

E-1068-591

Trapped in the '90s

Product

Home furniture & Decoration

Category Entered

Best of Europe: Retail

ENTRY DETAILS

ORIGINAL EFFIE PROGRAM

If you will choose a

Country without an Effie

Effie Spain

Program, please select

OTHER and specify the

Country.

ORIGINAL CATEGORY

List the original category

N/A

in which the campaign

won a Gold or Grand

Effie in.

COUNTRIES PRESENTED IN THIS CASE

List the markets that this

entry covers.

Spain

Please indicate all countries where this work ran.

Spain

INDUSTRY SECTOR

Classify your brand by

one of the available

industry sectors.

Home Furnishings & Appliances

Type of Product/Service

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

Home furniture & Decoration

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

Industry/Category Situation

In Decline

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	2021-08-22
Date To	2021-09-23

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	2021-09-22
Date To	2021-09-23

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,

All the cultural and local background is included in the case.

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.

Case Summary:

Provide a snapshot of the effectiveness of your case. Summarise 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.

IKEA has transformed our homes. Since its arrival in Spain, it has given us practical solutions in our daily lives. However, IKEA is perceived as a brand that always has the same products despite its efforts to renew its catalogue periodically. To change this perception, every year IKEA launches a campaign with the aim of raising awareness of the arrival of new products in its stores.

IKEA arrived in Spain 25 years ago, and that moment marked the birth of a new generation who don't know life without the brand: the IKEA natives. As a result of this insight, the strategy was key to demonstrate the impact IKEA has had on our homes. We picked six of these IKEA natives and invited them to take a horrific trip in time to the 1990s in the form of a reality show.

This is how we challenged six young contestants with a world unknown to them. A place where they had to manage to recycle without recycling bins or connect to the Internet with a dial-up modem. As the reality show unfolded, a transmedia branded content strategy was launched.

The results speak for themselves:

New product sales increased +169%.

IKEA Spain #2 worldwide in new product sales.

Over €1.5M worth of new products were sold in the first week.

The perception of IKEA as a brand that continuously offers new products is reinforced (+1.2pp)

Increased trust of young people (18-34) towards IKEA, reaching 57% (+2pp).

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)

Since its arrival, IKEA has transformed Spanish homes: introducing practical solutions, democratizing design with affordable prices and meaning furniture no longer has to be forever. However, over the years and despite its efforts to periodically renew its products, its distinct style means it is perceived as a brand always offering the same.

This obstacle was overcome with the world-famous IKEA catalogue, full of inspiration that reached 8.5M homes every year and guaranteed a coverage of 96% of IKEA's area of influence.

However, in 2021, in line with its commitment to sustainability, IKEA killed the catalogue. A planet-friendly decision that brought drastically negative consequences for the brand. IKEA lost its main asset not only for communicating its news, but also for building notoriety, brand desire, inspiration, and purchase intent.

Furthermore, the death of the printed catalogue came in the midst of a maelstrom of challenges and threats in the category:

- **Decreased interest and purchase intent.**

During the pandemic, consumers realised the importance of their homes, and investment in them increased. However, with the return to normal, and the deterioration of the family economy, a decrease in expenditure was envisaged in Home Furnishing (-12.1%)¹.

- **New players** competing in inspiration and range appeal.

The competitive landscape in the category is increasingly complex and fragmented. In the last three years, the number of competitors in the consumer's mind has risen from 111 to 1352. This increase is mainly due to the emergence of small players (SKLUM, Kenay, Westwing...), dealing in accessories and complements with a very similar design to the IKEA style. They all add to the tough competition already existing on the part of Amazon, Zara Home, Maison du Monde, Gato Preto...

- **Less interest in newness.**

47% of consumers say it is important for them that a furniture brand launches new products³, which makes newness the second purchase driver after price. However, during the last year interest in newness had fallen -6%⁴.

