
3. Get more people to recognize Jif's superior taste, to stand above the sea of sameness
 - **Objective:** Strengthen Jif's "great taste" ownership vs. competition.



WHAT WAS YOUR METHODOLOGY?

The team planned a multi-phased, iterative, agency-client, collaborative approach - with ongoing consultation with the hip hop community - to ensure Jif's new message would connect and engage in the right way, with the desired audience.

1. IMMERSION

Phase One was a deeply immersive kick-off session between Firefish, PSONE, and Jif brand & insights teams. We reviewed all existing research & intelligence to ground the team in the current trends, priorities & hypotheses and engaged key stakeholders to surface crucial concerns to ensure we could address, and mitigate, them with our learning.

A primary challenge uncovered at this stage was reassuring the Smucker senior leadership that the campaign would connect with the audience in the right way, and without risk of viral offense. We also recognized that our audience is not one homogenous group, but rather one that comprises many cultural hubs, encompassing a range of motivations, beliefs & lifestyles. So, what might be ok to one community, may not be ok with others.

To mitigate this, we had to deeply understand potential socio-cultural implications of representing the hip-hop community, not portraying a 'stereotyped' picture of the genre.

2. EXPLORATION

Phase Two took significant measures to ensure our exploration leveraged expert moderators & techniques to create a "safe space" for discussing potentially sensitive areas of conversation. We undertook paired friendship depth interviews with rap super-fans in three major regional hip-hop hubs, Recruiting friendship pairs creates a more intimate social setting to enable frank, candid, natural conversation on a topic they are passionate about.

In the pairs, we explored the language surrounding the different styles of rap to better understand fans' sensitivities to ways of portraying the styles, the genre and the culture.

Key learnings at this phase included how some rappers & rap fans perceive specific terms as signifiers for an evolving rap sub-genre and, if depicted authentically, would take no offense and in fact be highly engaged. However, for others, certain terms could be artistically - and potentially culturally - offensive, disparaging rappers who are utilizing a newer, oft-criticized style. In the extreme, deeper, potentially racially-charged, connotations could be identified with certain terms.

It is unlikely the team would have detected the likely (negative or positive) impact of specific words, phrases, and portrayals without this fan-friend-level of engagement. The deep understanding from the friendship pairs allowed the team to unpack these perceptions and better define how to navigate authentically. In particular, this clarity helped refine an extended, interactive TikTok challenge planned to increase reach and engagement - which presented unique cultural risk of the brand being 'cancelled' for insensitivity.

3. REACH, REFINEMENT, RESPECT

Phase three saw us conduct online group discussions with stimulus that had been refined based on feedback from the ardent hip hop fan friend pairs. We pulled apart strengths and potential challenges of the creative to understand if it would also connect with broader audiences.

We used Firefish's AURA (Attention, Understanding, Relevance, Authenticity) framework to help assess this, holding regular 'huddles' with PSONE & Jif to discuss learning, adapt and iterate stimulus, and identify areas for further exploration.

APPENDIX A (CONT'D.)

At this “broader audience” phase, the work was also shared with Publicis Groupe’s internal Inclusivity Product Council, an independent peer-resource across racial, gender, sexual identity and ability bias to respond to matters of cultural sensitivity in the real-time and vetted against a Cultural Criteria Card (CIIM) and reviewed by Smucker’s’ internal Diversity & Inclusion Panel. Both groups validated that the research findings were being applied appropriately to the core idea and the representation of the genre and its artists, while also providing guidance for executional aspects.

Key Optimization learnings:

- • Jif must enlist authentic partners and creators
 - Mix of both old & new rappers key to making this an authentic homage. It would also broaden appeal & talkability across audiences
- • Fans don’t want brands to appropriate hip hop culture for its own gain. Instead, Jif must *add* to the conversation.
 - Fans agreed that, with two generations of rap at an impasse, Jif was in a position to help unite old and new by partnering with an artist from each generation to create a new pb-inspired flow that everyone could respect.

4. FINAL TESTING

With this learning, we further refined scripts and tested them in online consumer groups, identifying additional opportunity to increase the brand association/connection, as well as better demonstrate unity between the 2 hip hop worlds. A final copy-test validation

WHAT WAS THE CREATIVE EXECUTION?

Research had identified and validated the fact that, to successfully enter the conversation, Jif needed to ensure complete authenticity to the genre.

With Firefish having brought the right people (experts, super fans & PB lovers) into the process at various stages, helping the team truly understand the cultural sea-changes, the genre, category at large, the culturally-sensitive tone to strike, language to use and permissibility for the brand, PSONE were able to creatively bring the insights to life, leaning into the cultural relevance of hip-hop battles.

With key learnings firmly in mind and a vision rooted in the insight that audiences wanted Jif to add to the culture and not simply take from it for their own gain, the team knew that casting, community and creativity were key to the campaign’s success:

- The name of the activation, “Lil Jif Project” was a nod to the many modern artists with “Lil” in the name
- Self-proclaimed PB fan and hip-hop stalwart Ludacris, very positively received in consumer research as a representative of the “old school” lyrical genre, was cast, alongside rising star, Gunna
- The video was styled as a genuine music video by a recognized director
- People credit Atlanta with being at the heart of modern rap, so the team tapped Atlanta-based street artists to design cover art for Ludacris’ single and a special-edition Jif peanut butter jar for rap community influencers
- The activation linked to “*That Jif’ing Good*” campaign with taste superiority at the center

APPENDIX A (CONT'D.)

PSONE recognized a traditional advertising approach would not cut it with the younger generation and so rewrote the typical CPG comms plan. Rather than push product benefits via a traditional media buy targeting moms, they used culture as the media and message, creating a hot new sound from an unexpected source.

