

# E-789-377

## Dagoma - Toy Rescue

**Product**      **Category Entered**

3D Printer      Best of Europe: Small Budget

## ENTRY DETAILS

### ORIGINAL EFFIE PROGRAM

If you will choose a  
Country without an Effie  
Program, please select  
**OTHER** and specify the  
Country.

Effie France

### ORIGINAL CATEGORY

List the original category in  
which the campaign won a  
Gold or Grand Effie in.

Annonceurs PME-PMI

### COUNTRIES PRESENTED IN THIS CASE

List the markets that this  
entry covers.

France

### PLEASE INDICATE ALL COUNTRIES WHERE THIS WORK RAN.

List all markets where this  
work ran, including those  
markets not presented in this  
case.

France

## INDUSTRY SECTOR

Classify your brand by one of the available industry sectors.

Electronics

## TYPE OF PRODUCT/SERVICE

Provide a brief (1-15 words) description of the product/service you are entering. Do not include the brand name.

3D printers

Examples: Airline, Cosmetic, Credit Card, Streaming Service, etc.

## INDUSTRY/CATEGORY SITUATION

Select one option for your category situation: flat, in decline or growing

Growing

## DATES PRESENTED IN THIS CASE

List the start/end dates for the effort, as it pertains to the data presented in this case.

Date From

2019 Dec 09

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Date To

2020 Jan 20

## 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

2019 Dec 09

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Date To

2020 Jan 20

# EXECUTIVE SUMMARY

## MARKET BACKGROUND:

Please explain any relevant trends unique to your market that generally shape the marketing environment and/or influence audience response to marketing efforts. (For example, if the government controls all the major media outlets, this may mean that the audience regards products/services they see advertised in this media as having some form of government approval.) Be sure to explain why these factors are relevant. This general background will help the judges better understand and evaluate the more specific story you tell in the remainder of your entry.

In 2019, 42% of French people would be ready to invest in a 3D printer <sup>(1)</sup>. A growing craze on this market which remains minimal compared to the one observed among manufacturers...

The 3D printer market for individuals is struggling to take off despite an increasingly affordable acquisition cost (less than 400 euros). <sup>(2)</sup>

The product's marketing conversion funnel is abrupt: it is marked by a high interest rate (over 50%) and a ridiculously low conversion rate (4%) <sup>(3)</sup>. This kind of structure is typical of products resulting from a technological revolution. They fascinate but their utility remains unclear in the minds of consumers.

**What can you do with a 3D printer at home? This is the question that needs to be answered.**

The Challenge: DAGOMA is a small company based in Roubaix, France with about a hundred employees. The company has absolutely no means of carrying out a large-scale advertising operation to make its product known.

**How to identify a promising positioning for DAGOMA printers and a viral communication that will boost the conversion rate of its products without media support?**

## CASE SUMMARY:

Provide a snapshot of the effectiveness of your case. Summarize the case and its goal. Indicate objectives and how the evidence of results directly relates to those objectives (concrete numbers or percentages vs. general terms like "record sales" or "significant success"). Think of the case summary as a mini-case or an elevator speech.

DAGOMA is a French SME trying to make a place for itself in the 3D printer market for individuals. Although this technology is generating interest in France, the conversion rate - act of buying - is still low and far from the forecasts made 5 years ago.

It is an exemplary marketing case, because it demonstrates how a simple communication idea without any media allowed this small company to work on its conversion funnel not only by generating visibility (426 million media impressions in 25 countries) but also by boosting the conversion rate (+42% increase in sales).

# 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.

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

What was the strategic communications challenge that stemmed from this business situation? Provide context on the degree of difficulty of this challenge and detail the business need the effort was meant to address.

Provide context about your brand and business situation, including main competitor spend, position in market, category benchmarks, etc. What were the barriers you were tasked to overcome? Keep in mind judges may not be familiar with your brand's industry. This context is critical for judges to understand your degree of difficulty.

(Maximum: 375 words)

In 2019, 42% of French people would be ready to invest in a 3D printer <sup>(1)</sup>. A growing craze on this market which remains minimal compared to the one observed among manufacturers...

