
The Ogilvy & Mather guide to effectiveness

Tim Broadbent
Worldwide Effectiveness Director

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Foreword

Miles Young, *Worldwide Chairman and CEO, Ogilvy & Mather*

What do clients look for in their agency? In my experience, they value two attributes above all others: integrity and knowledge.

Integrity earns respect. David Ogilvy liked to quote one of his clients: “In the end, clients are grateful to advertising agents who tell them the truth.” So learning from what didn’t work is just as important as learning from winners. If we are brave about admitting to our mistakes, we will more readily receive credit when we do well.

Integrity helps get us to the client table, but usefulness keeps us there. Knowledge is what makes us useful. We may occasionally fall by chance into an effective solution, but what separates people at the top of their profession from the rest is that they *know* more.

This book is the latest Ogilvy & Mather publication intended to increase our knowledge and, with it, our usefulness to clients. In it, Tim Broadbent deals brilliantly and definitively with one of the most central questions in marketing: How can we measure and increase the effectiveness of our campaigns?

This book builds on a core O&M strength, namely a keen intellectual curiosity to find out what works. From the early days when David Ogilvy analyzed mail order campaigns looking for success factors, to today’s “liquid and linked” digital world, we have always believed that creativity is enabled by knowledge.

David famously said, “Even a blind pig can sometimes find truffles, but it helps to know that they grow in oak forests.” This book tells you where the oak forests are.

Introduction

Tim Broadbent, *Worldwide Effectiveness Director*

This book contains three sections. The most important comes first: how to produce successful campaigns. To be clear, the ten new ways are not rules. We hate rules. They are reports on how consumers respond to stimuli. Ignore them at your peril, but never give up on innovation.

The first section shows that analysis has finally caught up with intuition. We have always suspected that highly creative campaigns sell more than average campaigns, and now—at last—there are statistical methods to prove it. The difference that creativity makes to effectiveness *can* be measured. And what a huge difference it is!

Follow the ten new ways and the chances are you will get more effective work.

The second section tells you how to evaluate a campaign's effectiveness. Perhaps the main message is that payback is usually underestimated. Campaigns can be *much more* effective than they are given credit for. Don't just measure the sales blip. Include other effects such as maintenance and long-term brand building too (and, sometimes, shareholder value). The total payback may be surprisingly large.

The final section is about entering and winning effectiveness competitions. The best advice is to read and study previous winners. Creatives study great campaigns in order to do better, and strategists should study great case histories. This isn't just good effectiveness advice, it's good career advice.

Ogilvy & Mather has a grand ambition: to be both the most creative and the most effective agency network in the world—to conquer the Twin Peaks. The Twin Peaks are the two sides of the same coin. Creativity leads to effectiveness, and focus on effectiveness allows clients to buy highly creative work.

I. Ten new ways to
produce content
that sells

David Ogilvy's "How to Produce Advertising That Sells" began, "The first thing I have to say is that you may not realize the magnitude of difference between one advertisement and another."¹ Too right. He cited evidence from John Caples, the direct response copywriter:

I have seen one advertisement actually sell not twice as much, not three times as much, but 19½ times as much as another. Both advertisements occupied the same space. Both were run in the same publication... The difference was that one used the right appeal and the other used the wrong appeal.²

Both writers studied successful advertisements in search of factors which usually work; Ogilvy claimed to have found 96. However, they only had good sales data for direct response. Now, many years later, we have good sales data for all types of campaigns.³

We can update Ogilvy's factors. That is why this book is here.

1. *Be creative*

The following chart looks simple. In fact, it is based on an analytic breakthrough.

Effectiveness can be defined as Content × Weight. As two factors are involved, it can be tricky to isolate content's effect on sales. How to allow for creativity at different campaign weights?

The breakthrough was to express weight as a ratio, not as spend. To be precise, as the brand's share of voice (SoV) as a ratio of its share of market (SoM).⁴ In the past, people measured weight by the cost of the media space. The new measure is better. The following chart compares campaigns as if SoV were 10% higher than SoM. Because weight is the same, the difference in sales must be due to content (other things being equal).

Campaigns entered for the IPA Effectiveness Awards were split into two groups: those that had won creative awards and those that had not. Campaigns awarded for creativity outsold the less creative campaigns by 11 times per unit of media weight.⁵

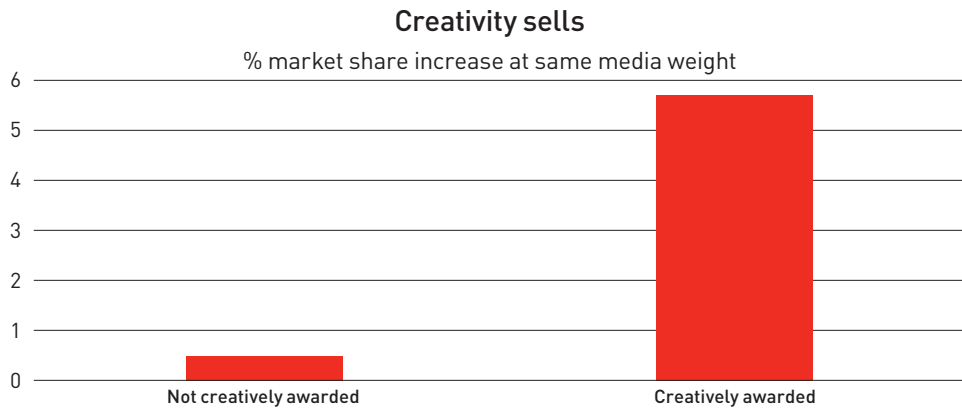
1. Chapter 2 in *Ogilvy on Advertising*, Pan Books, 1983.