The holistic program had three core pillars:

1. Release Ludacris' song prior to the brand reveal: Ludacris, a self-proclaimed PB lover and legendary 2000s rapper still popular across generations today, would release his first single in over six years to the delight of his fans. But there would be a catch: It wouldn't sound like the old Ludacris; it would have a modern trap beat and near-incomprehensible lyrics. Fans would (and did) go wild wondering why his sound changed so drastically. This worked to drive interest and buzz before the main campaign even launched. Buzz and intrigue were also built by tapping Atlanta's premier jeweler to the rap stars to create a custom, diamond encrusted Jif necklace, which they teased on their popular TikTok channel.
2. Reveal Jif was behind Luda's new sound: After a weekend of hip hop fans debating over Luda's new sound, Jif revealed through the Dave Meyers-directed music video that Ludacris' new flow was caused by his not being able to resist a delicious mouthful of Jif, even while recording in the studio. And that irresistible bite inspired an entirely new Jif rap sound. The rug-pull moment coincided with our big launch, across TV, online video, OOH, social, search and of course, audio on Spotify.
3. Invite fans to participate - with a mouth full of Jif: To seed this new sound, the brand went to where music is heard today, TikTok. But users don't just listen to music on TikTok, they build on it, which was exactly the aim. Rather than just push content, the aim was for fans to create it. Ludacris kicked off a TikTok challenge inviting all to duet. To encourage even more people to develop their own Jif-inspired sound, the brand tapped five of the top TikTok rap stars to take on Ludacris with their own pb-inspired lyrics and encourage users to make the Jif rap sound their own.

The team had hacked a years-long debate and, by partnering with drivers of culture, they'd moved the hip hop conversation forward with a brand-new sound that people on both sides could agree was absolutely delicious.

With \$9MM available in paid media, the focus was on getting the message to the right audiences, with enough scale to drive the business performance needed.

The iterative, strategic qualitative research phases helped the agency team refine the work to be an upbeat, playful ad that spoke across - and connected to - the audiences by tapping into a wider cultural discourse of old vs. new both in rap / music and beyond.

Finally, it also helped build an ownable space for Jif and drive a series of strong takeaways, including the irresistibility of Jif, and its versatility - both through its format range & usages.

APPENDIX A (CONT'D.)

WHAT WERE THE BUSINESS RESULTS? WHY WAS THIS CAMPAIGN A SUCCESS?

All in, over 80% of the A18-54 target was reached & drove significant engagement with 71.5MM users engaging with the TikTok hashtag challenge, along with lifts in brand preference +8ppt, competitive share gain +9ppt (Spotify), & Consideration +2ppt (YouTube). Jif saw +5% in net sales & +2pt category share.

The Lil Jif Project activation achieved and surpassed the objectives. The biggest testament to the success of the campaign is the impact to the business.

- After launching the campaign, Jif was able to reverse course and gain back peanut butter market share, at the expense of Skippy and private label, despite being outspent for more than a year by Skippy.
- Jif achieved the highest market share in over 10 years and was able to grow, while the category began to contract after a big boost from initial COVID grocery spending.

The campaign successfully fueled interest in the brand, especially among the younger target audience, while remaining inclusive for all generations of peanut butter lovers.

- Jif overtook Skippy's leading share of voice to become more than double Skippy's share and became a TikTok sensation with people of all ages joining in on the #JifRapChallenge with a mouthful of Jif.
- Search traffic spiked with the challenge and continued to rise steadily months after launch.
- Despite Jif already being a household name, consumers were compelled by the campaign to increase consideration.

There was nothing Lil about these incredible results.

Against the objectives set:

Objective 1:

Improve category share by at least 1 point, boosting share that had declined at the expense of private label and Skippy.

Result:

Despite a category contraction, Jif boosted share by 3.4 pts at the expense of competitors, giving it the highest category share in over 10 years⁵

Volume and dollar share for Jif was at a 10-year high by the end of 2021.⁶

One month after the campaign:

9/19/21: The overall Peanut Category is down in \$ Sales -1.1%, Jif was outpacing the category with \$ Sales growth +3.2% vs YA.⁷

Objective 2:

increase share of voice from 37% to 55%, to dominate consumer excitement and conversation. Skippy had outspent Jif for over a year, effectively overtaking Jif in online conversation, which is vital with our target audience. It was important for consumers to hear about Jif not only from advertising but from their own circles of influence.

Result:

Jif exceeded the goal by +5 points, to completely overtake Skippy and more than doubling Skippy's share of voice during the campaign⁸

+148% branded mentions vs. previous 2-week average.⁹

APPENDIX A (CONT'D.)

Excellent earned coverage helped accelerate the rate of brand mentions:

- The story was covered in 211 media placements across hip hop, lifestyle and trade earning 345M impressions

Note that this does not include TikTok mentions, so reach was even further, if this is taken into consideration.

Objective 3:

Increase branded search. To fuel share growth, the campaign needed to not only drive conversation but convert interest into action, with people seeking out the brand and its products.

Result:

- A 41% increase in Organic Website traffic was recorded in the first seven weeks as a result of the new TV/OLV T1 campaign launch.¹⁰
- Noticeable spikes in overall web traffic on 8/16/21, recording an almost 2x increase against the previous week, due to the Lil Jif Project activations¹²

Other shorter-term results:

- 25% uptick for Amazon organic search vs. campaign pre-launch¹³
- Traffic spike correlated with the #JifRapChallenge kicking on TikTok

Objective 4:

Strengthen Jif's "great taste" ownership vs. competition. Taste is the leading driver for peanut butter people – it's why they love and crave the category. So, Jif must further strengthen its great taste ownership.

Result:

Even with already-high brand familiarity, the unconventional advertising was shown to significantly increase consideration of Jif.