The 3D printer market for individuals is struggling to take off despite an increasingly affordable acquisition cost (less than 400 euros). <sup>(2)</sup>

The product's marketing conversion funnel is abrupt: it is marked by a high interest rate (over 50%) and a ridiculously low conversion rate (4%) <sup>(3)</sup>. This kind of structure is typical of products resulting from a technological revolution. They fascinate but their utility remains unclear in the minds of consumers.

**What can you do with a 3D printer at home? This is the question that needs to be answered.**

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## 1B. DEFINE THE AUDIENCE(S) YOU WERE TRYING TO REACH.

Why is this audience important to your brand and the growth of your brand's business?

**The main target audience we were trying to reach were French households.**

DAGOMA's challenge is to democratise the 3D printer and bring it into every French household.

Describe your audience(s) using demographics, culture, media behaviors, etc. Explain if your target was a current audience, a new audience, or both.

What perceptions or behaviors are you trying to affect or change?

(Maximum: 300 words)

As the technological equipment of French households is almost saturated (87%)<sup>(1)</sup>, the challenge for the 3D printer market is to take over and be perceived as a new source of investment. If the challenge is democratisation, communication must be general and go beyond the small circle of specialists or populations identified as geeks.

### **The French & 3D printing**

70% of French people surveyed are aware of additive manufacturing, with 42% of adoption, France ranks 2nd just behind China. The adoption rate of 3D printing is estimated at 42%<sup>(2)</sup>.

It is based on the expectations of this public that our idea will come to life.

## 1C. WHAT WERE YOUR MEASURABLE OBJECTIVES? WHAT WERE YOUR KEY PERFORMANCE INDICATORS (KPIs) AGAINST YOUR OBJECTIVES?

Provide specific numbers/percentages for each objective and prior year benchmarks wherever possible. Provide context, including category background, for why the objectives were important for the brand and growth of the business.

(Maximum: 275 words)

Our campaign aimed to achieve 2 main objectives.

### **1. Visibility**

As a small business, Dagoma does not have the means to develop a campaign with the media power to boost its awareness. The viral potential of the idea is therefore central to the communication plan.

Target: Considering the small budget, the target is to have as much visibility as possible, ideally more than 100 million media impressions.

### **1. Increase in sales**

An increase of 20% of the company's sales is expected following this operation.

## ADDITIONAL LOCAL & CULTURAL CONTEXT: SECTION 1

This question is unique to the Best of Europe form and should be crafted with the judges in mind. While judges are global marketers, they may not be familiar with the unique nuances within the market in which your case ran. Provide them with any context here that will help them better understand your responses in Section 1.

### **1 - Maximum visibility with €0 media investment.**

**As a small business, Dagoma couldn't afford to invest in paid media but wanted maximum of visibility. They truly believed in the viral potential of the idea, so they used PR in an offensive way.**

### **2 - An increase in sales by 20%.**

**The French market has massive interest (about 50%) in 3D printers but the conversion rate is extremely low (4%)<sup>(3)</sup>. That kind of technological innovations always fascinate but their use in the daily life is confused in consumers' minds. To increase its sales, Dagoma must concretely demonstrate the 3D printers added value in consumers' everyday lives with an impactful idea.**

## SECTION 1: SOURCING

Provide sourcing for all data provided in Section 1: Challenge, Context & Objectives. Use superscript to link data points and sources. Include source of data, type of research, time period covered, etc.

- (1) OnePoll for Reichelt electronic, 2019
- (2) Les Echos, 2018
- (3) Xerfi, 2019

## 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.

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: 300 words)

**Today, the best use of a 3D printer is not to create new objects but to repair old ones.**

We are going to change the claim of the category from "with 3D printers create without limits" to "with the 3D printer give a second life to your objects".

The Ademe survey confirms it: in 2020, 87% of French people will consider repairing an object rather than buying a new one, which is 7 points more than in 2014. <sup>(3)</sup> This desire is motivated by the will to reduce their waste production rather than to make financial savings.

