

E-465-428

Cycling Struggles

Product **Category Entered**

Isadore Retail

We are looking forward to seeing your work in this year's competition. As you work on your submission, you may wish to download the [ENTRY FORM TEMPLATE](#) which can be used as a guide when crafting your submission, allowing for easy collaboration with team members and partner companies. The template outlines the Written Entry Form, along with tips to consider when answering each question. Before submitting your entry, responses to each question must be copied into this entry portal.

ELIGIBILITY

The Effie Europe eligibility period runs from **1 January 2020** to **31 March 2021**. Your effort must have run at some point during the eligibility period in **Europe**. Results must be isolated to **Europe** & no results may be included after the end of the eligibility period. Review full eligibility information on the [Effie Europe website](#).

FORMATTING REQUIREMENTS & REASONS FOR DISQUALIFICATION

- Failing to adhere to the Effie Eligibility rules. Data presented must be isolated to Europe, and the Effie eligibility period is 01/1/19-31/03/21. No results after 31/03/21 may be included.
- Entry does not meet category definition requirements.
- Agency names/logos published in the entry form or in the creative materials. Do not include any agency names in your sources – this includes agency names other than your own.
- Data not sourced.
- Including screen grabs or other images of your creative elements in your written entry form.
- Directing Judges to External Websites.
- Missing Translation.
- Violating Creative Example (Reel, Images) Rules.

TOP TIPS

We are in the business of marketing. Your entry should be written with your audience, Effie judges, in mind. Judges are your industry peers. Address questions they may have within your responses. Entrants are encouraged to ask colleagues who don't work on the brand to review the entry. Limit industry jargon and define all industry terms.

RESOURCES

Review the [key resources](#) before starting your entry.

ENTRY DETAILS

COUNTRIES EFFORT RUN IN

List the countries the effort ran in.

Austria

Czechia

Germany

Slovakia

Switzerland

EFFORT START AND END DATE

Provide the full time span for the entire effort, even if it began before or ended after Effie's eligibility period.

Date From 2020 Aug 29

Date To 2020 Nov 27

If your effort is ongoing, please leave the end date blank.

REGIONAL CLASSIFICATION

Select all that apply.

Multinational

INDUSTRY SECTOR

Classify your brand/product by one of the available industry sectors, or choose Other.

Retail Stores & Online Marketplaces

INDUSTRY/CATEGORY SITUATION

Select one.

Growing

EXECUTIVE SUMMARY

GIVE THE JUDGES AN UNDERSTANDING OF THE CASE THEY ARE ABOUT TO READ BY PROVIDING A SUMMARY FOR EACH OF THE ITEMS BELOW. A ONE-SENTENCE SUMMARY IS RECOMMENDED FOR EACH LINE.

THE CHALLENGE:

(Maximum per line: 20 words)

Sales at Isadore's e-shop stagnated. We have to build not only higher awareness, but generate greater interest in the brand.

THE INSIGHT:

(Maximum per line: 20 words)

We attack conservative category by new emotion, insightful humour of real everyday life of cyclists and make brand very distinctive.

THE IDEA:

(Maximum per line: 20 words)

Cycling struggles. Humorous true, real life experiences instead of artificial aspiration.

BRINGING THE IDEA TO LIFE:

(Maximum per line: 20 words)

We use investments from crowdfunding to awareness campaign. We combine a brand building and sales activation in short time period.

THE RESULTS:

(Maximum per line: 20 words)

Annual online revenue: DACH +97%, SK&CZ +73%
Total Campaign Cost: 360000€
Total Online Revenue Grow: 1180000 € (without tax)

SPECIFIC TO THE CATEGORY YOU ARE ENTERING, WHY IS THIS CASE WORTHY OF AN AWARD FOR MARKETING EFFECTIVENESS?

Because Effie has no predetermined definition of effectiveness, it is your job to propose why this case is effective in this entry category: why the metrics presented are important for your brand and business/organisation.

If you are entering this effort in multiple categories, your response to this question is required to be different for each category submission.

(Maximum: 100 words)

Campaign brings sales records

Total online revenue growth (Year-over-Year)

- during campaign +177%
- after campaign (!!!during off-season!!!) +186,5%

Creates active interest in brand

We outran key competitors and grew faster than interest in growing category.

Campaign boost consideration of the brand

Purchase Intent +52%

Improved Brand Perception +49%

Strategic idea bring effectivity in media planning

Our TV spot has 35% higher Ad recall with a lower media budget compared to the direct competitor who aired a campaign during the Tour de France as well. The TV spot has high likeability, customers rate it 8,5/10.

