



**2025 ARF**

DAVID  
OGILVY  
AWARDS

ENTRY KIT



*“What makes the ARF David Ogilvy Awards unique, is that beyond celebrating great creative and effective advertising, they honor the full scope and collaboration that unlocks the “aha moment” behind breakthrough insights.”*

**Anibal Casso - Chief Strategic Officer, Ogilvy NA + Global Strategy Lead, WPP OpenX;  
2023-2024 Grand Ogilvy Jury Co-Chair**

*“...insightful research is fundamental for exceptional creativity.”*

**Kerry Benson - SVP,  
Creative Strategy, Kantar;  
2024-2025 Grand Ogilvy  
Jury Co-Chair**

*“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.”*

**Casar Brea - Partner at Bain; 2023 Category Juror**

*“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; 2024 Category Juror**

*“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; 2024 Category Juror**





## MESSAGE FROM THE CEO

On behalf of the Advertising Research Foundation, I am delighted to invite advertisers, agencies, media, and research companies to enter their campaigns to the ARF David Ogilvy Awards competition.

These prestigious Awards honor the enduring legacy of David Ogilvy, the “Father of Advertising,” by recognizing exceptional data-driven creativity. For over three decades, the ARF David Ogilvy Awards have celebrated the indispensable role of consumer insights in crafting effective advertising campaigns.

This year’s winners will be honored on October 16, 2025, at Manhattan’s Tribeca Rooftop, following our Creative Effectiveness Conference.

Detailed information on the Awards and entry process is included in the entry kit, and we’re always available at [davidogilvyawards@thearf.org](mailto:davidogilvyawards@thearf.org) for any inquiries.

We eagerly anticipate your entries! .

Thank you!

A handwritten signature in black ink that reads "Scott McDonald". The signature is fluid and cursive.

Scott McDonald, Ph.D.

CEO & President, ARF

# THE ARF DAVID OGILVY AWARDS ENTRY KIT

In today's competitive landscape, there are countless award shows recognizing creativity or effectiveness. But there's only one with David Ogilvy's name on it. Why? **Because David Ogilvy championed the power of research and insights to drive successful strategic creativity.** These awards are a testament to the transformative power of research in driving brands and delivering ROI, which is more critical than ever.

**Entries are due June 4, 2025.**

## SAVE THE DATE – OCTOBER 16, 2025

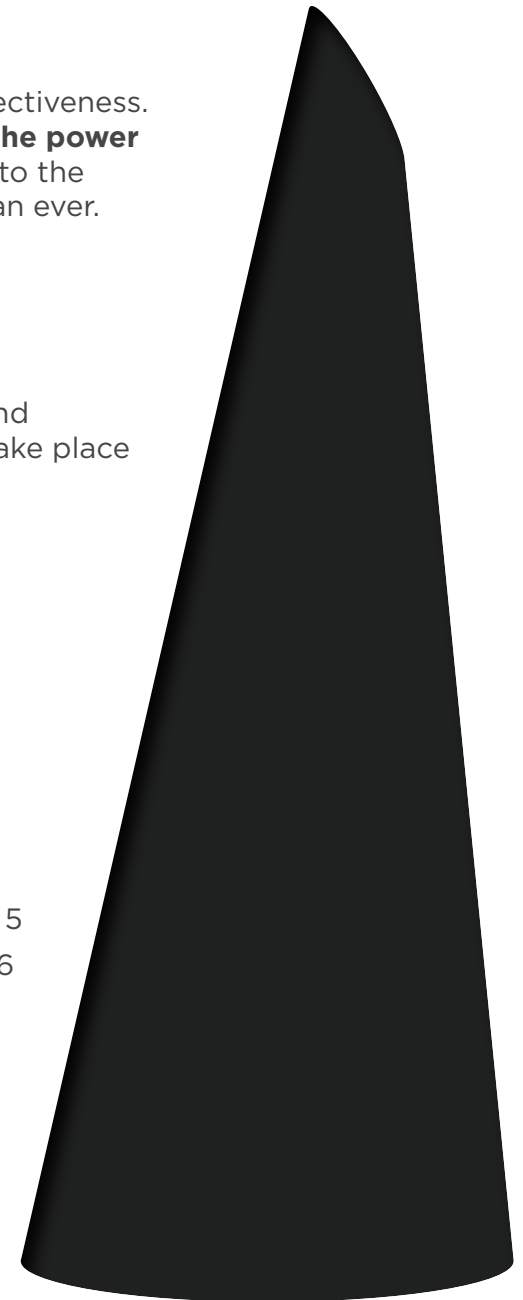
Join us for the ARF's fourth annual Creative Effectiveness conference featuring presentations and content, closing with the ARF David Ogilvy Awards dinner and reception. The event will again take place at Tribeca Rooftop in New York City.