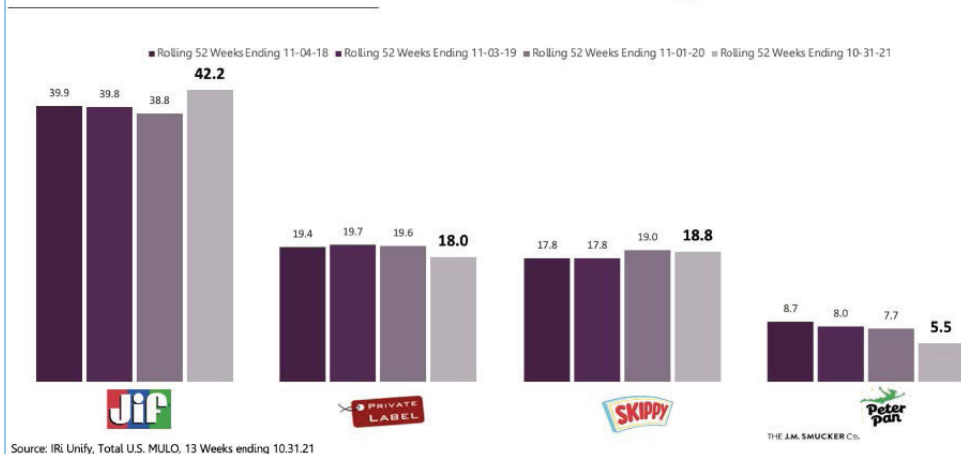
- +8ppt Lift Brand Preference on Spotify¹⁴
- +9ppt Lift Brand Preference on Spotify: Competitive Share Gain Against Skippy¹⁵
- +2.4ppt Absolute Lift Brand Consideration on YouTube¹⁶
- +13ppt Lift Brand Consideration – Snapchat among A25-34 users¹⁷

As previously referenced, branded mentions data does not include TikTok, which saw phenomenal success¹⁸, and so was further amplifies the success of the campaign:

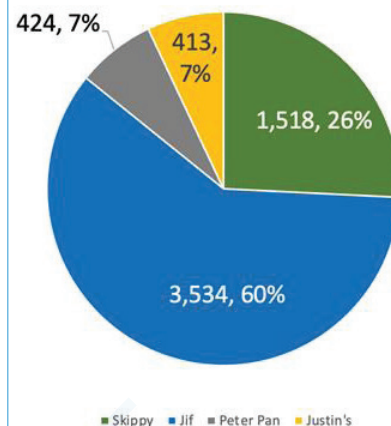
- 6.3B total views¹⁹
 - Triple the expected views based on spend
- Exceeding benchmarks/averages vs. other TikTok advertisers²⁰
 - 71.5% Unique Reach, +6% above

APPENDIX A (CONT'D.)

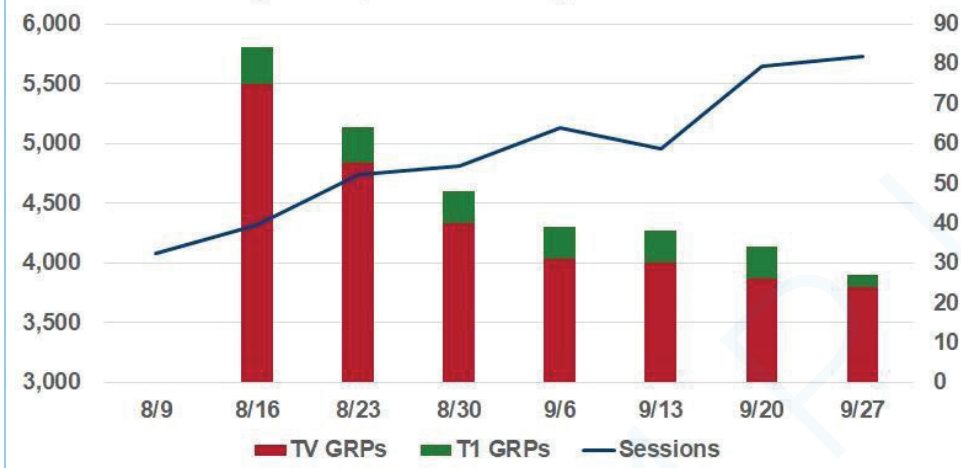
Share Trends Of Peanut Segment



JIF SHARE OF VOICE August-October 2021 (Mention Count, Percentage)



Trending Weekly GRPs and Organic Search Traffic



SOURCES

- 1 Kantar Spend by Quarter (Note JMS Quarters begin in May, i.e. FY22 Q1 is May '21 - July '21)
- 2 IRI Unify, Total U.S. Multi-Outlet Retail Sales Nut Based Spreads, 52 Weeks ending 11.29.20 vs past 2 years
- 3 IRI Point of Sale Volume Sales Data Trending 6 Years in U.S. Multi-Outlet Retail data
- 4 Brandwatch, 5/1/21- 7/31/21
- 5 IRI Unify, Total U.S. Multi-Outlet Retail Sales Peanut Based Spreads, 13 Weeks ending 10.31.21
- 6 IRI, volume and dollar share for week ending 10/31/2021 for a 52-week rolling Period
- 7 IRI Unify, Total U.S. Multi-Outlet Retail Sales Peanut Based Spreads, 13 Week average ending 9.19.20 vs past YA
- 8 BrandWatch, Average Social Share of Voice for Jif and branded competitors, 8/1/21 - 10/31/21
- 9 BrandWatch, Average Social Share of Voice for Jif and branded competitors, 8/1/21 - 10/31/21 vs. Average Social Share of Voice for Jif and branded competitors, 7/17/21 - 7/31/21 (Does not include TikTok mentions)
- 10 Google Ads Keyword Planner, for the weeks of 8/9/21-9/27/21 11 Jif.com web traffic in relation to TV GRPs, weeks of 8/9/21-9/27/21
- 12 Jif.com web traffic, August 2021
- 13 Amazon lift study
- 14 Spotify Brand Lift Study, 8/19/21-9/30/21
- 15 Spotify Brand Lift Study, 8/19/21-9/30/21
- 16 YouTube Attitudinal Brand Lift Study, 8/16/21-10/17/21
- 17 Snapchat Brand Lift Study, 8/16/21-9/26/21
- 18 TikTok Wrap Report covering 8/16/21-10/31/21
- 19 TikTok Hashtag Views as if 9/30/21
- 20 TikTok Wrap Report covering 8/16/21-10/31/21

APPENDIX B – COMPLETED DIGITAL ENTRY FORM

Please note that the 2024 written explanation questions and format may differ slightly in language and requirements. This example does not reflect these minor adjustments. If you need more details, reach out to davidogilvyawards@thearf.org.