SECTION 1: CHALLENGE, CONTEXT & OBJECTIVES - 23.3% OF TOTAL SCORE

This section provides the judges with the background to your challenge & objectives. In this section, judges evaluate whether they have the necessary context about your industry category, competitors, and brand to understand your entry and the degree of challenge represented by your objectives. Judges will assess the case for both suitability and ambition within the framework of the challenge. Weight will be given to the degree of difficulty and whether the entrant has provided the context to evaluate the case's effectiveness in this section. Be thorough and provide context for judges unfamiliar with your industry to understand the scope of your effort.

1A, BEFORE YOUR EFFORT BEGAN, WHAT WAS THE STATE OF THE BRAND'S BUSINESS AND THE MARKETPLACE/CATEGORY IN WHICH IT COMPETES?

Max: 275 Words; 3 charts/graphs

After finishing their pro cycling careers, the Velits brothers founded the clothing brand Isadore. Their ambition is to produce cycling clothing from a small Slovakian town called Púchov and sell it all over the world. Their own e-shop is their key sales channel.

Communication in online, print and at sporting events did not gain new customers in an efficient way.

After 5 years, sales stagnated.

Category competitors are:

- sport retailers (online and offline) with accessible offer, aggressive pricing and strong distribution (Decathlon, Sport Direct, SportPursuit, etc)
- number of big cycling brands (Rapha, Castelli, Assos, Gore)
- many small players competing at low price and lower product quality (OLÉ, Gobik, Siroko, Rivelo, etc.)
- some new challengers with strong aspiration and high quality (LeCol, LaPassione, Pas Normal, MAAP, Café du Cycliste, etc.)

When Isadore is creating products, they are looking for the most sustainable option available:

- using organic or recycled materials
- tracing origins of materials and suppliers
- focus on local production
- upcycling and biodegradable materials

Our media budget is only a tiny fraction of media spends and distribution of the biggest brands.

Since the category is growing, our goal is to grow faster than our competitors. To boost sales again, we needed to gain new customers.

When covid hit, we had to adapt and find new options.

Thanks to strong investments from crowdfunding, we were able to launch a brand building campaign.

1B. DEFINE THE TARGET AUDIENCE(S) YOU WERE TRYING TO REACH. WHY IS THIS AUDIENCE IMPORTANT TO YOUR BRAND AND THE GROWTH OF YOUR BRAND'S BUSINESS?

Describe your audience(s) using demographics, culture, media behaviours, etc.

Explain if your target was a current audience, a new

Isadore appeals to road cyclists, who are mostly from DACH region (29%), CZ&SK (24%) and other EU countries (33%). Predominantly men (87%) aged 36-45 years (32%) and 26-35 years (24%). 25% of them ride 3,000 - 5,000 km a year. They also buy cycling clothes from the major players (Rapha, Assos, Castelli).

86% of them are interested in watching professional cycling, specifically the Grand Tours.

audience, or both. What perceptions or behaviours are you trying to affect or change?

(Max: 200 Words, 3 charts/graphs)

The main ingredients for why they like Isadore are the brands quality 55%, sustainability 42% and innovation 27%.

Design, sewing and materials are important. Due to the fact that cycling clothes must fit very well, the cut and feeling of the material plays a huge role.

So there was a barrier:

Would you buy on the internet a cycling short sleeve jersey for 150€ and shorts for 170€, from a brand you have never heard of and you don't have the opportunity to touch and try on?

We know that if people are interested in Isadore, they will go through stages of the marketing funnel easily.

Problem was the upper funnel was too narrow.

To boost sales again, we needed to gain new customers.

Build not only brand awareness, but create real interest in it.

1C. WHAT WERE YOUR MEASURABLE OBJECTIVES? WHAT WERE THE KEY PERFORMANCE INDICATORS (KPIs) AGAINST YOUR OBJECTIVES? PROVIDE SPECIFIC NUMBERS/PERCENTAGES FOR EACH OBJECTIVE AND PRIOR YEAR BENCHMARKS WHEREVER POSSIBLE.

Effie is open to all types of objectives: Business, Behavioral, Perceptual/Attitudinal. It is the entrant's responsibility to explain why their particular objectives are important to the business/organisation and challenging to achieve. Judges will expect to see context, including prior year benchmarks where possible, around the goal set – why are these goals challenging? If relevant to your case, explain how these goals relate back to the overall brand or organisation's strategy and objectives.

RESPONSE FORMAT

Immediately below, use the provided space to set up your objectives and share any overarching explanation of your objectives & KPIs (maximum of 100 words; 3 charts/graphs).

Then, you will list out each objective individually and select the type of objective. For each objective, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and growth of the business.

- Only one objective is required. Your first objective should be your primary campaign objective, then you may list up to three supporting objectives. Entrants are not expected to use all fields.
- You may have more than one objective of the same type.
- Unsure which objective type to select? [View guidance here](#).

1C. OBJECTIVES OVERVIEW

Set up your objectives & share any overarching explanation of your objectives & KPIs.

(Max: 100 words, 3 charts/graphs)

Focus on Upper Funnel KPIs which can deliver Business Growth

OBJECTIVES

Objective #1 should be your primary campaign objective, then you may list up to three supporting objectives.