For all these reasons, the IKEA 2021 newness campaign, the object of this case, became of vital importance to the brand. It became responsible for mitigating the loss of the historical catalogue and the decline in the perception of key brand attributes entailed, as well as transmitting that IKEA is a brand offering constant newness.

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?

IKEA seeks to improve the daily lives of the majority. From the communication perspective, that purpose becomes a target called to the many, i.e. any communication signed by IKEA must be valid for everyone. But that doesn't mean all communications are aimed at everyone.

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

This campaign decided to focus on the 18-35 age group, which covered the segments with IKEA's greatest potential penetration due, among other reasons, to the life changes they were experiencing.

Explain if your target was a current audience, a new audience, or both.

This 18-35 target group consists of 5 key consumer segments:

- The GenZs, with a segment size of 11%, representing 24% of IKEA expenses in Home Furnishing.
- The Young independent, with a segment size of 4%, representing 21% of IKEA expenses in HF.
- The Couples with kids, with a segment size of 11%, representing 19% of IKEA expenses in HF.
- The Couples with teenagers, with a segment size of 23%, representing 20% of IKEA expenses in HF.
- The Single-Parents, with a segment size of 11%, representing 19% of IKEA expenses in HF.

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

Among them it is worth highlighting the GenZ group, a key segment for IKEA's future and which historically has shown the greatest resistance towards the company.

(Maximum: 300 words)

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.

IKEA's 2021 newness campaign was faced with the responsibility of compensating for the loss of the catalogue, the brand's principal asset for sales, as well as for building notoriety, brand desire, product aspiration, purchase intent and newness perception.

Provide context, including category background, for why the objectives were important for the brand and growth of the business.

Consequently, the campaign's objectives were set as follows:

COMMERCIAL OBJECTIVES

- Maximize IKEA new product sales (offline and online) up to 90M€.

MARKETING OBJECTIVES

- Generate traffic to ikea.es and improve the metrics of the last news campaign (740.910 visits).
- Increase intention to visit an IKEA store by 5%.
- Increase purchase intent by 3%.
- Maintain metrics of key attributes like inspiration (66% in 2020), value proposition (67% in 2020) and range appeal (59% in 2020).

(Maximum: 275 words)

COMMUNICATION OBJECTIVES

- Increase Total Brand Communication Awareness by 5%. (vs 65% last news campaign).
- Improve knowledge and the association of IKEA with new products by 1% (72% in 2020).

- Strengthen IKEA's leadership in Emotional Meaning (50% in 2020).

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.

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. KANTAR IKEA NGCT Annual Review FY21
2. KANTAR IKEA NGCT Annual Review FY21
3. IKEA, Vitality Report, 2021
4. IKEA, Vitality Report, 2021
5. IKEA Spain Marketing plan 2021

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

The main problem with communicating products as new is that, after many years, the products no longer seem new. IKEA's practical solutions and designs at affordable prices constituted a proposal of value that had become naturally integrated into Spanish life for 25 years. Spanish consumers had taken IKEA for

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)

granted and, without a catalogue that could be leafed through, there was really no feeling of anticipation or attraction about the new products that the brand might launch.

But, as happens with many aspects of life, you never value something so much as when you lose it.

And Spaniards losing the catalogue was... like Spain losing IKEA.

That's why we focused precisely on the generation of Spaniards who were born in the late 90s (25 years old or younger), who had been christened "IKEA Natives", that is, those who have never known what life was like without IKEA... in order *to* take IKEA away from them.

But depriving an entire generation of IKEA could not be done with a simple TVC, however. Here, the execution became more strategic than ever. So, we decided to create an experience that was 100% real, with the content at its core, and that could be followed in the form of a reality show (a format that was very relevant for the new generations and key to renew the image of IKEA).

2B. In one sentence, state your strategic big idea.

What was the core idea that drove your effort and led to 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)

Sending an entire generation of Spaniards to the past to make them value IKEA again.

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.