For any questions, contact [davidogilvyawards@thearf.org](mailto:davidogilvyawards@thearf.org).

Good luck!


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## HOW TO ENTER

### STEP 1: LOG IN TO YOUR MYARF ACCOUNT

You must use or create a MyARF account to begin the ARF David Ogilvy Awards competition. After clicking “Enter Now,” 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: . ARF Members and Non-Members can create or login with a MyARF account.

**IMPORTANT:** The appendix also has examples of past winning campaigns, data questionnaire details and more.

### STEP 2: SUBMIT PAYMENT

Once logged in, go back to the Awards landing page, and again select “Enter Now.” This will bring you to the payment portal. Here, you can indicate how many campaigns you plan to enter. Credit card payment is preferred, but invoices can also be requested. There is a fee for each individual campaign entered:

**Member: \$795**

**Non-Member: \$995**

**Additional category: \$500**

**UPDATE:** When selecting the number of campaigns to purchase, you’ll be given two options: **One Campaign in a Single Category** and **One Campaign in Two Categories**. You can select one or both options, then indicate the number of entries you plan to purchase in each section. For instance:

- If you plan to enter only one campaign, please enter “1” where indicated in the One Campaign in Single Category option.

- If you plan to enter two campaigns, please enter “2” in the One Campaign in Single Category option.
- If you plan to enter one campaign into two categories, please enter “1” in the One Campaign in Two Categories option.
- You can also enter a combination of the above options.

For any payment questions, please reach out to [registration@thearf.org](mailto:registration@thearf.org).

### STEP 3: ACCESS THE PORTAL

Once payment is complete, you will receive a confirmation email with a link to access the entry portal. (*Check your spam if you do not see this in your inbox*). You can also access your entries at any time by going to “My Account” on the ARF site and “My ARF Submissions.” This becomes visible once you have paid for your entries (or generated an invoice) and received a confirmation email.

### STEP 4: COMPLETE THE DIGITAL ENTRY FORM

Once in the entry portal, select the entry number to complete each application. Each completed application will move to a section titled **MY COMPLETED DAVID OGILVY AWARD ENTRIES**. Any applications that are in process or incomplete will remain in **MY ACTIVE DAVID OGILVY AWARD ENTRIES**. New this year, entrants who are entering the same work in two different categories only need to complete one application.

#### IMPORTANT

The application process for the 2025 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.

# 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 2023-March 2025.**
- 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, your application should feature a campaign with a clear and well-defined consumer insight, with measurable business results, highlighting the effective use of research.

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 stating and emphasizing 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 statistic is not the same as a consumer insight. See [pg. 7](#) for the ARF's definitions of insight and impact.

## 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.

## 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 a deeper understanding of why people behave a certain way or what motivates them, which helps guide communication. The insight shared in your application should have been revealed by research. However, it does not always need to be something obscure or otherwise irrelevant.