For each objective, you may include up to three charts/graphs.

Reference 1

OBJECTIVE TYPE

(Select One)

Awareness

STATE OBJECTIVE

(Maximum: 25 words)

Business

- Revenue Growth on e-shop delivered by Acquisition of New Users

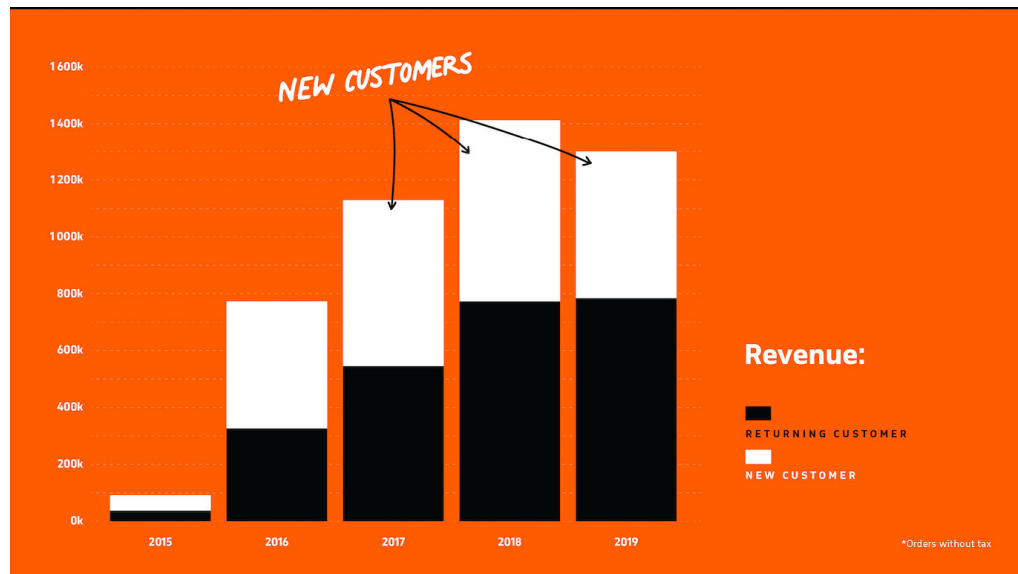
CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

Stagnation of results was caused by lower acquisition of new customers.

We knew, if we want to grow, we need to acquire new customers.



Reference 2

OBJECTIVE TYPE

(Select One)

Consideration

STATE OBJECTIVE

(Maximum: 25 words)

Brand

- Active interest in brand - Search Volume - searching brand name on Google compared to the competitors
- Brand Perception
- Purchase Intent

CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

Reference 3

OBJECTIVE TYPE

(Select One)

Awareness

STATE OBJECTIVE

(Maximum: 25 words)

Communication

- Gaining Higher Ad Recall with less media than competitors

CONTEXT

Here, you may provide context, including category background and/or prior year benchmarks, for why the objectives were important for the brand and the growth of the business.

(Max: 50 words; 3 charts/graphs)

SECTION 1: SOURCING

Provide sourcing for all data provided in Section 1: Challenge, Context & Objectives.

Online Survey, 2020, n=5300, Own base

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

[View detailed guidelines here.](#)

SECTION 2: INSIGHTS & STRATEGIC IDEA - 23.3% OF TOTAL SCORE

This section prompts you to explain your strategic process and thinking to the judges. Your idea should be borne from these unique insights. Judges will evaluate how inventive and effective the idea and strategy are in meeting the communications challenge.

2A. STATE THE INSIGHT THAT LED TO YOUR BIG IDEA. EXPLAIN THE THINKING THAT LED YOU TO YOUR INSIGHT.

State the insight that led to your big idea. Explain the thinking that led you to your insight. Some insights come from research, data, and analytics. Others come from inspiration. Describe yours here. Keep in mind, an insight is not merely a fact or observation based on research; it is the strategic insight, unique to your brand and audience, that was leveraged to help meet your objectives. Your insight may be a consumer insight, a channel insight, marketplace insight, etc.

(Maximum: 200 words; 3 charts/graphs)

Category analysis

Road cycling is a very traditional and conservative sports category. Today, it is still considered primarily a white-middle-class sport for middle-aged men. In communication there are strong clichés:

- Performance and breaking limits
- Attractive images of aspiring riders in a picturesque environment
- Professional riders who promote a variety of products from their sponsors

Insight driven Brand Repositioning

To stand out among the giant brands and the biggest bike sponsors, we had to re-define the brand strategy and positioning. The real life of a cyclist is different from the marketing image.

Instead of role-modeling and strong aspiration, we decided to focus on the real everyday life of cyclists, with all its pros and cons.

Our new positioning "Insight into the real life of cycling".