Moreover, a simple observation reinforced this insight: every year 2 billion toys are thrown away (14 million in France). And brands don't provide spare parts to consumers to repair them. <sup>(4)</sup>

And in addition to those 2 observations, in 2019, 1 in 2 French people are ready to offer second-hand gifts for Christmas. <sup>(5)</sup> As Christmas is the most commercial period of the year, Dagoma decided to launch Toy Rescue during this period.

### 2B. IN ONE SENTENCE, STATE YOUR STRATEGIC BIG IDEA.

What was the core idea that

This Christmas, the best gift is not a new toy, but a new life brought to your child's

drove your effort and led to favorite toys.  
the breakthrough results?  
What was at the very heart of  
the success of this case?  
The big idea is not the  
execution or tagline.

(Maximum: One-Sentence:  
20 words)

## ADDITIONAL LOCAL & CULTURAL CONTEXT: SECTION 2

This question is unique to the Best of Europe form and should be crafted with the judges in mind. While judges are global marketers, they may not be familiar with the unique nuances within the market in which your case ran. Provide them with any context here that will help them better understand your responses in Section 2.

## SECTION 2: SOURCING

Provide sourcing for all data provided in Section 2: Insights, Strategy & Your Strategic Idea. Use superscript to link data points and sources. Include source of data, type of research, time period covered, etc.

- (1) INSEE, 2019
- (2) Xerfi, 2019
- (3) Ademe, 2020
- (4) Planetoscope 2019
- (5) Kantar 2019

## 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?

Describe the customer experience and/or media eco-system.

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

Describe why certain strategies for different markets were chosen. Why were your channel choices and media strategy right for your specific audience and idea? Your explanation below must include which specific channels were considered integral to your media strategy and why.

(Maximum: 575 words)

As Dagoma is a small company, there was hardly any budget for this operation.

The key element is a very aggressive PR strategy. We chose to create a differentiating PR kit to call on and encourage journalists and newsrooms to talk about Toy Rescue and get large media coverage.

“Download his head/left ear/leg/it on toy-rescue.com”. This is our main call-to-action for the campaign.

The campaign played a lot on the sympathy we all have for toys and even the emotion we could have for a toy with a missing arm, or leg. Something we all have experimented as a child and something we don’t want our kids to live with.



The idea, the communication strategy, the channels and the media strategy can be summarized in one URL:

<https://toy-rescue.com/>

To support this, we had three main drivers:

#### **1 – Make the most of the viral potential of Toy Rescue:**

Toy Rescue is a collaborative and functional online platform that can be used by parents who don’t want to throw away a Barbie or a Hot Wheels that has become inoperable because it is missing an arm or a wheel. We wanted the platform to be collaborative to maximize its viral potential.

Initially, Toys rescue was a non-branded public operation, kind of a public utility operation, with the aim of raising awareness on waste and repairing toys but also other objects to give them a second life and limit over-consumption. The platform was created without obvious brand identity related to Dagoma. <sup>(1)</sup>

#### **2 – Stay hidden before revealing Dagoma’s endorsement:**

The strategy was to move forward in a hidden way, then to rely on ultra-known licenses (Barbies, Nintendo, etc.) and refer to Dagoma within the platform in a skillful way without being too pushy.



To do this, we identified the most common toys and their most breakable parts, and commissioned 3D designers to draw up printable plans. In order to find the perfect color for the selected spare part, the adapted Dagoma-branded materials were suggested to purchase. For those who don't have a printer, the Toy Rescue website serves to put them in touch with the Dagoma community, made up of 30,000 volunteers called "makers".

Everything was then based on PR with the sending of differentiating PR kits to newsrooms to talk about Dagoma and Toy Rescue. They are the ones who do the pedagogy because the operation needed a narrative carried by a journalist to clearly explain the link between Toy Rescue and Dagoma.

The PR-based strategy was favored because we wanted a maximum impact coupled to a low budget. This channel was also the most relevant due to the need for storytelling and narrative explanation of the operation.

**3 – Launch the campaign when toys are in every single conversation: Christmas.**

Dagoma also carefully chose the timing because the operation was launched at the most commercial period of the year, when toys are the focus of all attention: Christmas.