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

To mimic the pain that the lack of the catalogue meant for the Spanish audience and push this to the extreme, we built a hilarious trip to the past. We put six IKEA Natives into a house from the 90s that lacked any sort of IKEA product, mercilessly confronting them with a hostile world filled with challenges such as sleeping without a Nordic duvet using heavy and itchy blankets instead, try to organize all the beauty and hygiene stuff in one single bathroom without any storage solutions or trying to relax after a sweaty aerobics class on a vinyl-upholstered sofa.

Thus was born the reality show **“Trapped in the 90s”**.

Throughout the show, the participants had to overcome a series of tests related to the 90s lifestyle and thus obtain new products that improved their stay in the house. In this way, IKEA products were welcomed into the house like "heroes" and the participants became our best prescribers, since they were the living example of the brand's impact on people's daily lives.

As in any reality show, part of the success depended on the participants. Through a careful casting process, we selected six contestants who acted as influencers: young people born after 1996, representing a whole generation, full of

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)

authenticity and experts in content creation. A very diverse group to lean on to reach audiences that are difficult to impact naturally.

During these days of cohabitation in a pre-IKEA inferno, 20 cameras installed throughout the house recorded more than 100 hours of content that would form the backbone of a transmedia strategy of branded content:

- The reality show on YouTube:

Through eight episodes posted on the IKEA YouTube channel, users could follow the daily lives inside the house. On the one hand, we had the different challenges and rewards that contestants received, and, on the other, viewers enjoyed seeing the vicissitudes and challenges entailed by life without IKEA.

- Amplification of content on social media:

The social profiles of the brand as well as the influencers played a fundamental role in the dissemination and amplification of the episodes. That's where users commented on what was happening inside the house and shared their impressions.

But not only that, work was also carried out on social media from the commercial point of view, with formats directly linked to the purchase of the new products that the participants were obtaining.

- Visibility in mass media:

To give visibility to the show and to the role played by IKEA new products in our lives, an audiovisual campaign was launched on both TV and digital mass media. The 30-second spots showed the difficulties experienced by the IKEA Natives inside the house and how the IKEA product solved it.

- Exclusive content for IKEA Family members:

A special action was carried out for loyalty club members. Through its own channels they were invited to continue enjoying the reality show with additional exclusive content in which the best moments of the day were commented on. From there they could also acquire the new products appearing in the contest.

- Content hub on IKEA.es:

Finally, we had a landing where the episodes were uploaded, all the information of the reality show and contestants, which was linked to the product website where to consult and buy the novelties.

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

IKEA's initial request was the creation of a conventional media campaign.

However, the peculiarities of the target in media consumption changed the decision.

Young Spaniards have become a difficult audience to reach through traditional payment means. They are large content consumers but have gone from doing it on traditional TV to doing so on VOD platforms. They spent 4h a day on video-sharing platforms, video-on-demand services, or paid television against the 1.4h watching free-to-air/TDT1.

On the other hand, they consume a lot of content from influencers:

- 49% of GenZ from Spain follow influencers, compared to 31% in the UK. 2

that will help them better understand your responses in Section 3.

- 80% of millennials trust influencers, only slightly behind GenZ. 3
- Half of millennials think influencer recommendations are more engaging than regular ads. 4

For this reason, we bet on branded content and influencers as the best way to convey the message to our target.

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 National Markets and Competition Commission (CNMC), 2020
- 2, 3 y 4 GWI: Gen Z in EU5, 2021

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. PUBLIC VERSION: How do you know it worked? Tie together your story and prove your work drove the results. Explain, with category, competitor and/or prior year context, why these results are significant for the brand's business.

Effie has no predetermined definition of effectiveness. It is your

1. Maximize IKEA new product revenue (offline and online) up to 80M€.
Revenue from newness products sales increased by +169%.
This made that Trapped in the 90s to become one of the brand's most important

job to propose why this case is effective: why the metrics presented are important for your brand and business/organization within the context of the specific category.

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)

communication milestones ever measured by IKEA Spain: sales soared to +149% in the first week of the campaign only.