Shaving legs, awkward tan lines, the hassle of urinating mid-ride, and many more. These are the real struggles of the road cyclists. Dealing with them is part of our everyday life.

With this new approach, we were able to introduce into the very conservative category of cycling marketing new unorthodox emotion and insightful humor.

Thanks to this, the advertising style makes the brand very distinctive.

2B. STATE YOUR STRATEGIC BIG IDEA.

What was the core idea that drove your effort and led to the breakthrough results?

Cycling struggles

Humorous true, real life experiences instead of artificial aspiration

What was at the very heart of the success of this case?

The big idea is not the execution or tagline.

Provide a one-sentence answer. (Max: 20 Words)

SECTION 2: SOURCING

Provide sourcing for all data provided in Section 2: Insights & Strategic Idea.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

[View detailed guidelines here.](#)

SECTION 3: BRINGING THE IDEA TO LIFE - 23.3% OF TOTAL SCORE

This section relates to how and where you brought your idea to life – including your creative, communications and media strategies and the work itself. Judges are looking to understand why you chose specific media channels and how they relate to your strategy and audience. Judges will be providing their score for this section based on the information you provide in [Question 3](#), [the Media Addendum](#), and [the creative work as presented in the creative reel and creative images](#). Between the creative examples and your response to this question, the judges should have a clear understanding of the creative work that your audience experienced and how the creative elements worked together to achieve your objectives.

3. HOW DID YOU BRING THE IDEA TO LIFE? EXPLAIN YOUR IDEA AND YOUR OVERALL COMMUNICATIONS STRATEGY. IF APPLICABLE, HOW DID YOU OPTIMIZE AND ADAPT THE STRATEGY?

Elaborate on your communications strategy, including the rationale behind your key channel choices. Why were your channel choices and media strategy right for your specific audience and idea? Your explanation below must

Brand growth is a function of the reach. Therefore, we needed a strong brand awareness campaign.

However, this required several steps and the ability to improvise during the pandemic year in 2020.

The pandemic boosted e-commerce and outdoor activities. We knew that we'd have to take the risk and go big, because if we didn't, then other brands would take the profits.

include which specific channels were considered integral to your media strategy and why.

(Max: 475 Words, 3 charts/graphs)

Step 1

Crowdfunding the investment for growth

If you want to grow, you need investments.

The story of the founders and their ambition to produce cycling clothing from a small Slovakian town and sell it all over the world has national awareness in Slovakia.

Thanks to this, we interested 78 private investors in a crowdfunding campaign to acquire enough money needed for growth-oriented activities: increasing production capacities, logistics, processing and a communication campaign.

Step 2

Adaptation and "Going long and going short"

"Adapt to Overcome" the motto of 2020 also applied to us.

When Covid hits, Isadore continues in communication and finds another gear.

Originally, we planned the brand campaign for the spring.

But we have to postpone it till autumn.

Since the Tour de France moved to a later date in September, we decided to buy some TV space on Eurosport 1 and 2. We adapted the whole marketing plan to the new situation and we moved our main sales event, Black Friday, to start earlier.

Thanks to this, we were able to combine brand building and sales activation into a short time period.

Step 3

Planning for Reach

Cyclists are a specific audience. In order to target them on a large scale, we had to use the moment when everyone is focused on one major event.

During the 21 days of the Tour de France, the world's most famous cycling event, our TV spot was broadcast 44 times on EuroSport 1 and 2. Also we ran print ads in major bike magazines and the official program of Tour de France. For the campaign, we use video formats in key online advertising platforms (YouTube, Instagram, Facebook). On the Strava sport tracking platform we ran the challenge "Not in this century", which was based on the obsession of rounding off the distance of rides. People had to ride more than 99,8km in one ride.

The Brand Building phase expanded interest in the brand, our remarketing audience grew from 110k to 220k prospects, and thanks to this Sales Activation was much more effective.

Brand Building phase

- Emotion Priming
- Broad Reach
- Channels: Television, Online Videos, Strava, Print
- Media budget: 263,750 eur
- On Air: 29.8 - 29.9.

Sales Activation phase

- Persuasive messaging
- Targeting to the prospects
- Channels: Remarketing tactics, Online Performance
- Media budget: 43 255 eur
- On Air: 9. - 27.11

You have the option to upload a single image to accompany your explanation in this section. It may be a key visual, a media plan, a flowchart, storyboard, etc. The image must be jpg/jpeg/png.



Cycling Struggles Visuals

SECTION 3: SOURCING

Provide sourcing for all data provided in Section 3: Bringing the Idea to Life.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

[View detailed guidelines here.](#)

SECTION 4: RESULTS - 30% OF TOTAL SCORE

This section relates to your results. Be sure to provide context (category, prior year) and explain the significance of your results as it relates to your brand's business. Tie results back to the objectives outlined in Section 1 - your response to question 1C - objectives will appear above your response to 4A as a reference to judges.