THE CAMPAIGN

Include basic details about the campaign.

Award Entry Group * ?	VERTICAL CATEGORY
Award Category ?	Food & Beverage
Campaign Title ?	The Lil Jif Project
Brand/Client	Jif / The JM Smucker Company
Month(s) and Year(s) of Campaign (ex: March 2020-May 2021) ?	August 2021-present
Country *	United States of America
What was the consumer insight that fueled the campaign's success? *	Jif could help unite both old and new generations to create a new peanut butter-inspired flow that everyone could respect.
Summary of the marketing challenge, methodology, creative execution, and business impact. *	<p>Jif noticed increased pressure from private label PB products, compounded by its main branded competitor outpacing it many times over with a new campaign. Jif needed to ignite brand growth through consideration and conversion, especially among a new, younger audience.</p> <p>Creative agency PSONE brought a seed of an idea rooted in a timely, cultural debate between old vs new hip hop fans. Research was required to not only validate this but to inform new creative featuring this genre. Deep knowledge from ardent rap fans was needed to ensure the message was respectful and authentic. Key guidelines and guardrails would also be needed to steer the creative, ensuring strong appeal, relevance and brand fit for rap & non-rap fans alike.</p> <p>A multi-phase engagement - including an initial stakeholder knowledge-sharing workshop, a series of paired in-depth interviews with rap superfans, focus groups, and iterative 'huddles' with the creative & client teams – we learned how Jif could authentically land the execution without descending into parody, while amplifying the key takeaway that Jif is best PB on the market.</p> <p>The result: Jif's highest category share in 10 years, significant lift in social voice share, and achieving its goal of attracting a younger audience.</p>

WRITTEN EXPLANATION

Upload your complete written explanation on [our template](#).

Please upload your written explanation on our required template below. [Download the template here](#) if you haven't already.

Written Explanation

[Download file](#) Upload

previous next

APPENDIX B (CONT'D.)

DATA POINTS

In addition to the write-up on the written explanation template, the ARF is asking for specific details about your campaign. These questions are designed to provide a common framework, across diverse sectors and products, for the data that is included in written form in the written explanation. These survey questions will be collected via a third party website, **Qualtrics**.

Note: See Appendix C to review the actual questions.

Important: If you plan to enter this particular campaign in multiple categories, you only have to complete the questionnaire once.

Please answer the below question to gain access or bypass if submitting in multiple categories.

Have you completed the data questionnaire for this specific campaign? *

Yes, I need to access. No, I already completed this for another category (for campaigns submitted in multiple categories only).

Continue on with the entry form.

previous

next

CREATIVE

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

Creative video specs:

- Ratio: 16:9 (1920x1080p)
- Codec - Apple Pro Res or H264
- Frame Rate - up to 60 FPS
- Audio - 44K or 48K audio
- File Type - .mp4 or .mov

Audio Specs:

- MP3

If you're sharing audio files, **please note that this format cannot be uploaded directly to the portal and that you will need to share a link to download** (via Dropbox, Hightail, Vimeo, etc.).

APPENDIX B (CONT'D.)

1. Creative
[Download file](#)

Medium (TV, Radio, Print, OOH, etc.)
 TV (studio 30sec edit)

Link to download/view

2. Creative

Medium (TV, Radio, Print, OOH, etc.)
 TV (long form version)

Link to download/view
<https://we.tl/t-hB2VAk1GIF>

3. Creative

Medium (TV, Radio, Print, OOH, etc.)

Link to download/view

Case study video (not required) 2

Link to download/view
<https://we.tl/t-RRAWMxufVG>

CREATIVE FRAME/IMAGE

This creative image is now featured on our website and has been featured in social posts.

Upload a high res image/frame of your ad to be featured in on our website/marketing materials.

Specifications:

- .jpg or .png
- RGB
- 72dpi
- shortest dimension 1500px

Frame/Image Upload
[Download file](#)



AFFILIATED COMPANIES AND LOGOS

This section of the portal is where you can list affiliated companies and upload .eps logos.

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."

Format Specification:

- .eps

APPENDIX B (CONT'D.)

FEATURED CONTRIBUTORS

This is where you can list individual contributors (up to 20) who participated in creating the campaign. Submitting companies often include individual contributors from other participating companies, not just the individuals from the submitting company.

TEAM CREDITS

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

If your entry is selected, this information will be included in the published case study for participant recognition. Alternatively, you can upload a list of companies instead of individual team credits.

Team Credits *
[Download file](#)

“The Lil Jif Project” Campaign Team Credits:

Companies Involved • The JM Smucker Company • PSONe • Publicis Individual Credits The JM Smucker Company • Jennifer Polkinghorne, Senior Manager, Content & Culture PSONe • Peter Defries, VP, Creative Director – Art • Alan Wilson, VP, Creative Director – Copy • Jennifer Baldwin, EVP, Strategy Director • Allie O’Shea, VP, Strategy Director • Erika Maddrey, VP, Account Director • Yuri Lee, EVP, Group Account Director • Gail Hollander, President, Group Client Lead • Patricia Hallock, SVP, Consumer Practice • Nia Bolling, Account Supervisor • Ariel Wakasa-Gonzalez, Senior Program Manager • Alex Orson, VP, Group Director – Program Management • Laurie Shulman

Deroousseau, VP, Consumer Practice • Alan Danzis, SVP, Media Strategy • Tristen Sechi, Director, Social Strategy • Dave Gordon, Social Creative Director • Judd Wachstein, Associate Creative Director • Jessica Larkin, Senior Art Designer • Salama Warner, Head of Culture • Jeff Bobick, VP Director, Data & Analytics • Colleen Hotchkiss, EVP, Managing Director – Media • Anna Kelce, SVP, Group Client Director • Kim Iadevaia, EVP, Content • Nicole Guadagno, Associate Director, Content Publicis • Lauren Schneidmuller, VP, Executive Producer • Zachary Callopy, Senior Designer • Spencer Chen, Designer • Josh Clayton, Copywriter • Mollie Coyne, Art Director

POINTS OF CONTACT

List anyone who should be notified of updates on your entry, including PR and marketing contacts.