## ADDITIONAL LOCAL & CULTURAL CONTEXT: SECTION 3

This question is unique to the Best of Europe form and should be crafted with the judges in mind. While judges are global marketers, they may not be familiar with the unique nuances within the market in which your case ran. Provide them with any context here that will help them better understand your responses in Section 3.

## SECTION 3: SOURCING

Provide sourcing for all data provided in Section 3: Bringing the Idea to Life. Use superscript to link data points and sources. Include source of data, type of research, time period covered, etc.

(1) Dagoma

# 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 **OBJECTIVE QUESTION** - objectives will appear above your response to **RESULTS QUESTION** 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.

Entrants are encouraged to use charts/graphs to display data whenever possible. Your response to RESULTS QUESTION may contain **up to five charts/graphs**.

As with the rest of the entry form, provide dates and sourcing for all data provided.

FOR REFERENCE ONLY - THE ENTRANT'S RESPONSE TO QUESTION 1C. (OBJECTIVES/KPIS) WILL BE DISPLAYED HERE AS A REFERENCE FOR JUDGES.

4A. HOW DO YOU KNOW IT WORKED? EXPLAIN, WITH CATEGORY AND PRIOR YEAR CONTEXT, WHY THESE RESULTS ARE SIGNIFICANT FOR THE BRAND'S BUSINESS.

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

(Maximum: 500 words)

The campaign has enabled Dagoma to achieve excellent results.

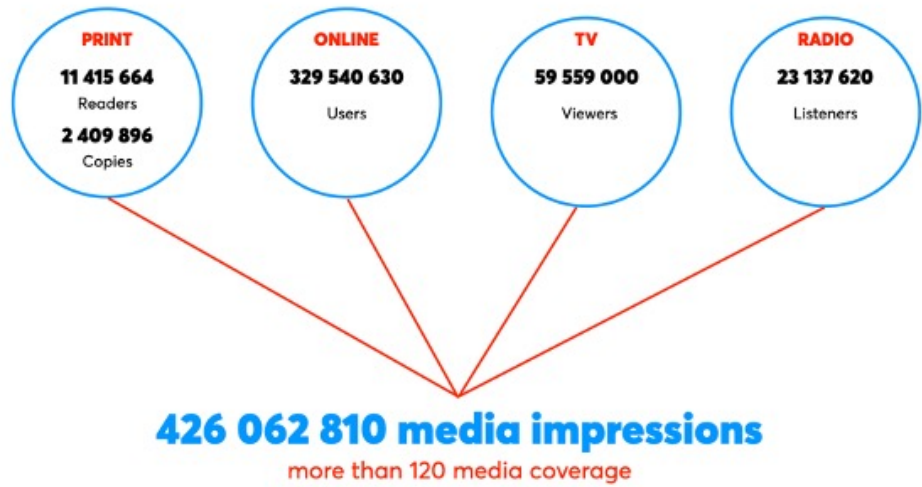
## 1. VISIBILITY

With the choice to opt for an offensive PR strategy and the dream to obtain 100 million media impressions. This objective was largely achieved, even quadrupled.

Without any media budget **and in 2 weeks**, the idea attracted the interest of more than **15 major TV channels** (including TF1, France 2 and M6), and generated around 30 articles. Toys Rescue generated over **426 million media impressions<sup>(1)</sup> in more than 25 countries (France, Brazil, UK, USA, Turkey, Japan...)**.

The international PR coverage was also important for the international development of Dagoma.