Because Effie has no predetermined definition of effectiveness, it is your job to prove why this case is effective: why the metrics presented are important for your brand and business/organization within the context of the submitted category.

As with the rest of the entry form, provide dates and sourcing for all data provided. Do not include results beyond **the eligibility period**; this is grounds for disqualification.

4A. How do you know it worked?

Explain, with category and prior year context, why these results are significant for the brand's business. Tie together the story of how your work drove the results. Prove the results are significant using category, competitive, prior year, and brand context. Why were these metrics important to the brand? Results must relate to your specific audience, objectives, and KPIs. When providing engagement/social metrics, detail what these meant for the brand and business/organisation.

RESPONSE FORMAT

You have up to 250 words and 3 charts/graphs to set up your results. Then, for each objective provided in Question 1C, you are required to provide a corresponding result. Provide context to prove the importance of these results for the brand.

If you have additional results to report beyond the objectives set up in Question 1C, you may also list those results in the designated space below.

ELIGIBILITY REMINDERS

Failing to follow eligibility rules will result in disqualification.

- Provide a clear time frame for all data shown - either within your response or via the data sources box.
- Do not include data past the end of the eligibility period.
- All results must be isolated to Europe.

- It is critical to provide sources for all results provided.

4A. RESULTS OVERVIEW

Results must relate to your specific audience, objectives, and KPIs. Provide a clear time frame for all data shown.

The metrics you provide here are directly relevant to your objectives and audience. Entrants are strongly encouraged to re-state their objectives from section 1 along with their corresponding results.

(Max: 300 Words, 5 charts/graphs)

Campaign pays back the investment immediately, and growth continues after it.

Total Campaign cost: 360 000€ (media, creative, production)

Growth of Online Revenue in 2020: 1 180 000 € (without tax)

RESULTS

Provide results that correspond to each of your objectives from Question 1C here. You are required to provide a result for each objective.

To re-order the way your objectives/results appear, return to Question 1C and re-order your objectives using the 'nudge' button.

For each result, you may include up to 3 charts/graphs.

Referencia. 1

OBJECTIVE TYPE

Awareness

STATE OBJECTIVE

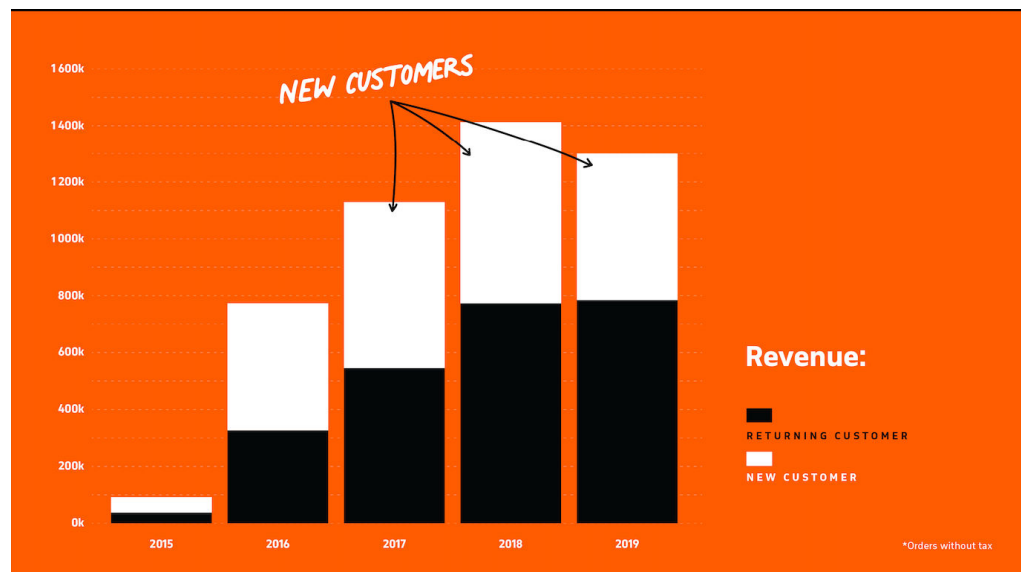
Business

- Revenue Growth on e-shop delivered by Acquisition of New Users

CONTEXT

Stagnation of results was caused by lower acquisition of new customers.

We knew, if we want to grow, we need to acquire new customers.



STATE RESULT

State your corresponding result here.