Please include any additional points of contact. Those listed will receive communication regarding the status of the entry as well as any follow up.

Also include any specific **MARKETING/PR** points of contact - so we can let them know that your campaign is finalist and organize details around featuring your specific campaign in our promos.

Points of contact
Applicant Type ▾
 Account Manager

Showing: 1-1 of 1

APPENDIX B (CONT'D.)

APPLICATION AGREEMENT – TERMS AND CONDITIONS

All entrants must agree to terms and conditions before sending in their campaign. **The terms and conditions can also be accessed on our [website](#), prior to payment as well as digital entry form.** Note that our jury members also sign non-disclosure agreements prior to gaining access to the content

All participants must agree to the below terms and conditions:

By entering the Advertising Research Foundation ("ARF") David Ogilvy Awards (the "Competition"), I, on behalf of my Organization (I and my Organization being referred to collectively herein as "We" and "Our"), agree to all of the following terms and conditions:

I attest that I have full authority on behalf of my Organization to enter the Competition, submit the entry materials, and to bind my Organization to the terms hereof and grant the rights granted herein. I further attest that all information provided in my Organization's ARF David Ogilvy Award Entry ("Entry") is an accurate representation of the work executed on the entered campaign.

Without limiting the generality of the preceding sentence, We represent and warrant that We have secured all clearances and permissions for any third-party intellectual property embodied within Our Entry, including any rights of privacy or publicity. We agree that my Organization will indemnify and hold ARF harmless 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.

We understand that materials provided will become part of the ARF's research archive and will not be returned. We also agree that these materials may be made available to the public and/or ARF members for educational and promotional purposes. We give permission to ARF to reproduce and publish the materials, provided that appropriate mention is duly made of the source. We are aware that We can submit an alternate version of the case study masking or excluding sensitive information for use in public communications.

We understand that (i) the number of categories considered for awards may be increased or decreased at the discretion of the jury based on the number and focus of entries received; (ii) the number of levels (gold, silver, or bronze) awarded in each category is at the sole discretion of the jury; (iii) the jury may also move entries between categories if deemed appropriate; (iv) the jury's decisions is final and binding provided, however that should information later come to light that demonstrates, in the sole opinion of ARF, a violation of these Terms & Conditions or the spirit of the Competition, an award may be revoked.

We agree that should our entry be selected as a finalist, we will allow all of the submitted materials to be used as promotional materials by the ARF, and We commit to:

- Send at least one member of the winning team to attend the 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/updated campaign summary form to be published by the ARF and WARC, ARF publishing partner and the global authority on advertising and media effectiveness.

By attending the event, submitting Our work for consideration and/or accepting an award, We grant ARF the right to use any image, photograph, voice or likeness, without limitation, in its promotional materials and publicity efforts without compensation. We agree that all media become the property of ARF and that media may be displayed, distributed or used by ARF for any purpose.

Limitations of Liability We understand and agree that ARF assumes no liability, and shall not be liable, for typographical or other errors in the offer or administration of the Competition including, without limitation, errors in the printing or display of the offer and the Terms & Conditions, selection, notification and announcement of the winners, or distribution of the awards.

Release: We understand and agree that ARF and its affiliates, and their officers, employees, agents and representatives, shall not be responsible for any losses, damages or injuries of any kind resulting from participation in the Competition or from Our acceptance, receipt, possession and/or use or misuse of any award. We also agree that the ARF has not made and shall not in any manner be liable for any warranty, guarantee, or representation, whether express or implied, with respect to any award, including without limitation, the award's quality or fitness for a particular purpose. ARF reserves the right in its sole discretion to disqualify any individual who is found to be tampering with the entry process or the operation of the Competition, to be acting in violation of these [Terms & Conditions](#), or who otherwise takes actions that do or are intended to disrupt or undermine the legitimate operation of the Competition. ARF also reserves the right in its sole discretion to disqualify any entry containing any obscene, offensive or otherwise inappropriate comments or other matter.

In the event that the operation or administration of the Competition is impaired or prevented in any way for any reason, including, but not limited to fraud, change of condition, or other technical problems, ARF may in its sole discretion, either: (a) terminate the Competition; (b) suspend the Competition to address the impairment and then resume the Competition in a manner that best conforms to the spirit of these Terms & Conditions; and/or (c) substitute other awards for any award set forth in these Terms & Conditions that becomes unavailable for any reason.

Governing Law: All issues and questions concerning the construction, validity, interpretation and enforceability of these Terms & Conditions shall be governed and construed in accordance with the internal laws of the State of New York without regard to the choice of law provisions thereof.

I agree to the above terms and conditions. *



APPENDIX C – SURVEY QUESTIONS

DATA POINTS

In addition to the written explanation, the ARF is asking for specific data points about your campaign. These questions are designed to provide a common framework, across diverse sectors and products, for the data that is included in written form. Please complete the following questions to the best of your ability.

If you have any concerns or questions, please reach out to davidogilvyawards@thearf.org.

CATEGORY

Note that the below categories may differ than or be in addition to the award category you will be competing in. Please check all that apply.