Despite being a sales campaign in nature, the campaign had a far bigger role in the brand building ROI than all the IKEA's brand building communication of the whole year combined.

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.

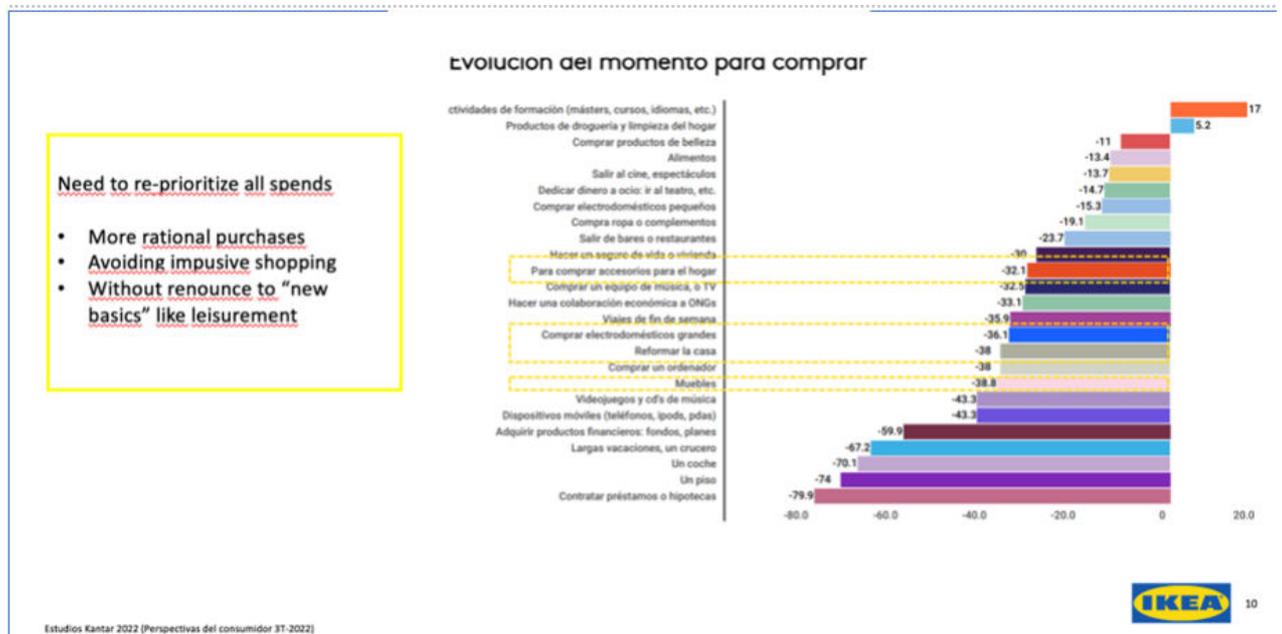
This is your opportunity to address what else was going on to convince judges of the impact of your case by addressing these factors. You are encouraged to use this space to address the significance

During the run of the campaign no changes were introduced into the marketing mix that might have affected the results obtained.

- There were no additional campaigns aimed at generating traffic or product sales for the new IKEA products.
- No changes in price.
- No changes in distribution (same store number compared to previous years).
- No other sort of commercial actions like discounts or promotions.
- Nor was the budget or investment greater with respect to previous years as it was maintained in comparison to 2020.

And even the consumer anticipation to buy home furnishing products (home accessories, household appliances and furniture) was unanimously negative among Spanish consumers in 2021 due to COVID17:

or insignificance of other factors on the results achieved by your effort. 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)



We can conclude that the remarkable results obtained can be attributed directly and exclusively to the campaign Trapped in the 90s.

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.

Trapped in the 90s achieved enormous and never seen before levels of participation, diffusion and talkability in Spain, obtaining record-breaking figures in only three weeks:

- **1.031.543 organic impressions** on YouTube 18
- Viewing time for the YouTube episodes (3.25 min) was +59% vs. the branded content benchmark in all YouTube categories 19.
- 13.842 hours of content viewed on YouTube 20
- The reach of organic content was +85% with respect to the average on Instagram.
- An increase of +1,432% with the stories interactions with regard to the Instagram benchmark for all categories 21

People, publicly and organically, asked for more episodes.