2. John Caples, *Tested Advertising Methods*, Prentice-Hall, 1975.

3. Analysis of the IPA Databank really began with Les Binet and Peter Field's *Marketing in the Era of Accountability*, Warc, 2007, and continues to this day.

4. The SoV/SoM relationship has also been demonstrated independently by Nielsen, Millward Brown and Unilever. See Peter Field, *How Share of Voice Wins Market Share*, IPA, 2010.

5. Peter Field, *The Link Between Creativity and Effectiveness*, IPA, 2010.



Source: Peter Field, *The Link Between Creativity and Effectiveness*, IPA, 2010.

The best way to get effective campaigns is to run highly creative work. Creativity makes the single biggest known difference to sales.⁶

More recent analysis suggests that the more creative awards a campaign wins, the more it sells, and that creativity is becoming even more sales effective than it was a few years ago.⁷

Of course, consumers do not know or care whether the work won an award. Highly creative work sells more because (a) it is more likely to appeal to the emotions than to reason, and (b) it is more likely to achieve higher coverage and frequency after being passed on via social media and PR. The result is greater exposure of a more powerful appeal.

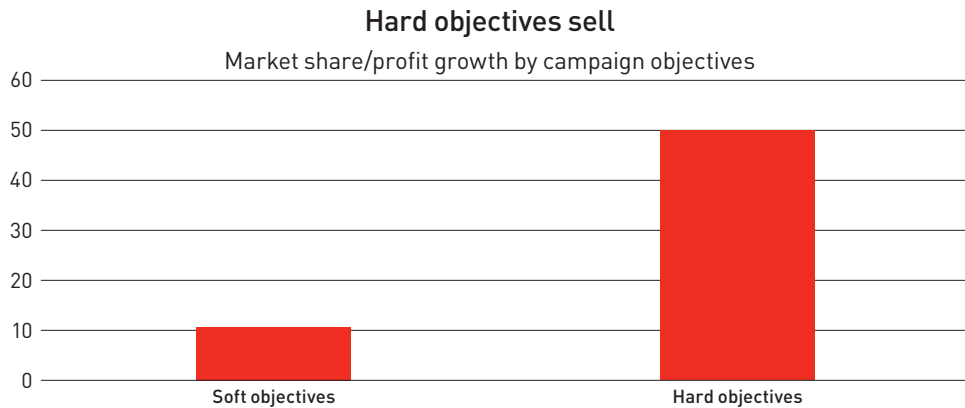
Creativity, then, leads to more exposure than the client paid for. More exposure = more sales. We review other ways of generating more exposure below, but creativity works best.

2. *Set hard objectives*

While creativity makes the biggest difference to sales, the campaign objective is the next most important. Hard objectives sell best. Campaigns are five times more likely to sell when the objectives are set in terms of sales, profit or market share than when they are set in terms of soft objectives (such as awareness, image, conversion, etc.).

6. McKinsey reached the same conclusion after analyzing campaigns entered for German effectiveness awards. It concluded, "The more creative a campaign, the higher the likelihood that the featured product will sell... Other things being equal, creativity is the advertiser's best bet." McKinsey, 2006.

7. Peter Field, *The Link Between Creativity and Effectiveness, 2011 Update*, IPA, 2011.

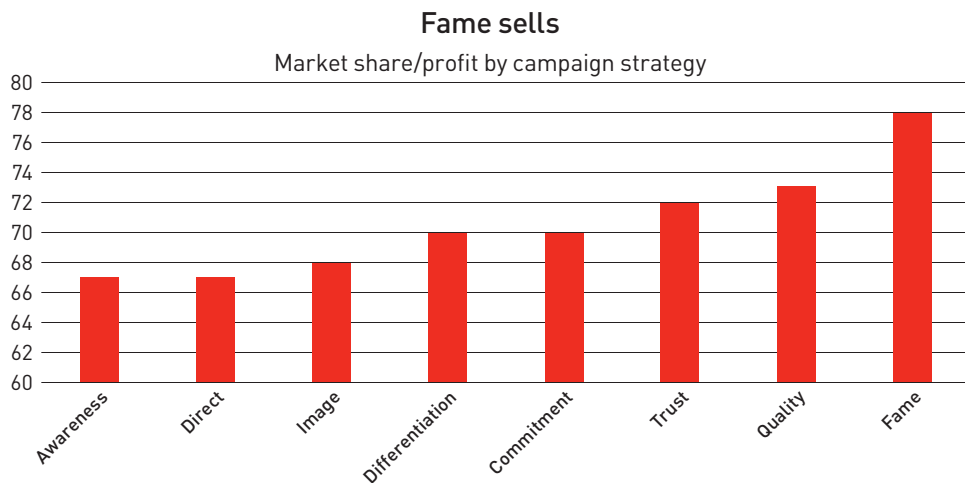


Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

That is why Ogilvy Fusion™ and the DO Brief™ both start with a question about the client’s business issue. We really do mean the *business* issue, not the communications issue. Get a good answer to that question and you are already more likely to get an effective campaign.