Online revenue on key EU markets 2019 vs. 2020:

- DACH (Germany, Austria, Switzerland) +97%
- Slovak and Czech rep. +73%
- Rest of Europe +19%

CONTEXT

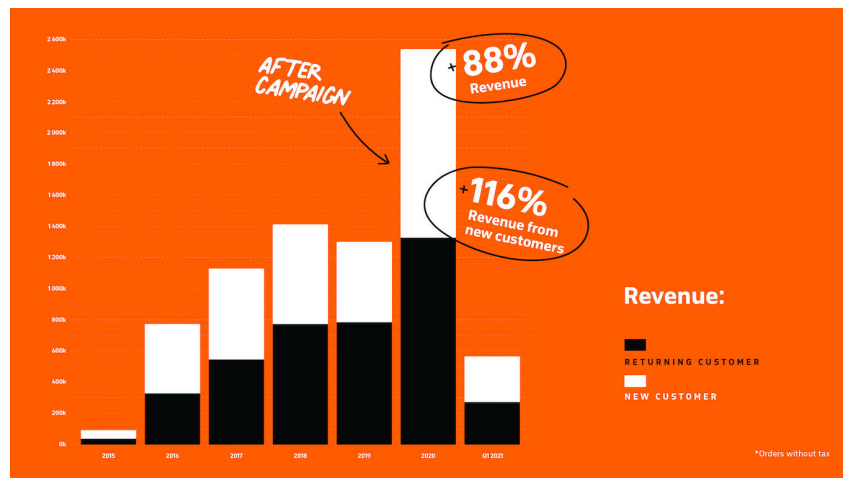
Prove the results are significant using category, competitive, prior year, and brand context.

(Maximum: 75 words, 3 charts/graphs)

Total online revenue growth (Year-over-Year)

- during campaign +177%
- after campaign (!!!during off-season!!!) +186,5%

Growth was achieved thanks to the Acquisition of New Users:



Referencia. 2

OBJECTIVE TYPE

Consideration

STATE OBJECTIVE

Brand

- Active interest in brand - Search Volume - searching brand name on Google compared to the competitors
- Brand Perception
- Purchase Intent

CONTEXT

STATE RESULT

State your corresponding result here.

Campaign creates active interest in brand

CONTEXT

Prove the results are significant using category, competitive, prior year, and brand context.

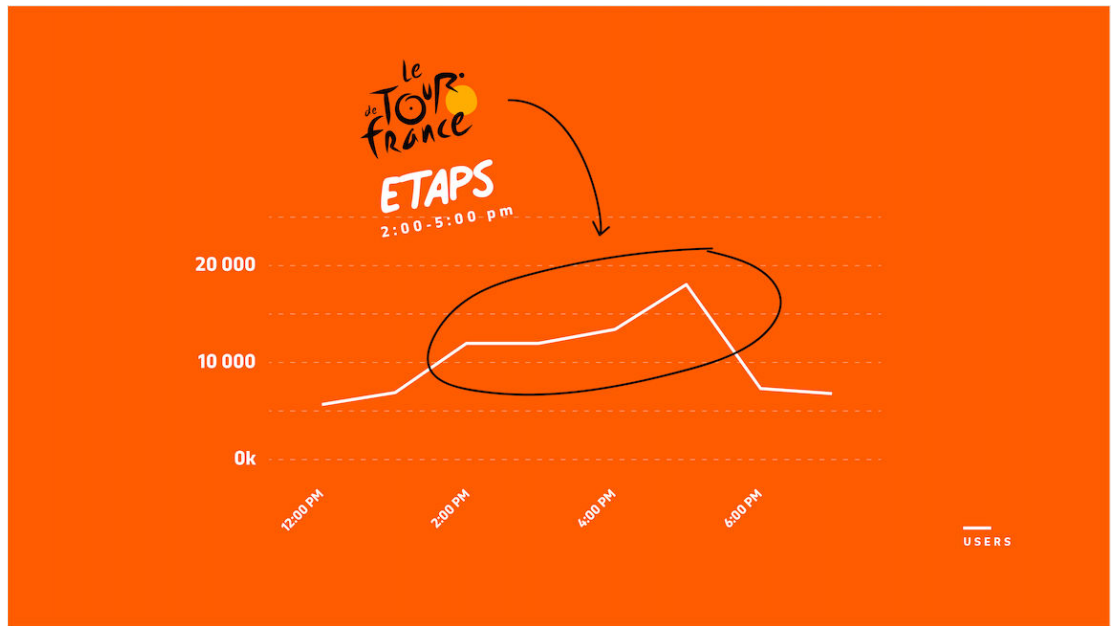
(Maximum: 75 words, 3 charts/graphs)

Campaign creates active interest in brand

Thanks to the campaign we outran key competitors in the Search volume. People googled Isadore more than competitors with similar size - Cafe du Cyclists, Pas Normal, Le Col.



After airing the spot on TV during the Tour de France stages, we had thousands of visitors on the web in the realtime.



Campaign boost consideration of the brand:

Purchase Intent +52%

Improved Brand Perception +49%

Referencia. 3

OBJECTIVE TYPE

Awareness

STATE OBJECTIVE

Communication

- Gaining Higher Ad Recall with less media than competitors

CONTEXT

STATE RESULT

State your corresponding result here.