**IMPORTANT:** Simply describing what your product does or sharing a consumer statistic is **not** an insight.

### IMPACT

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





# ENTRY CHECKLIST

Review these step-by-step requirements to include on your digital application 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 form [here](#).
- The written explanation needs to be thorough yet succinct. Please follow all guidelines within the form. Within the form, you must include a full description of the insight discovered, and the research, data, and/or analytics 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 QUESTIONNAIRE

- 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.)

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

### IMPORTANT

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



## □ CREATIVE

- One ad/creative element from the campaign must be included during the eligibility window January 2023-March 2025. 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.
- Case study videos can also be uploaded and viewed by the jury, but are not required. The time requirement is a maximum of three minutes with the aforementioned video specs.
- 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

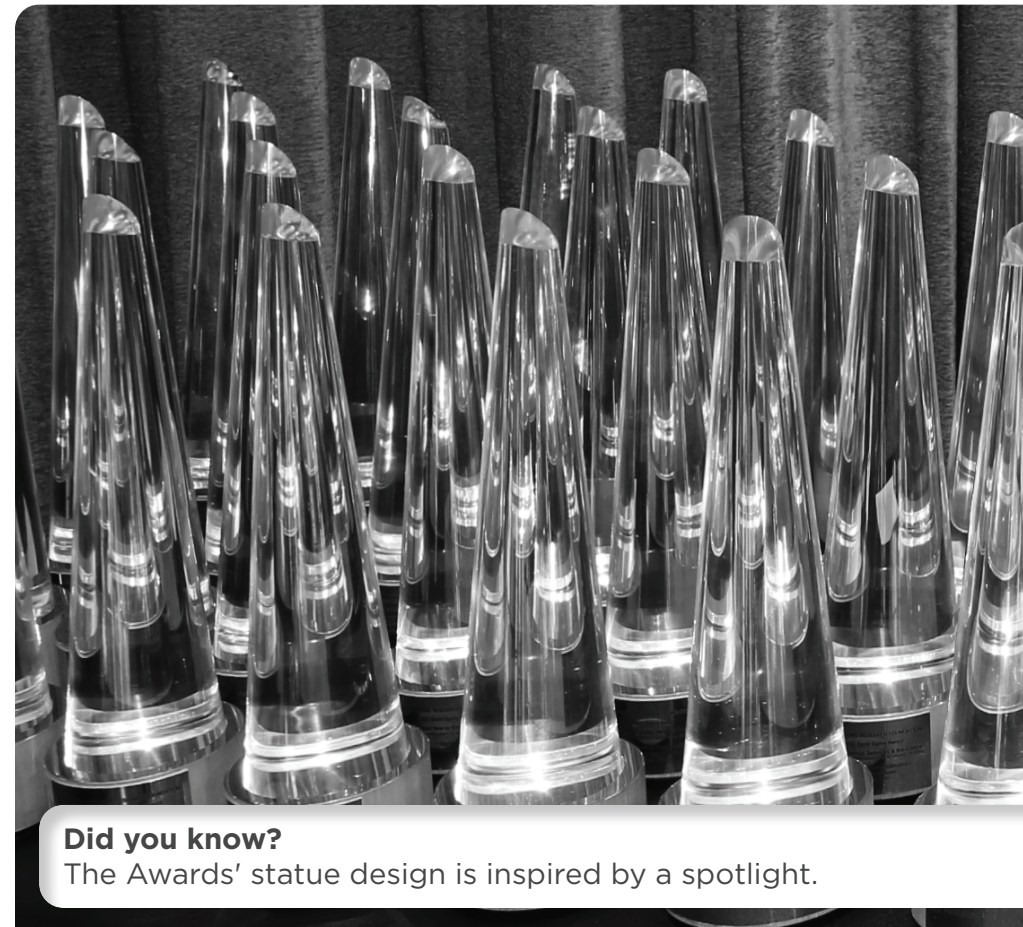
- All logos MUST BE in .eps format—we will not accept alternative formats.

## □ CAMPAIGN CONTRIBUTORS

- Contributors 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. Access our template [here](#).