3. *Aim for fame*

After strategy and content, the most effective campaigns exploit social media and PR to create more exposure than the client paid for. They increase the brand’s fame. Fame campaigns sell more than campaigns with any other strategy.



Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

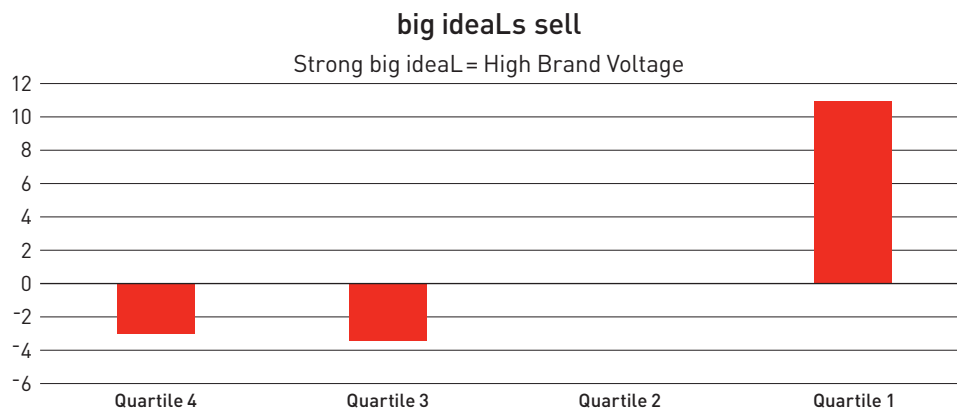
To be clear, fame is more than awareness. A famous brand need not be the biggest in the category or the biggest advertiser, but it is the leader in perception. It makes the most waves, gets talked about most, is most cited by journalists. More exposure = more sales. One way to make your brand famous is to get a big ideaL.

4. *Get The big ideaL™*

Brands with a big ideaL stand for more than the functional performance of the product. They have a point of view on the world. They engage with social and cultural issues. This creates more exposure through third parties, which leads to more sales.

Research has shown a correlation between The big ideaL and what Millward Brown calls “brand Voltage,” a measure of how likely it is a brand will grow. The correlation holds true globally and across all product categories.

The following chart ranks brand Voltage scores into quartiles: the highest 25%, the next 25% and so on. The highest 25% have a strong correlation with brands with strong big ideaLs. In other words, strong big ideaLs create high brand Voltage.

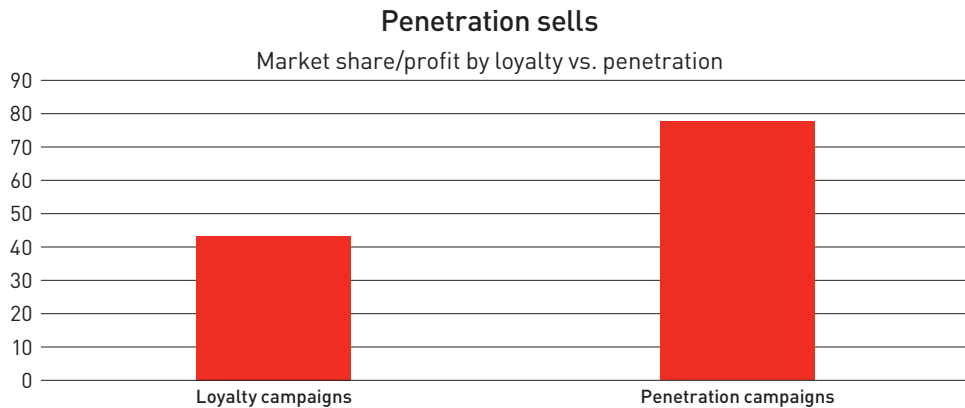


Source: Millward Brown, Ogilvy & Mather.

In a single year, the probability of brand growth increases by over 6% for brands with high brand Voltage. Maintain the big ideaL for several years—big ideaLs are meant to last—and sales will increase significantly.

5. *Penetration first*

Making the brand known beyond its current buyers by getting a big ideaL is not wasteful—it’s a good thing. It helps attract more customers, which we then keep via loyalty campaigns. A brand’s market share mainly grows or declines as its penetration grows or declines, so penetration comes first.