- Alcoholic Drinks
- Automotive
- Business & Industrial
- Clothing & Accessories
- Financial Services
- Food
- Household & Domestic
- Leisure & Entertainment
- Non-profit, Public Sector & Education
- Pharma & Healthcare
- Politics
- Real Estate
- Restaurants
- Retail
- Soft Drinks
- Technology, Electronics, & Software
- Telecoms & Utilities
- Tobacco
- Toiletries & Cosmetics
- Transport & Tourism
- Other

If other, please describe your category.

APPENDIX C (CONT'D.)

SUBCATEGORY

Alcoholic Drinks. Please check all that apply.

- Alcoholic Drinks Industry (general)
- Beer & Cider
- Luxury Alcoholic Drinks
- Pre-mixed Drinks
- Spirits & Liquors
- Wines
- Other Alcoholic Drinks

If other, please describe your alcoholic drinks category.

Automotive. Please check all that apply.

- Aftermarket
- Automakers & Marques
- Automotive Industry (general)
- Compact, Small Family Cars
- Eco, Hybrid, Electric Cars
- Luxury Automotive
- Mid-size, Large Family Cars
- Motorcycles, Bikes
- MPVs, Minivans
- Supermini, Subcompact Cars
- SUVs, 4x4s
- Tires, Fuel and Oils, Accessories, Services
- Vans, Trucks, RVs
- Other Automotive

If other, please describe your automotive category.

Business & Industrial. Please check all that apply.

- Business Services
- Employment, Recruitment, Staff
- Industrial & Manufacturing
- Property & Construction
- Other Business & Industrial

If other, please describe your business & industrial category

APPENDIX C (CONT'D.)

Clothing & Accessories. Please check all that apply.

- Clothing, Apparel
- Luxury Clothing & Accessories
- Personal Accessories
- Sportswear
- Other Clothing & Accessories

If other, please describe your clothing & accessories category

Financial Service. Please check all that apply.

- Banks
- Credit Cards & Loans
- Digital Payments
- Financial Services (general)
- Insurance
- Investment
- Other Financial Service

If other, please describe your financial service category.

Food. Please check all that apply.

- Baby Food
- Bread, Cake, Cookies
- Breakfast Cereals
- Confectionery
- Convenience, Readymade
- Dairy Products, Fats, Oils
- Food Industry (general)
- Frozen desserts
- Fruit & Vegetables
- Functional Foods, Supplements
- Healthy
- Luxury Food
- Meat, Poultry, Fish
- Sandwich spreads
- Sauces, Seasonings, Condiments
- Snacks, Potato Chips
- Other Food

If other, please describe your food category.

APPENDIX C (CONT'D.)

Household & Domestic. Please check all that apply.

- Cleaners & Detergents
- Furnishing & Fittings
- Gardening
- Home Appliances
- Home Improvement
- Laundry Products
- Maintenance
- Petcare
- Sundries
- Toilet Paper, Kitchen Towel
- Other Household & Domestic

If other, please describe your household & domestic category

Leisure & Entertainment. Please check all that apply.

- Lotteries, Casinos, Gambling
- Museums, Attractions, Libraries
- Music & Theatre
- Sports
- Toy, Games
- Media, Publishing, & Platforms
- Directories
- Films & Movies
- Magazines, Periodicals, Books
- Newspapers
- Radio Stations, Services
- TV channels, Services, Programs
- Websites, Online services, Apps
- Other Leisure & Entertainment

If other, please describe your leisure & entertainment category

APPENDIX C (CONT'D.)

Non-profit, Public Sector & Education. Please check all that apply.

- Charities & Voluntary Organizations
- Diversity
- Educational, Universities
- Government, Social Policy
- Military & Emergency Services
- Public Health
- Trade
- Other Non-profit, Public Sector & Education

If other, please describe your non-profit, public sector & education category

Pharma & Healthcare. Please check all that apply.

- Contraceptives, Family Planning
- DTC, Prescription Products
- Healthcare Services, Providers
- Non-prescription, OTC Products
- Promotions to the medical profession
- Other Pharma & Healthcare

If other, please describe your pharma & healthcare category

Politics. Please check all that apply.

- Campaign
- Voter Registration & Turnout
- Other Politics

If other, please describe your politics category

Real Estate. Please check all that apply.

- Commercial
- Home Buying
- Rental
- Other Real Estate

If other, please describe your real estate category

Restaurants. Please check all that apply.

- Quick Service, Fast Casual
- Fine Dining
- Other Restaurants

If other, please describe your restaurant category

APPENDIX C (CONT'D.)

Retail. Please check all that apply.

- Automotive Accessories Retail
- Clothing & Fashion Retail
- Convenience Retail
- Department Stores
- Electrical Retail
- Entertainment Retail
- Furniture & Furnishings Retail
- Home Improvement Retail
- Luxury Retail
- Online Retail
- Pharmacies & Drugstores
- Reward Cards
- Shopping Centers, Malls
- Sporting Goods
- Supermarkets & Grocery Stores
- Travel Retail
- Other Retail

If other, please describe your retail category

Soft Drinks. Please check all that apply.

- Bottle Waters
- Carbonated Soft Drinks
- Concentrates & Cordials
- Energy Drinks
- Fruit & Vegetable Juices
- Hot Drinks
- Iced Drinks
- Milk & Dairy Drinks
- Other Soft Drinks

If other, please describe your soft drinks category

APPENDIX C (CONT'D.)

Technology, Electronics, and Software. Please check all that apply.

- Audiovisual Products
- Cameras, Photography
- Electronic Gaming
- Information Technology
- Mobile Devices
- PCs, Computing
- Software
- Other Technology & Electronics

If other, please describe your technology & electronics category

Telecoms & Utilities. Please check all that apply.

- Energy & Water Suppliers
- Postal & Courier Services
- Telephone & Internet Services
- Other Telecoms & Utilities

If other, please describe your telecoms & utilities category

Toiletries & Cosmetics. Please check all that apply.