You are probably wondering whether people really go to Toy-rescue.com to repair their toys? The answer is YES. Within one month, more than **1,200 toys<sup>(2)</sup> had already been repaired**. The number of visitors to Dagoma's website increased by **+137%<sup>(2)</sup>**

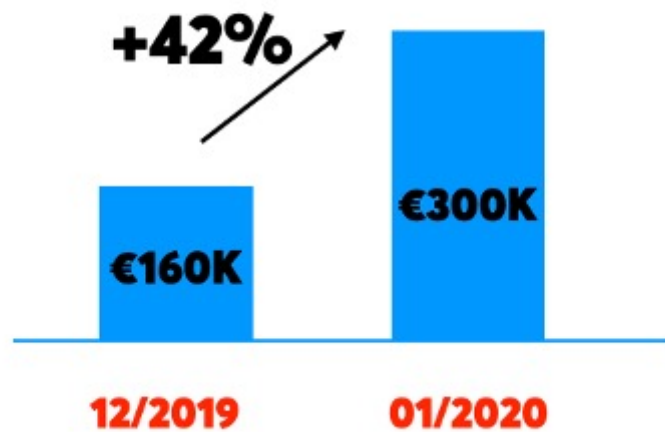


### 1. Increase in sales

Toy Rescue was created to democratize the use of 3D printers in everyday life and Dagoma expected an increase in sales of 20%.

The objective was largely reached and had doubled with a monthly turnover before and after the operation rising from **160K to 300K<sup>(2)</sup>**! **That's an increase of almost 42%** thanks to this media-free operation.

### DAGOMA'S TURNOVER BEFORE/AFTER TOY RESCUE



4B. MARKETING COMMUNICATIONS RARELY WORK IN ISOLATION. OUTSIDE OF YOUR EFFORT, WHAT ELSE IN THE MARKETPLACE COULD HAVE AFFECTED THE RESULTS OF THIS CASE - POSITIVE OR NEGATIVE?

Select factors from the chart

and explain the influence of these factors in the space provided.

No Other Factors

## EXPLAIN THE INFLUENCE OF THE FACTORS YOU SELECTED ABOVE. THIS IS YOUR OPPORTUNITY TO ADDRESS WHAT ELSE WAS GOING ON TO CONVINCE JUDGES OF THE IMPACT OF YOUR CASE BY ADDRESSING THESE FACTORS.

This is your opportunity to address what else was going on to convince judges of the impact of your case by addressing these factors. You are encouraged to use this space to address the significance or insignificance of other factors on the results achieved by your effort.

Dagoma didn't launch any other initiative during the communication or even months after.

We recognize that attribution can be difficult; however, we're inviting you to provide the broader picture here in making the case for your effectiveness.

(Maximum: 300 words)

## ADDITIONAL LOCAL & CULTURAL CONTEXT: SECTION 4

This question is unique to the Best of Europe form and should be crafted with the judges in mind. While judges are global marketers, they may not be familiar with the unique nuances within the market in which your case ran. Provide them with any context here that will help them better understand your responses in Section 4.

## SECTION 4: SOURCING

Provide sourcing for all data provided in Section 4: Results. Use superscript to link data points and sources. Include source of data, type of research, time period covered, etc.

- (1) Open 2 Europe
- (2) DAGOMA - Dpmt Sales Stat 2019/2020
- (3) Xerfi, 2019

## 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 EXPENDITURE (CURRENT YEAR)

Campaign Period:  
Competition Year **Under €50 Thousand**

### PAID MEDIA EXPENDITURES (PRIOR YEAR)

Campaign Period: Prior Year  
**Under €50 Thousand**

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

Select one.  
**Not applicable (Requires Elaboration)**

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

Select one.

About the same

### MEDIA BUDGET ELABORATION

What was the balance of paid, earned, owned, and shared media? What was your distribution strategy? Did you outperform your media buy? If your paid media expenditures are low, but production/activation/other costs were high, or there is a unique situation surrounding your budget, you should elaborate on this here. This is an opportunity to provide further context surrounding your budget so judges have a clear understanding and do not question the information provided above.

Budget Elaboration: If not already addressed in your responses to Questions in sections 1-4, elaborate to provide judges with the context to understand your budget.

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

DAGOMA is a SME with a hundred or so employees. The company has absolutely no means of conducting a large-scale advertising operation to advertise its product.

In order to stand out from its competitors and to appeal to its targets in a unique way, Dagoma favoured the PR channel by concentrating its investments on this medium.

Only owned, earned and shared media were used. Earned and shared media were prominent due to many media impressions.

We don't have any visibility on the competitors investments as most of them are made in digital.