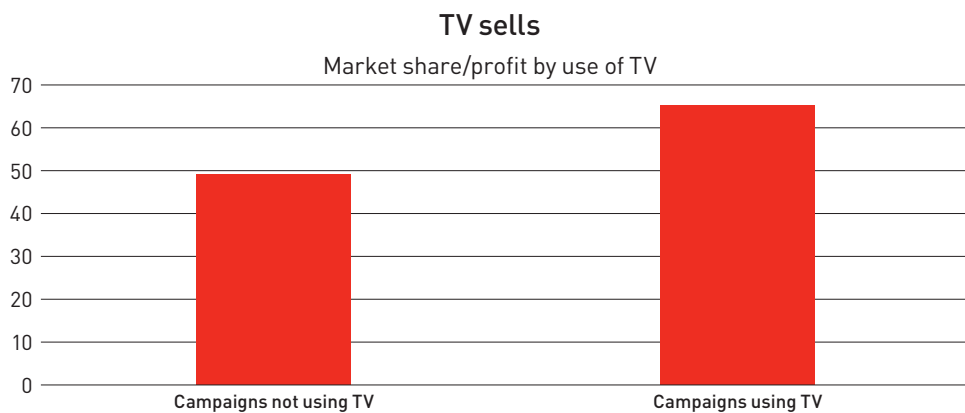


Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

6. Use TV

There is a common myth that the internet is replacing TV. Nothing could be further from the truth. In fact, TV viewing is up in virtually all geographies and demographic segments. TV and the internet are complementary, not alternatives: consumers with both use both, often at the same time (watching TV with a laptop beside them).

TV makes brands famous. Campaigns with TV in the channel mix are 33% more likely to sell than those without it.



Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

7. Appeal to the heart

Psychology, neural science, behavioral economics and the analysis of effective campaigns all suggest brand choices are usually made emotionally. Rational calculations of utility come second, if at all.

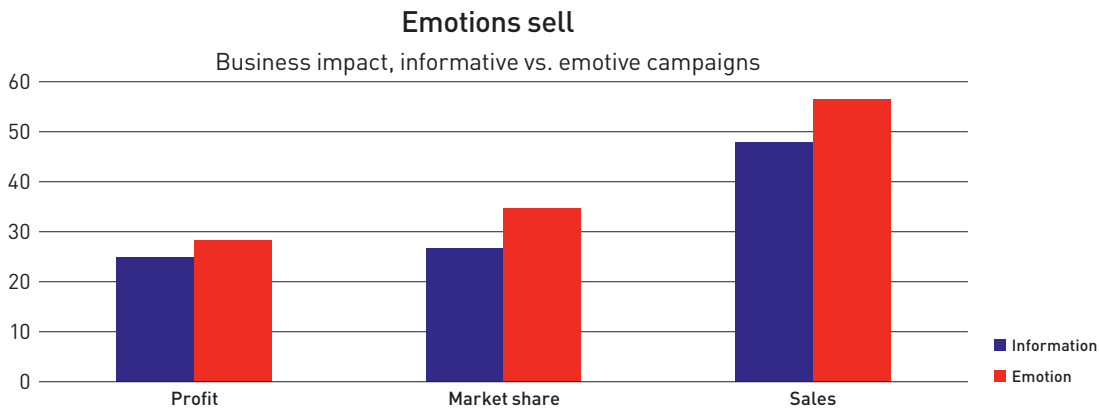
Mostly what happens is that first we want something, and then we come up with a rationale to justify why we want it. The justification is not the same as the motivation, although

conventional market research can confuse the two. Successful campaigns increase motivation. The close focus on advertisements required in most pretesting research is unrealistic. In real life, few commercials are actively attended to. Surprisingly, this can be a good thing.

The seemingly overlooked advertisement is still processed mentally, but at a low attention level. Low attention processing evades the argumentative “censor” inside us that disputes advertising claims. Our attitudes towards the brand change as a result of exposure, even though we are not consciously aware of learning about it.⁸

Low attention processing may seem a new discovery, but it was described by the psychologist Walter Dill Scott in his book *The Psychology of Advertising* as long ago as 1903. Direct response campaigns work differently (high attention processing), which is why Scott’s insight was forgotten for so long.

Emotive campaigns, such as those based on big ideaLs, outsell informative campaigns on every business metric: 17% more profit, 30% greater market share, 19% higher sales.



Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

8. Integrate channels

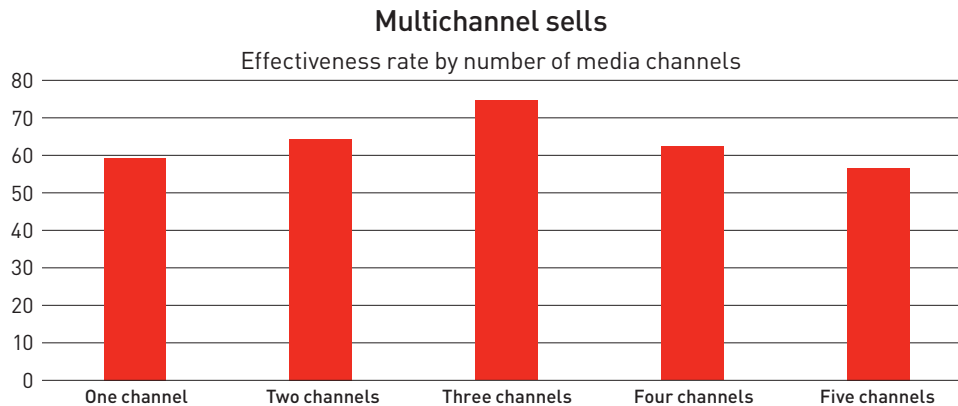
Multichannel campaigns sell twice as much as single-channel campaigns per unit of media weight: market share increases by 1.2% for single-channel campaigns but by 2.4% for multichannel.