- Baby Care
- Bath Toiletries, Soaps
- Cosmetics, Beauty Aids
- Deodorants, Anti-Perspirants
- Feminine Hygiene
- Fragrances, Perfumes
- Hair Care
- Luxury Toiletries & Cosmetics
- Oral Health
- Shaving Products
- Skin Care, Sun Protection
- Toiletries & Cosmetics (general)
- Other Toiletries & Cosmetics

If other, please describe your toiletries & cosmetics category

APPENDIX C (CONT'D.)

Transport & Tourism. Please check all that apply.

- Airlines
- Destinations and Locations
- Hotels
- Luxury Travel
- Rail, Coach, Boat & Car Rental
- Travel Agents, Tour Operations
- Other Transport & Tourism

If other, please describe your transport & tourism category

BRAND CHARACTERISTICS

Age of Brand *

- Launch: A new product launch
- New: Less than two years
- Mature: More than two years
- DK

Market Share of Brand *

- Low: Launches, new products, little brand recognition or highly niche
- Medium: Established brand but not one of the market leaders
- High: Market Leader with high brand recognition
- DK/NA

Brand Growth Status *

- Growing
- Stagnant: Lack of growth
- Declining: Brand is declining in sales or shares
- New Brand
- PSA
- DK/NA

Campaign Reach - Is the campaign multinational, national or local? *

- Multinational
- National
- Local
- DK

APPENDIX C (CONT'D.)

Sales Cycle - How frequently is the brand, service or product purchased or renewed? *

- Short: Less than 3 months
- Medium: 3 months to 1 year
- Long: Over 1 year
- Not applicable
- DK (don't know)

What is the dominant target? *

- B2B
- B2C
- Both
- DK

PRODUCT CATEGORY CHARACTERISTICS

Age *

- Launch: A new category
- New: Less than two years
- Mature: More than two years
- DK

Size *

- Niche: Category targeted to a small niche such as policy makers
- Targeted: Specific targets are identified such as W 18-49 or Hispanic
- Mass: Category intended to reach the general population
- DK

Product Growth Status *

- Growing
- Stagnant: Lack of growth
- Declining: Category is declining in sales
- New category
- PSA
- DK/NA

Is the category multinational, national or local? *

- Multinational
- National
- Local
- DK

APPENDIX C (CONT'D.)

CAMPAIGN OBJECTIVES

Select the main primary campaign objective. *

- Reach
- Brand Building
- Brand Launch
- Brand Repositioning
- Brand Reputation
- Awareness
- Sales/Activation
- Seasonal/Event/Promotional Tie-ins
- Internal Marketing
- Engage Decision Makers
- Increase Social
- Drive Web

How successful was the campaign in meeting the objective of {the primary objective that respondent selected}?

- Less Successful Than We Hoped
- We Met the Campaign's Objectives
- More Successful Than We Hoped
- Wildly Successful

ADDITIONAL CAMPAIGN OBJECTIVES

Please select any additional campaign objectives. Check all that apply.

- Reach
- Brand Building
- Brand Launch
- Brand Repositioning
- Brand Reputation
- Awareness
- Sales/Activation
- Seasonal/Event/Promotional Tie-ins
- Internal Marketing
- Engage Decision Makers
- Increase Social
- Drive Web

APPENDIX C (CONT'D.)**REACH**

- Existing Customers
- New Customers
- Existing Customers and New Customers
- Other

If other, please enter the specific reach

BRAND BUILDING

- Brand Loyalty
- Brand Equity/Image
- Brand Repositioning
- Build International Brand
- Price Premium
- Refresh Brand Identity
- Other

If other, please enter the specific brand building

BRAND LAUNCH

- Extension
- Brand Relaunch
- New Brand
- Other

If other, please enter the specific brand launch

BRAND REPUTATION

- Crisis Communications
- Favorability/Test
- Other

If other, please enter the specific brand reputation

APPENDIX C (CONT'D.)**SALES/ACTIVATION**

- Call to Action
- Revitalize Category
- New Customers
- Increase Frequency
- Market Share
- Increase Value
- Other

If other, please enter the specific sales/activation

INTERNAL MARKETING

- Engage Employees
- Other

If other, please enter the specific internal marketing

SEASONAL/EVENT/PROMOTIONAL TIE-INS

- Christmas & Seasonal Activity
- Event/Sponsorship
- In Store Activity
- Support Promotions
- Other

If other, please enter the specific seasonal/event/promotional tie-ins

ENGAGE DECISION MAKERS

- Shareholders
- Policymakers
- Influencers
- Other

If other, please enter the specific engage decision makers

INCREASE SOCIAL

- Shares, Likes, ...
- Reviews
- Word of Mouth
- Other

If other, please enter the specific increase social

APPENDIX C (CONT'D.)

DRIVE WEB

- Search
- Owned Site
- E-commerce
- Other

If other, please enter the specific drive web

PRIMARY TARGET

Which of the following is your primary campaign target? Please check all that apply.

- Demographic: Identify targets - age/gender, race, ethnicity, religion, income, education
 - GENDER AND AGE
 - Female
 - Male
 - Person
 - Not Targeted (Exclusive)
 - AGE
 - Age Target for Female
 - <12
 - 12-17
 - 18+
 - 18-34
 - 18-49
 - 35-54
 - 55+
 - Not Targeted (Exclusive)
 - Age Target for Male
 - <12
 - 12-17
 - 18+
 - 18-34
 - 18-49
 - 35-54
 - 55+
 - Not Targeted (Exclusive)

APPENDIX C (CONT'D.)

• Age Target for Person

- <12
- 12-17
- 18+
- 18-34
- 18-49
- 35-54
- 55+
- Not Targeted (Exclusive)

• RACE

- White
- African American
- Asian
- Other
- All races
- Not Targeted (Exclusive)

• ETHNICITY

- OHispanic
- ONon Hispanic
- OAll ethnicities
- ONot Targeted (Exclusive)

• HOUSEHOLD INCOME

- Low Income (<\$40000)
- Middle Income(\$40001 - \$92000)
- High Income(>\$92001)
- Not Targeted

• EDUCATION

- <High School
- High School Grad
- Some College
- College Grad
- Not Targeted

APPENDIX C (CONT'D.)