## □ 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.



### Did you know?

The Awards' statue design is inspired by a spotlight.

# 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

### (NEW) EDUCATION AND TRAINING

Educational software, organizations, institutions, training programs

### ELECTRONICS & TECHNOLOGY

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, shoes, jewelry, accessories +, 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

Health insurance companies, mental, dental, and medical care services + gyms, spas, health-related retreats + consumer healthcare/OTC products, first aid, skin and hair products, soap, deodorant

### 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)

### 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, VRBO)

### 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.

## SPOTLIGHT CATEGORIES

In addition to the Industry Categories, **Spotlight Categories** honor the latest trends in the industry, including increasing awareness of social issues, consumer experiences, fandom community building, and cultural relevancy. These awards follow the same criteria as the industry verticals, however only Gold and Silver distinctions are awarded in these categories.

### BEST BRAND TRANSFORMATION

The **Best Brand Transformation Award** recognizes a campaign that leveraged insightful strategies to reverse a declining trend or redefined the brand's trajectory. This award celebrates efforts that reinvented a brand's image, created new relevance, or sparked unexpected growth.

### BEST CONSUMER EXPERIENCE

Brands are investing more of their marketing budgets into immersive experiences (IRL and in digital) that create meaningful connections with consumers. The **Best Consumer Experience Award** honors a campaign that compellingly utilized the power of 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 research-backed insights to break out among a cluttered industry category or established themselves as a stand-alone brand.

### (NEW) CULTURAL FLUENCY

The **Cultural Fluency Award** recognizes campaigns that effectively leverage cultural insights to connect with diverse audiences. This award celebrates the ability to identify and understand the cultural nuances of various segments, including but not limited to, race, gender expression/identity, sexual orientation, generation, and lifestyle. It also honors brands that successfully adapt campaigns for international markets, ensuring relevance and resonance across different cultures and regions. The award cuts across categories, highlighting the importance of cultural fluency in today's global and diverse landscape.

### (NEW) COMMUNITY & FANDOM

The **Community & Fandom Award** honors campaigns that effectively build and harness the power of online communities and fanbases. This award recognizes efforts that go beyond user-generated content, focusing on

community building, leveraging influencers, and fostering meaningful social connections. It celebrates campaigns that utilize social channels and consumer-generated content to drive not only increased engagement but also tangible business outcomes, such as sales growth, brand loyalty, and expanded reach.

### (NEW) BEST USE OF EMERGING TECHNOLOGY

The **Best Use of Emerging Technology Award** honors campaigns that leverage innovative and new technology, enabling consumer engagement with a brand in a new and relevant way. This award recognizes both groundbreaking uses of technology in consumer research (such as advanced data aggregation, AI-enhanced surveys, or unique methodologies) and its integration into impactful campaigns. The jury will look for campaigns that push the boundaries of technology, all aimed at delivering deeper insights and more meaningful consumer connections.

### SOCIAL RESPONSIBILITY

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, moral or sustainability issues. This award recognizes both branded efforts with a social message, and/or work on behalf of non-profit or charitable organizations and institutions.

### GRAND OGILVY AWARD

The **Grand Ogilvy Award** is 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 DATES

**MARCH 13** Entry Open

**JUNE 4** Entry Deadline

**JUNE-JULY** Jury Review

**AUGUST** Finalists Announced

**OCTOBER 16** Creative Effectiveness Event and Awards Reception

Questions? Contact Us:

Payment: [registration@thearf.org](mailto:registration@thearf.org)

Entry Process: [davidogilvyawards@thearf.org](mailto:davidogilvyawards@thearf.org)

Sponsorship Opportunities: [sponsorship@thearf.org](mailto:sponsorship@thearf.org)







Winners and attendees celebrate at 2024's Creative Effectiveness Conference and David Ogilvy Awards Reception.

Photos by Doug Goodman.

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

Please note that the 2025 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](mailto:davidogilvyawards@thearf.org).