An Ogilvy & Mather study suggested that, while social media reached roughly one-third as many people as TV, it significantly increased purchasing among those who were exposed. And in four out of five tests, social media together with another medium sold best.⁹

However, something odd happens when too many channels are used per campaign. Effectiveness decreases.

8. Robert Heath, *The Hidden Power of Advertising*, Warc, 2001.

9. Irfan Kamal (Ogilvy & Mather) and Walter Carl (ChatThreads), *Does investing in social media create business value?*, Ogilvy & Mather white paper.



Source: Les Binet and Peter Field, *Marketing in the Era of Accountability*, Warc, 2007.

Unless all channels are aligned, adding more to the mix weakens the campaign. The latest and, we like to think, the best channel integration tool is Ogilvy Fusion, the cross-discipline planning system.

Like the DO Brief, Fusion begins with a question about the client’s business issue, followed by a question about the desired change in consumer behavior. There the two tools diverge. The DO Brief goes on to ask what *content* will bring about the desired change, while Fusion asks what *channels*.

Channel selection in Fusion is based on changing consumer behavior—not on whether a channel is fashionable or unfashionable, not on whether the brand has always used it or never used it, and not on media commission rates. Fusion is blind to channel prejudice.

Because the desired change in consumer behavior is directly linked to the client’s business issue, each channel in the mix is there to sell and for no other purpose. The result is deep integration across multiple channels.

g. Be interesting

The two biggest global effectiveness award winners today show how modern campaigns work with social media and PR to generate more exposure than the client paid for.¹⁰ The campaign narrative is less about the product, more about an event.

For Hovis bread, the event was a remarkable TV commercial. It was remarkably long—122 seconds, one second for every year Hovis had been on the market. That’s longer than a standard commercial break, so *Coronation Street*, Britain’s most popular soap, was cut by two seconds to accommodate it—a first. And the commercial was remarkable for its scope, featuring major events in the story of Britain during the last century.

10. Hovis by MCBDB won the Grand Prix in the 2010 IPA Effectiveness Awards, and Walkers Crisps by AMV BBDO won the Grand Prix in the 2011 Cannes Creative Effectiveness Lions.

Interest in the commercial was whipped up by a consumer survey into which historical events best summed up “the British spirit.” The survey itself stimulated PR coverage. Journalists were cast as film extras, ensuring more coverage. Hovis took over MSN and Virgin Media on launch day; 300,000 people watched the ad online in its first month.

The extra exposure was worth over £2 million, an 18% increase on paid-for exposure.

A brand in decline returned to growth. Overall, the campaign generated an incremental profit of around £76 million. Each £1 spent created £5 in profit.

The event for Walkers Crisps was designed to show that Walkers could make any sandwich more exciting, even a sleepy little country town called Sandwich. Walkers held a day of celebrity surprises there: the boy band JLS performed at a school assembly; Chelsea and England football player Frank Lampard coached the local team; actress Pamela Anderson pulled pints at the local pub; and Jenson Button, Formula One world champion, drove a local taxi.

Locals posted user-generated content on social networking sites. The celebrities tweeted about their day. Twenty-six pieces of video content were seeded across the web. Journalists who had been embedded in the town carried the story, and it was picked up by other national news media. In all, the event created 353 pieces of news coverage, online and offline.

The extra exposure was worth over £3.3 million, more than the campaign’s £2.5 million paid-for exposure.

A brand in decline returned to growth. Overall, the campaign created around £2.20 in incremental profit per £1 spent.

It’s more interesting to think about what made a country the way it is, or about Pam Anderson pulling your pint, than about how a loaf of bread is made or about a crisp’s flavor. People only pass on brand communications that are interesting and surprising—in a word, different.¹¹

We must build pass-on ability and PR ability into our campaigns from the beginning, and allow for them in pretesting research.

11. Millward Brown’s analysis of both IPA and Cannes Effectiveness winners suggests the biggest difference between winning ads and average ads is that winners are more likely to be considered “different from other ads.” Dominic Twose and Polly Jones, *Creative Effectiveness, Admap*, November 2011.

10. Keep spending

Some companies seem to regard marketing as a luxury. They assume sales will be stable without it. This is probably not the case. In competitive markets, a brand that unilaterally cuts spend will probably decline relative to other brands.¹²

As we have seen, the important measure of exposure is not absolute dollar spend but relative Share of Voice. If that is too low (relative to the brand's Share of Market) or in decline, the campaign is unlikely to increase sales.

That is why we need to make effectiveness habitual. Every campaign should be evaluated. We must always help marketing colleagues defend and grow the budget within the client company. Fusion's Report Card Worksheet is a simple and comprehensive one-page template we should use.

Summary

When you write a creative brief or review new work, check it against this list. If you can answer yes to all or most, you probably have a sales winner on your hands.

Be creative	Use TV
Set hard objectives	Appeal to the heart
Aim for fame	Integrate channels
Get a big idea	Be interesting
Penetration first	Keep spending

¹² Deutsche Bank analyzed 30 large US and European consumer staples companies over a 15-year period. Companies that increased A&P outperformed those which cut it: their sales grew 30% faster and their profits 50% faster. Deutsche Bank, *European Consumer Staples: The Importance of A&P*, 2010.

2. How to evaluate campaign effectiveness

What is “effectiveness”?