- Psychographic: Identify Psychographic
 - Please enter a specific primary target for psychographic
 - Behavioral: Targets driven by behaviors such as smoking
 - Please enter a specific primary target for behavioral
 - Other

If other, please identify your campaign target. *

- DK

PURCHASE

Consideration: How much thought or action such as search, research or shopping goes into the purchase? *

- Low
- Medium
- High
- DK/NA

Online/Offline: The predominant channel.

- Online
- Offline
- Both
- DK/NA

Subscription/Serial: Is the purchase by subscription (such as a membership) or serial (such as groceries)? *

- Subscription
- Serial
- One-time purchase (such as a mortgage)
- Ad is for a free service
- DK/NA

Relative Price within Category *

- Value: Such as store brands
- Mainstream: Such as most national brands
- Premium: Such as luxury vehicles
- Other
- DK/NA

APPENDIX C (CONT'D.)

COMPETITIVE ACTIVITY

- What was the competitive activity? Please check all that apply. Price: Competitive pricing threat
- Media: Competition outspending
- Promotion: Competitive promotions
- Launch: Launch of new competitive product
- None
- Other
- DK

If other, please specify the competitive activity. *

CREATIVE APPROACH

- What was the creative approach? Please check all that apply.
- Emotion
- Rational/Informational
- Cause
- Humor
- Game
- Celebrity
- Pop Culture
- Health and Wellness
- Other
- DK

List the approach identified

APPENDIX C (CONT'D.)

Please select all media used in the campaign.

- Television
- Digital Video
- Streaming
- Personalized
- Paid
- Earned
- Owned
- Social Media
- Influencer
- Apps
- In Store
- Events
- Display
- Radio
- Print
- Outdoor
- AR/Games
- Other
- DK

OUTCOMES

Given the objective of the campaign, enter the quantitative outcomes as shown below.

- Sales Growth (Enter the % growth in sales. If double digit is claimed enter >10%)
 - Sales Growth: Enter % Increase (Please leave blank if DK/DA)
 - Enter \$ or unit growth
- Share Growth
 - Share: Enter % increase in share (Please leave blank if DK/DA)
 - Enter \$ or unit growth
- ROI
 - ROI: Enter ROI (Please leave blank if DK/DA)
 - Enter \$ or percent
- Conversions
 - Conversion Rate: Enter % conversion rate (Please leave blank if DK/DA)
- Purchase Intent Increase
 - Purchase Intent: Enter % increase in purchase intent (Please leave blank if DK/DA)
- Favorability/Trust
 - Favorability/Trust: Enter % Increase (Please leave blank if DK/DA)
- Other improvement in brand equity/image
 - Other improvement in brand equity/image: Enter relevant metrics and % improvements (Please leave blank if DK/DA)

APPENDIX C (CONT'D.)

- Awareness
 - Awareness: Enter % Increase (Please leave blank if DK/DA)
- Ad Recall/Recognition
 - Ad Recall/Recognition: Enter % Increase (Please leave blank if DK/DA)
- Reach
 - Reach: Enter 000's (Please leave blank if DK/DA)
- Total Media Impressions (Typically, the highest impression count given or include the sum of the various impressions such as social, web hits, shares, etc.)
 - Total Media Impressions: Enter 000's (Please leave blank if DK/DA)
- Earned Impressions
 - Earned Impressions: Enter 000's (Please leave blank if DK/DA)
- Web Traffic
 - Web Traffic: Enter 000's (Please leave blank if DK/DA)
- Downloads
 - Downloads: Enter 000's (Please leave blank if DK/DA)
- Valuation (Market capitalization increase)
 - Valuation: Enter % Increase (Please leave blank if DK/DA)
- Loyalty
 - Loyalty: Enter % Increase (Please leave blank if DK/DA)
- Trade Coverage
 - Trade Coverage: Enter the relevant metrics and quantity (Please leave blank if DK/DA)
- Mainstream media coverage
 - Mainstream Media Coverage: Enter the relevant metrics and quantity (Please leave blank if DK/DA)
- Social Impressions
 - Social Impressions: Enter 000's (Please leave blank if DK/DA)
- Social Reach
 - Social Reach: Enter 000's (Please leave blank if DK/DA)
- Likes
 - Likes: Enter 000's (Please leave blank if DK/DA)
- Shares
 - Shares: Enter 000's (Please leave blank if DK/DA)
- Engagement
 - Engagement: Enter relevant metrics and quantity (Please leave blank if DK/DA)
- App installs
 - App Installs: Enter 000's (Please leave blank if DK/DA)
- AR/Game Participation (such as Snapchat lens)
 - AR/Game Participation: Enter 000's (Please leave blank if DK/DA)
- Other
 - If other, please specify the quantitative outcomes. *

APPENDIX C (CONT'D.)**GENERATIVE AI SECTION:**

Was generative AI used in the development of the campaign for any of the purposes below?

(CHECK ALL THAT APPLY.)

- To provide ideas for the creative
- To create alternative versions of the ads
- To draft copy for the ads
- To write questionnaires used in research to support the campaign
- To test the creative or obtain testing scores on the creative
- To analyze data from research done to support the campaign
- To develop custom audiences for targeting
- No, generative not used for any of these purposes (EXCLUSIVE)

Was generative AI used for any other purposes in the development of the campaign?

- o Yes
- o No

IF YES: Please describe the other purposes for which generative AI was used?

RESEARCH METHOD

Share the research method(s). Please check all that apply.

- Survey
- IDI
- Ethnography
- Biometric Methods, such as eye tracking and facial coding
- Neuro Methods, such as EEG and fMRI
- Focus Group
- Listening / Social scraping
- Copy Testing
- Concept Testing
- Market/Media Mix Modeling
- Secondary / Syndicated sources
- Other
- DK

If other, please specify the research method.