## CAMPAIGN TITLE + BRAND:

The Lil Jif Project  
Campaign Title: 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

**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. 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.



### 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 launch<sup>1</sup>
- Along with Private Label, Skippy was gaining share at Jif's expense<sup>2</sup>
- 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 flat<sup>3</sup>

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 distrustful 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.

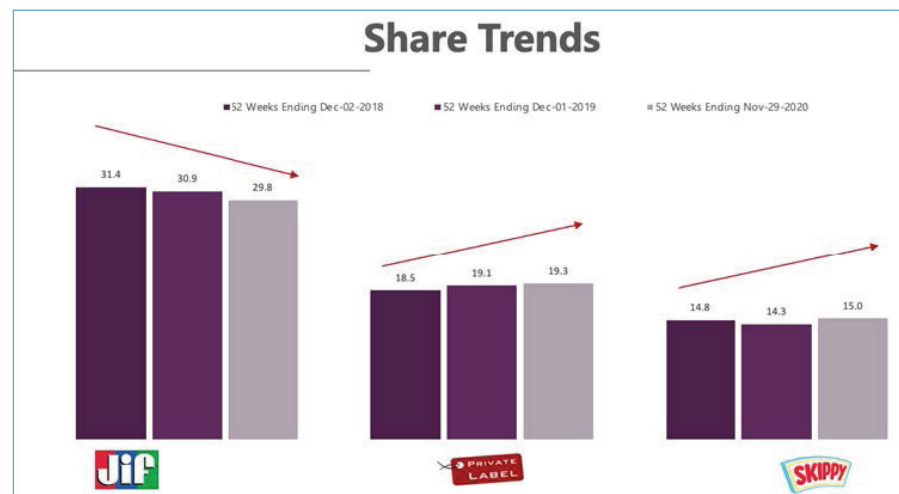
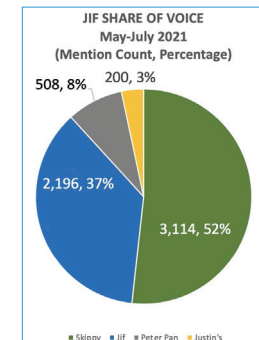
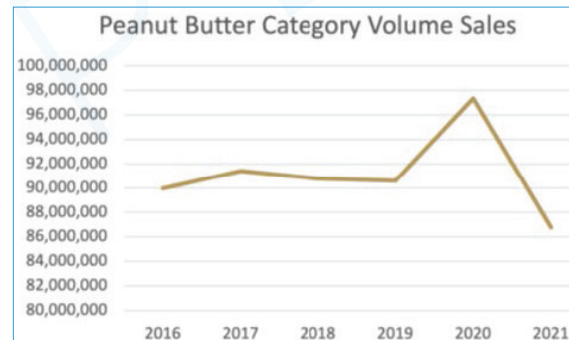
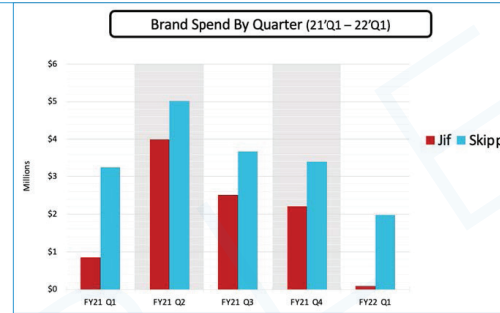
From hip hop's very beginnings, rivalries between crews, states, and styles have been fraught with tension and, with this fresh style of rap currently dominating, an incredibly nuanced understanding of it – and wider hip-hop culture & history - would be needed. The fierce passion that surrounds this uniquely layered, multidimensional musical genre meant that hip hop fans 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 period<sup>2</sup>.)

**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%<sup>4</sup>
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.

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

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.