### ADDITIONAL LOCAL & CULTURAL CONTEXT: BUDGET

This question is unique to the Best of Europe form and should be crafted with the judges in mind. While judges are global marketers, they may not be familiar with the unique nuances within the market in which your case ran. Provide them with any context here that will help them better understand your budget.

## 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.)

**Note:** If owned media platforms were selected on the Communications Touchpoints chart, judges will expect to see an explanation of those platforms in your response.

### 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 : Only owned, earned and shared media were used. Earned and shared media were prominent due to many media impressions.

## SPONSORSHIPS AND MEDIA PARTNERSHIPS

### SPONSORSHIP AND MEDIA PARTNERSHIPS

Select the types of sponsorships /media partnerships used in your case. Choose all that apply.

Not Applicable

Then, provide additional context regarding these sponsorships and media partnerships, including timing.

### ELABORATION ON SPONSORSHIP AND MEDIA PARTNERSHIPS

Provide elaboration.

No partnership for this communication

## SOURCES

## INVESTMENT OVERVIEW: SOURCING

Provide sourcing for all data provided in the Investment Overview.

(1) Dagoma

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.

[See more sourcing guidelines here.](#)

## COMMUNICATIONS TOUCHPOINTS

Select all touchpoints used in the effort, based on the options provided. You should explain in Question 3 which touchpoints from the list were **integral** to reaching your audience and why.

### COMMUNICATIONS TOUCHPOINTS

Select all that apply.

Digital Mktg. – Social: Organic

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Interactive / Website / Apps

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Public Relations



# MAIN TOUCHPOINTS

Indicate the three most important communications touchpoints, beyond the hero touchpoint selected above. If you only used one touchpoint beyond your primary touchpoint, simply select "Not Applicable" for Main Touchpoints 2 & 3.

## MAIN TOUCHPOINT 1

*(Select one of the touchpoints from the chart above.)*

Digital Mktg. – Social: Organic

## MAIN TOUCHPOINT 2

*(Select one of the touchpoints from the chart above.)*

Interactive / Website / Apps

## MAIN TOUCHPOINT 3

*(Select one of the touchpoints from the chart above or Not Applicable.)*

Public Relations

# SOCIAL MEDIA PLATFORMS

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

## SOCIAL MEDIA PLATFORMS - SELECT ALL PLATFORMS UTILIZED IN THIS EFFORT.

Facebook

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Instagram

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# 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 Work is viewed once the case has been read.**

## CREATIVE WORK (OTHER)

Please note that the creative reel is not mandatory, work can be submitted as separate uploads or on a creative reel. However, creative work not produced in English must be accompanied by an English translation. Refer to the separate creative requirements document.

## CREATIVE REEL

250 MB max., mp4 format.  
Maximum of 3 minutes.

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".)



Dagoma - Toy Rescue

**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 Work (Other)

## CREATIVE VIDEO SAMPLE

If you wish to upload individual samples of creative work (instead of a single creative reel), use this field. (Optional)

## CREATIVE AUDIO SAMPLE

If you wish to upload individual samples of creative work (instead of a single creative reel), use this field. (Optional)

## IMAGES OF CREATIVE WORK

Upload images of your creative work that ran in the marketplace. Communications channels highlighted must have been also featured in your creative reel.

Judges review these images after they read your case and watch your creative reel. Images should complement your reel and help the judges better evaluate the creative elements that ran in front of your audience.

Images for Judging are an opportunity to: + Showcase work that is better seen as a still image vs. video format + Draw further attention to key creative elements.

## 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



Dagoma



Social

## CREATIVE WORK EXAMPLES (PDF FORMAT)

Optional. Upload .PDF of creative work as submitted for judging from your original Effie submission. No more than 1 PDF file, up to 6 creative examples shown within that PDF.

## TRANSLATION OF CREATIVE EXAMPLES (if applicable)

### TRANSLATION OF NON-ENGLISH CREATIVE WORK (IF APPLICABLE)

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.

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

PDF Fingerprint 8aea7c8e56963800d0917aba13274bcd