Effectiveness can be defined as a beneficial outcome for the client. Marcomms are used for a huge variety of purposes: to sell products, to reduce road accidents, to stimulate charitable donations, to encourage intermediaries to recommend the client’s product, to present corporations in a favorable light to investors, etc.

There is no single objective. Effectiveness must be defined in terms of the objectives of a particular campaign. That is why there is no single measurement tool.

How effectiveness studies are used:

- To provide benchmarks and assess progress against strategic and business objectives.
- To learn from experience, so we do more of what works next time.
- To make previous activity accountable and justify future investment.
- To inform agency remuneration.

Again, because evaluations have many uses and audiences, there is no single technique. In the following pages, we describe evaluative *principles*. They will have to be adapted for your particular case. For the sake of simplicity, we have assumed the client’s objective is to sell more.

Research alone is never enough

Research can help us understand *how* a campaign sold. It can’t tell us *whether* it sold.

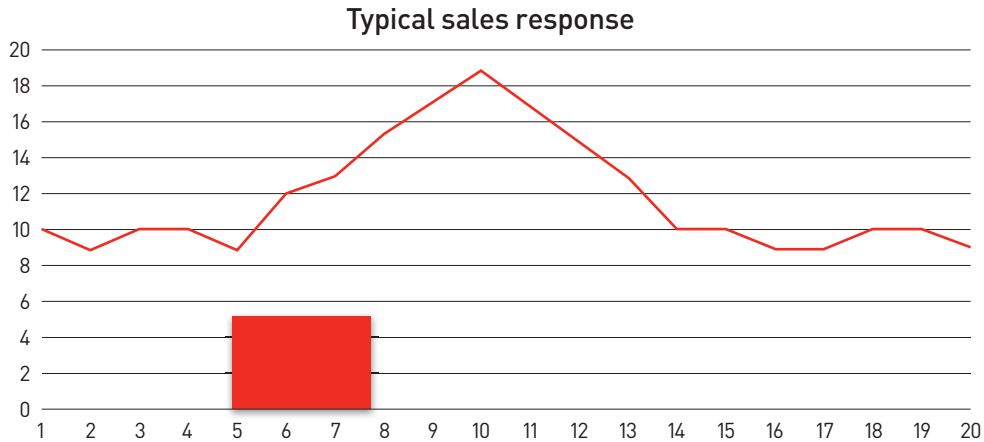
However high a pretest score, the campaign could still fail in the market—and however low the score, it might succeed. In fact, campaigns that go through standard quantitative pretests are likely to be *less* sales effective than campaigns that escape their clutches.

Similarly, awareness or cut-through postcampaign tracking is a poor indicator of success. Sometimes effective campaigns do not track well (they may sell in a different way, for instance, through low attention processing).

We absolutely must use *sales* data in order to do an evaluation. No sales data, no evaluation. It really is that simple.

Look beyond the blip

The following graph shows the sales of our brand over time. The campaign happens, and there is a blip in sales. After the blip, sales fall back to their previous level.

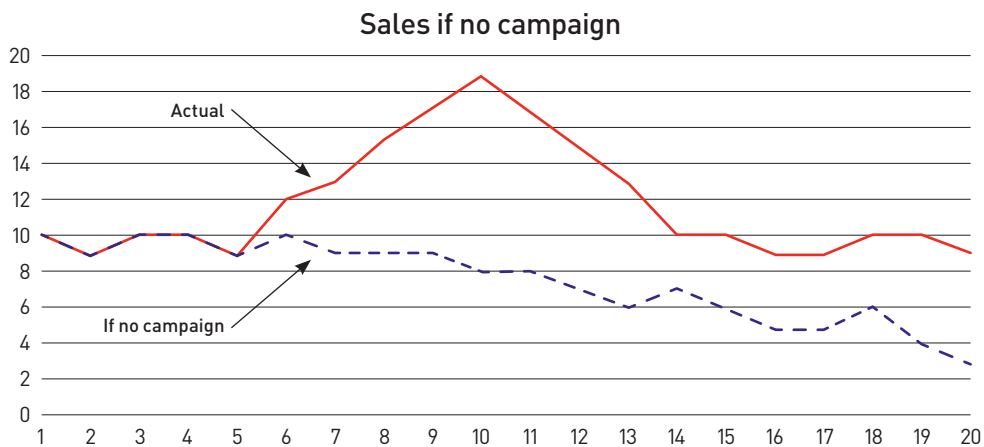


The question we have to consider is this: What did the campaign contribute to sales?

There are two answers. One says we just need to measure the sales under the blip. But this answer contains a hidden assumption, namely, that sales would have been static if there had been no campaign.

Is that realistic in your case? It may not be. Usually, when the marketing budget is cut, sales do not stay at the same level. Usually they fall, as discussed above.

So it is usually incorrect to define the campaign's return solely as the sales under the blip. It is more likely that, if the campaign had not happened, sales would have fallen.



There are more sales due to the campaign than our first answer suggests. The campaign had *two* beneficial effects. It *maintained* sales at a higher level, as well as causing the blip.