Campaign brings media effectiveness

CONTEXT

Prove the results are significant using category, competitive, prior year, and brand context.

(Maximum: 75 words, 3 charts/graphs)

Strategic ideas and creative execution bring effectivity in media planning

Our TV spot has 35% higher Ad recall with a lower media budget compared to the direct competitor (LaPassione) who aired a campaign during the Tour de France as well.

The TV spot has high likeability, customers rate it 8,5/10.

ADDITIONAL RESULTS

You may use this space to provide additional results achieved that you may not have had an initial objective for. This space may only be used for additional results beyond those that align with your listed objectives.

(Maximum: 150 words, 3 charts/graphs)

Campaign acquires high quality customers:

- Average Order Value remained stable - before campaign 178€, after campaign 186€
- Retention rate and Order Frequency of new customers is similar to returning customers

Explain the influence of the factors you selected above.

Max: 150 words; 3 charts/graphs

Isadore grew faster than interest in category and online shopping

The pandemic boosted interest in outdoor activities and road cycling. Interest in the category increased mainly in spring and summer (+250%), but during our campaign interest in category YoY increased by 60-70%, but interest in the brand increased by 400% in Germany and 500% in Austria.

Online shopping grew at the beginning of the pandemic, but our campaign ran in the autumn, after restrictions to going to shop had been reduced. People were again able to shop in at brick and mortar stores.

SECTION 4: SOURCING

Provide sourcing for all data provided in Section 4: Results.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

Nielsen ADmosphere, Communication Post-test, 10/2020

Google trends, Search Volume, 4/2109 - 10/2020

Google Analytics, 2020

Online Survey, 2020, n=5300, Own base

Internal customer and sales data of e-shop

Year-over-Year periods:

- during campaign 29.8 - 27.11 2019 vs 29.8 - 27.11 2020
- after campaign 1- 2 / 2020 vs 1- 2 / 2021

[View detailed guidelines here.](#)

INVESTMENT OVERVIEW

The Investment Overview is reviewed as part of Section 3: Bringing the Idea to Life, along with your creative work, as presented in the Creative Reel and Images for Judging. These elements together account for 23.3% of your total score.

PAID MEDIA EXPENDITURES

Select total paid media expenditures (purchased and donated), not including agency fees or production costs, for the effort described in this entry for the current period (1 January 2020 - 31 March 2021) and the previous year.

Given the 'spirit' of this question use your judgment on what constitutes fees, production and the broad span that covers media – from donated space to activation costs. Select one per time frame. Elaborate to provide context around this budget range, if not already addressed in your answers to questions 1-4. For example, explain if your budget has changed significantly, how this range compares to your competitors, etc.

PAID MEDIA EXPENDITURE (CURRENT YEAR)

Campaign Period:
Competition Year

€200-500 Thousand

PAID MEDIA EXPENDITURES (PRIOR YEAR)

Campaign Period: Prior Year

€50-200 Thousand

COMPARED TO OTHER COMPETITORS IN THIS CATEGORY, THE BUDGET IS:

Select one.

Less

COMPARED TO PRIOR YEAR SPEND ON THE BRAND OVERALL, THE BRAND'S OVERALL BUDGET THIS YEAR IS:

Select one.

Less

MEDIA BUDGET ELABORATION

Budget Elaboration: If not already addressed in your responses to Questions in

Brand Building (29.8 - 29.9. 2020)

- Television 150 000€

sections 1-4, elaborate to provide judges with the context to understand your budget.

- Online videos 68 800€
- Print 23 650€
- Strava 21 300€

If you selected Not Applicable for either of the previous two questions, you are required to elaborate on your response.

Sales Activation (9. - 27.11 2020)

- Online performance 43 255€

PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Select a budget range for the key assets you developed to bring your idea to life. This should include hard pre and post productions costs, talent (influencer or celebrity fees), and any activation costs.

PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Select one.

Under €50 Thousand

ELABORATION ON THE PRODUCTION & OTHER NON-MEDIA EXPENDITURES

Referencia.

Provide judges with the context to understand the expenditures outlined above.

Campaign was created with a small crew of freelance creative who cooperate with the brand for a long time and an inner marketing team.

Total headcount 6 people.

50 000 eur was total production cost of all campaign assets (30s TV spot, recuts 3x20s online spots, 15s video for Strava Challenge, 4 key visuals for print and banners)

OWNED MEDIA

Elaborate on owned media (digital or physical company-owned real estate), that acted as communication channels for case content. Owned media examples may include a corporate website, social media platforms, packaging, a branded store, fleet of buses, etc.

If owned media platforms were selected on the Touchpoints chart, judges will expect to see an explanation of those platforms in your response. Similarly, any owned media described here must also be selected in the touchpoints chart.

WAS OWNED MEDIA A PART OF YOUR EFFORT?

Elaborate on owned media (digital or physical company-owned real estate), that acted as communication channels for case content.