On Facebook, the campaign had a total reach and interaction +430% vs average Q2 2021, and an E.R of 3,27% (+2,76p.p vs average Q2) 22

On Instagram, the campaign had a reach +85% vs Q2 average, and interaction +1,432% vs Q2 2021 average 23.

In terms of earned media, the campaign got massive organic coverage.

Section 4: Sourcing

Provide sourcing for all

- KEA Sales report - Sept FY22

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.

- IKEA's Econometric model – OneM Business Science
- NGCT IKEA - Sept-Jan FY22
- NGCT IKEA FY22
- Google Analytics, August-September 2021
- YouTube Analytics, August-September 2021
- Instagram Insights, August-September 2021
- Facebook Insights, August-September 2021

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

€1-2 Million

Compared to other competitors in this category, the budget is:

About the same

Compared to prior year spend on the brand overall, the brand's overall budget this year is:

Less

Media Budget Elaboration

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

Please note this information is confidential and can't be published.

to understand your budget.

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

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.

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?

Yes : In owned media, IKEA Spain published 8 episodes (2 per week) on the IKEA Youtube channel as well as social media pills on Instagram and Meta to generate views and engagement.

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.

Not applicable

SOURCES

Investment Overview: Sourcing

Provide sourcing for all data provided in the Investment Overview.

Not applicable

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](#).

ALL 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.

All Touchpoints

Select all that apply.

Branded Content – Editorial

Digital Mktg. – Content Promotion

Digital Mktg. – Display Ads

Digital Mktg. – Influencers

Digital Mktg. – Long Video (3+ min.)

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

Digital Mktg. – Social: Organic

Digital Mktg. – Social: Paid

Digital Mktg. – Video Ads

Influencer/Key Opinion Leader

Interactive / Website / Apps

Loyalty Programs

OOH – Other Outdoor

TV

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

Branded Content – Editorial

Main Touchpoint 2

TV

Main Touchpoint 3

Digital Mktg. - Video Ads

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

Instagram

TikTok

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 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".)

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"

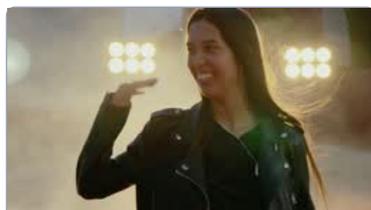


Trapped in the 90s - Video case
OK

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)



TVC 40"
OK



Episode 1 (as example)
OK

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.

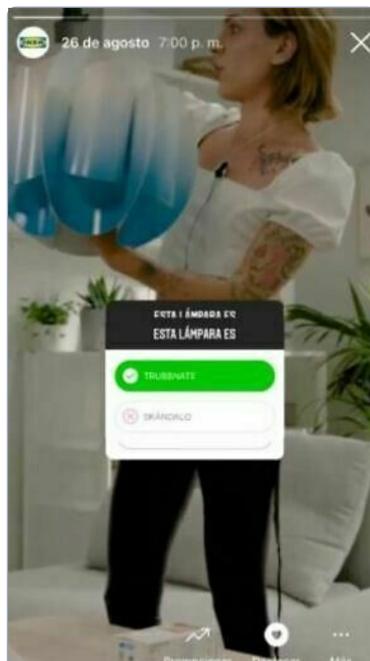
Judges review these images after they read your case and watch your creative reel. Images should complement your reel and help the judges better evaluate the creative elements that ran in front of your audience.

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



Stories Social media examples

OK



Stories Social media example

OK



Stories Social media examples 1

OK



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.

Printed 2024-09-17 13:50:48 +0000

With Print Set JUDGING VIEW - with edited responses.

PDF Fingerprint 39697c380c6c9775df1245fe3ba187fc