By how much would sales have fallen if there were no campaign? We can't know precisely because the number is beyond experience, but we can estimate it. Four methods are:

- *Modeling.* If we have a model that includes marcomm spend, it is easy to ask what sales would have been if spend were zero. (We discuss econometrics in more detail below.)
- *Regional comparisons.* Even if we have not planned a regional weight test, campaign weight could be lower in some regions or countries than in others. Compare sales in high- vs. low-weight regions. (Take into account other variables—see below for a discussion on this.)
- *Time-series comparisons.* Unless your brand advertises every month of the year, there will be times of no campaign. Compare sales in high vs. low/zero months.
- *Competitive comparisons.* Some brands in your category, or other products in the client’s portfolio, may spend less. What happens to their sales?

You can find real-life examples of all these methods among the IPA case histories on Warc. For instance, Johnnie Walker (2008) used different weights in different countries, while Marmite (2002) used different weights in different regions within one country. Halifax (2002) compared sales of two products in the client’s portfolio, one of which received more support than the other. Volkswagen Golf (1992) compared the launch/sustain patterns of competitive cars.

All of these are ways of estimating what would have happened to our brand’s sales if there had been no campaign. Or we can also use the gradient estimate.

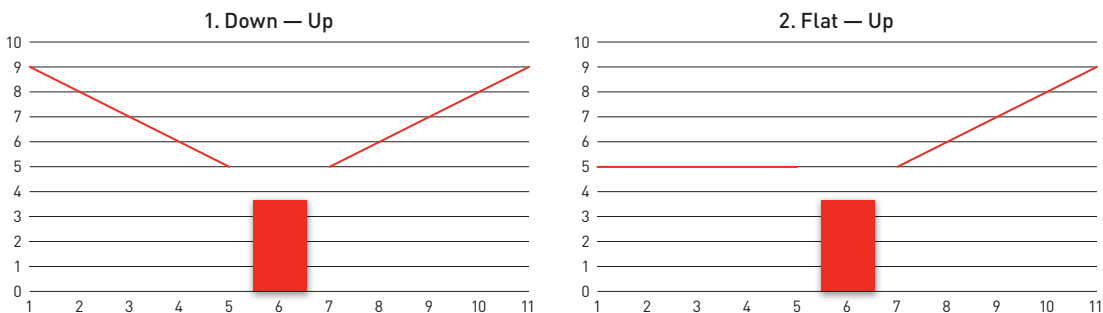
The gradient estimate

There are just three possible sales curves before the campaign: sales might be going up, or they might be flat, or they might be going down.

Similarly, there are just three possible sales curves after the campaign: sales might go up, or be flat, or go down.

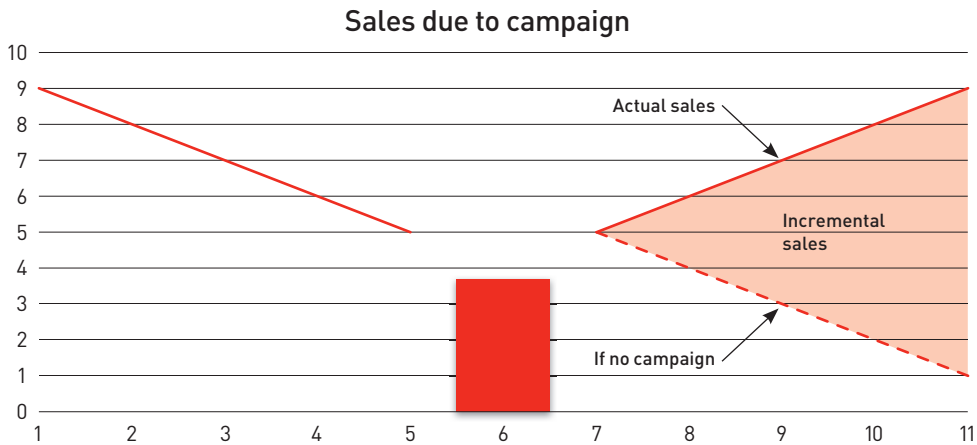
Put these together, and there are just nine possible sales curves. That’s all there are in the universe. You will only ever see these nine.

The two easiest evaluations are as follows. The campaign reversed a decline or created growth:

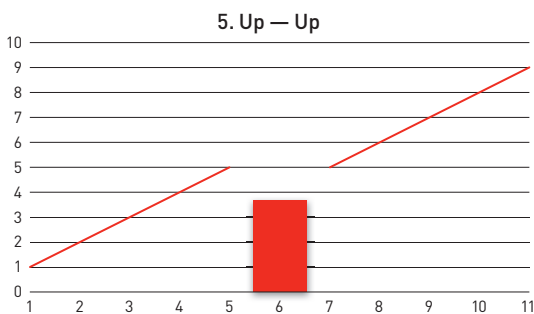
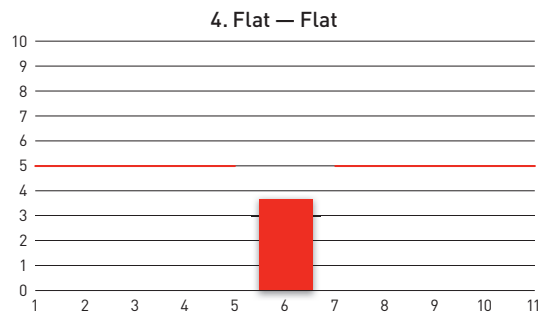
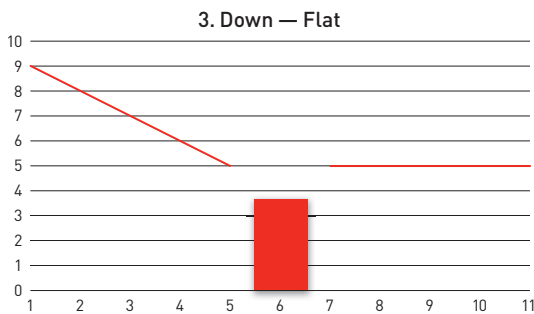