Yes : Website. Social platforms - Facebook, YouTube, Instagram, Strava. Newsletter database

(Maximum: 100 words)

SPONSORSHIPS AND MEDIA PARTNERSHIPS

Select the types of sponsorships/media partnerships used in your case. Choose all that apply. Then, provide additional context regarding those sponsorships and media partnerships, including timing.

SPONSORSHIPS

Select all that apply.

Product Placement – Occasional

Sponsorship – Talent or Influencer

ELABORATION ON SPONSORSHIPS AND MEDIA PARTNERSHIPS

Provide additional context regarding your sponsorships and media partnerships.

(Maximum: 100 words)

Occasionally we use editorial content and review at cycling publishers and magazine.

We cooperate with a few brand ambassadors (not huge social media influencers), they help us with content creation as models and actors.

SOURCES

INVESTMENT OVERVIEW: DATA SOURCES

Provide sourcing for all data provided in the Investment Overview.

Use superscript in your responses above to link data points and sources.

Include source of data, type of research, time period covered, etc. Do not include ANY agency names as the source of research.

Do not link to external websites or include additional information for judges to review.

Judges encourage third-party data where available.

[View detailed guidelines here.](#)

ALL TOUCHPOINTS AS PART OF YOUR EFFORT

Select ALL touchpoints used in the effort, based on the options provided in the below chart.

COMMUNICATIONS TOUCHPOINTS

Select all that apply.

Digital Mktg. – Display Ads

Digital Mktg. – Short Video (:15-3 min.)

Digital Mktg. – Social: Paid

Digital Mktg. – Video Ads

Print - Magazine

TV

MAIN TOUCHPOINTS

Select the TOP 3 main touchpoints used, ranking them in order of priority 1-3.

Note: Your response to Section 3 should also provide an explanation of these main touchpoints from the below list which were integral to reaching your audience and why.

Note: On the creative reel, you must show at least one complete example of each communication touchpoint that was integral to the effort's success.

If you only used one touchpoint, simply select "Not Applicable" for Main Touchpoints 2 & 3.

MAIN TOUCHPOINT 1

Most integral touchpoint.

TV

MAIN TOUCHPOINT 2

#2 Most Integral Touchpoint

Digital Mktg. – Short Video (:15-3 min.)

MAIN TOUCHPOINT 3

#3 Most Integral Touchpoint

Print - Magazine

SOCIAL MEDIA PLATFORMS

Select all social media platforms utilized in your effort from the list below.

SOCIAL MEDIA PLATFORMS

Select all that apply, or select

Not Applicable.

Facebook

Strava

Instagram

YouTube

CREATIVE EXAMPLES

Creative Work is reviewed as part of Scoring Section 3: Bringing the Idea to Life, along with the entrant's response to Question 3 and the Media Addendum. These elements together account for 23.3% of the total score.

CREATIVE REEL

The Creative Reel is the entrant's opportunity to showcase the creative work that ran in front of their audience to the judges. The reel is NOT a video version of the written case. Judges recommend spending at least 70% of the creative reel's time on examples of creative work.

The creative reel is not judged for the production quality of the reel; judges are evaluating only the creative work that ran in the marketplace as it relates to the challenge, insights, audience, and strategy.

Specific, quantifiable results, agency names/logos, and competitor logos/work may not be included anywhere in the video.

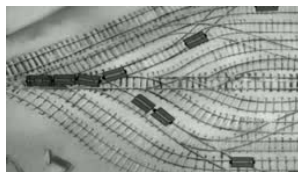
The Creative Reel is viewed once the case has been read.

CREATIVE REEL

4 min maximum. 280 MB max., mp4 format.

For 4:3 aspect ratio, minimum size should be 640 x 480; for 16:9 ratio, minimum size is 1280 x 720.

Letterbox submissions may be sent as 640 x 480 (For optimum judging your video should show clearly on a laptop and on a central screen of approx. 50" x 30".)



Isadore_CyclingStruggles

Do not include any agency names in the file name or anywhere in the reel. Effie encourages your file to be named "BRANDNAME-CATEGORY-ENTRYTITLE"

CREATIVE EXAMPLES PRESENTED IN THE CREATIVE REEL - SELECT ALL

Digital Mktg. – Display Ads

Digital Mktg. – Short Video (:15-3 min.)

Digital Mktg. – Video Ads

TV

IMAGES OF CREATIVE WORK

Upload 2-6 images of your creative work that ran in the marketplace. Do not include agency names in the file name or within the images.

Technical Requirements:
jpg/jpeg format



Key visuals



Strava Challenge

TRANSLATION

If your creative examples include non-English work, you are required to include an English translation either via subtitles within the creative OR you may provide a translation in the text box below. This will not be counted towards your entry form page limit.

Road is the way of life.

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With Print Set JUDGING VIEW - PDF Version of the Written Entry for Judges