## 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 years<sup>5</sup>

**Volume and dollar share for Jif was at a 10-year high** by the end of 2021.<sup>6</sup>

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.<sup>7</sup>

#### 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 campaign<sup>8</sup>

+148% branded mentions vs. previous 2-week average.<sup>9</sup>



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.<sup>10</sup>
- 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 activations<sup>12</sup>

Other shorter-term results:

- 25% uptick for Amazon organic search vs. campaign pre-launch<sup>13</sup>
- 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:**

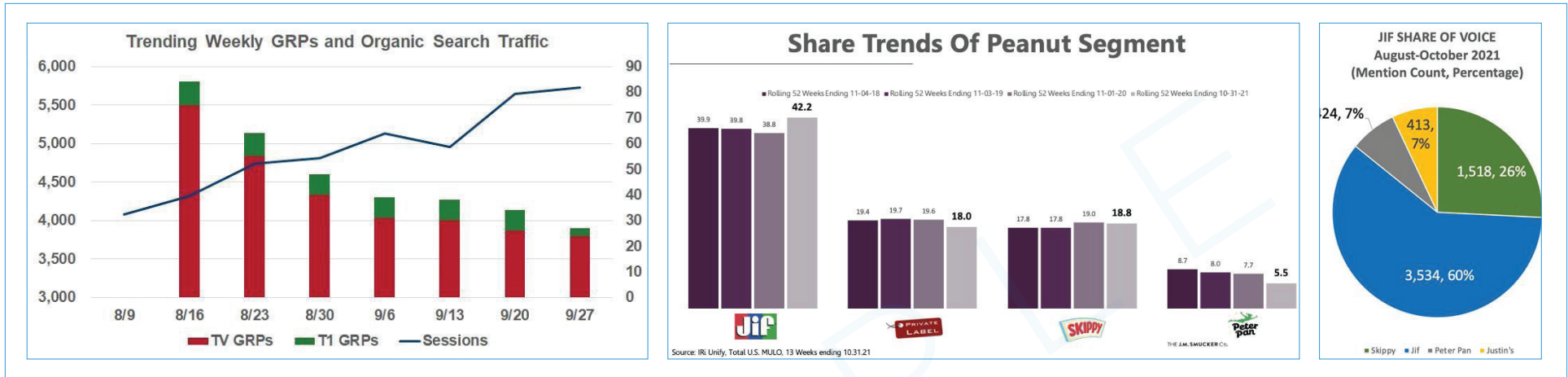
Even with already-high brand familiarity, the unconventional advertising was shown to significantly increase consideration of Jif.

- +8ppt Lift Brand Preference on Spotify<sup>14</sup>
- +9ppt Lift Brand Preference on Spotify: Competitive Share Gain Against
- Skippy<sup>15</sup>
- +2.4ppt Absolute Lift Brand Consideration on YouTube<sup>16</sup>
- +13ppt Lift Brand Consideration – Snapchat among A25-34 users<sup>17</sup>

As previously referenced, branded mentions data does not include TikTok, which saw phenomenal success<sup>18</sup>, and so was further amplifies the success of the campaign:

- 6.3B total views<sup>19</sup>
  - Triple the expected views based on spend
- Exceeding benchmarks/averages vs. other TikTok advertisers<sup>20</sup>
  - 71.5% Unique Reach, +6% above





## 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 – 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 [dauidogilvyawards@thearf.org](mailto:dauidogilvyawards@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.

## 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

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

## APPENDIX B (CONT'D.)

- Meat, Poultry, Fish
- Sandwich spreads
- Sauces, Seasonings, Condiments
- Snacks, Potato Chips
- Other Food

If other, please describe your food category.

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

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

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

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

- Audiovisual Products

## APPENDIX B (CONT'D.)

- 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

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

## 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 B (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

### 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

## 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

## DRIVE WEB

- Search
- Owned Site

## APPENDIX B (CONT'D.)

- 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)
- 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

- 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

## 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

## APPENDIX B (CONT'D.)

- 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

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)
- 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 B** (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.