Both the Hovis and Walkers Crisps cases discussed previously are type 1, V-shaped curves: sales were going down and the campaign got them up. These two shapes are favorites in effectiveness competitions because the proof is easy and the payback is large.

We use the gradient estimate to measure the campaign's contribution by extrapolating the precampaign trend, for example:



Now consider the other possible shapes. In 3, the campaign's contribution is less obvious. We have to show that with no campaign, things would have been worse.

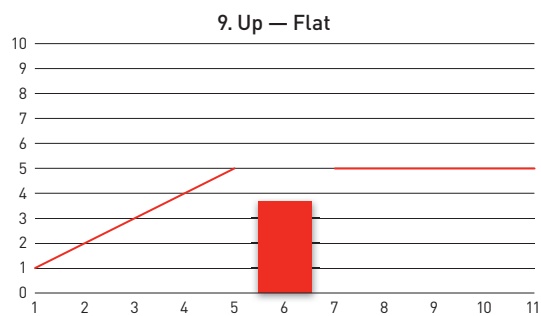
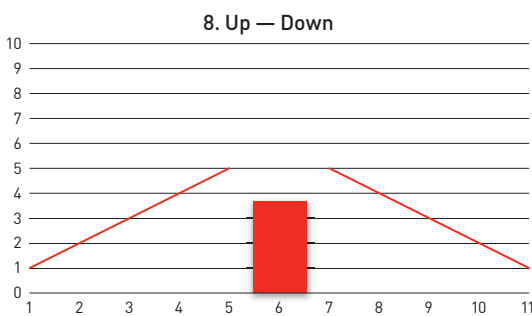
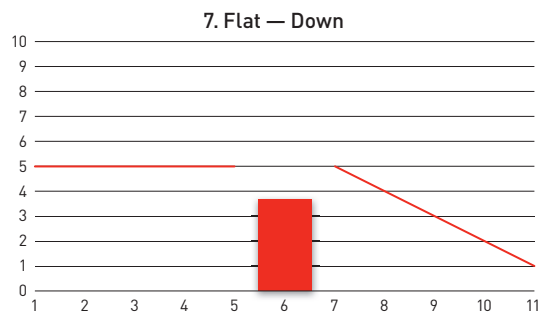
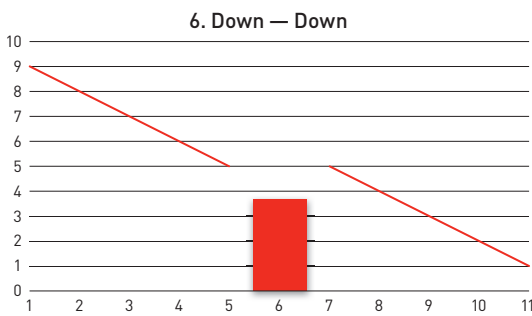


For 3 and 4, we have to show that if there were no campaign, sales would have declined. We might do this by showing that other brands in the category declined or that our brand declined in other geographies or in low-weight regions.

For 5, sales were going up anyway before the campaign. We have to show that the campaign made sales grow faster than they otherwise would have, perhaps by comparing our growth rate with those of other brands in the category or in regions with different weights.

Finally, some campaigns are ineffective. Maybe our brand was outspent, or a new product swept the market, or a competitor outwitted us with stronger deals, or a distributor delisted us, or the price was too high. These cases need urgent attention. If Ogilvy & Mather's content is ineffective, we need to change it before the client calls a pitch; but if another factor is to blame, we need to identify it to propose remedial action.

These four shapes should send danger signals:



Beyond sales

Most evaluations look for short-term returns, usually measured in sales. There's nothing wrong with that, but it may underestimate the campaign's actual return. We can also look for long-term returns (usually associated with brand building) and shareholder value (usually associated with share price / total corporate value).

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- *Long-term returns.* Experience has shown that established brands with continuous support don't usually get a big sales blip following campaign bursts. Payback in these cases is more often found in brand building.

The brand can be a valuable thing in its own right. According to Millward Brown's BrandZ, the Apple brand alone—not the technology or patents or designs, just the brand—is worth \$153 billion, more than most companies. Ultimately, brands have value because branding creates loyal buyers. Brand loyalty has huge economic benefits—in particular, lower price sensitivity.

Few evaluations mention price. This is a missed opportunity. To state the obvious, Revenue = Volume × Price. Reducing price sensitivity is the best route to higher profits.

Consider this thought experiment. Suppose your brand has a 20% profit margin. You can increase volume by 1% or price by 1%. Which will deliver the most profit? The answer is that increasing price will deliver five times more.¹³

Demonstrate long-term return by demonstrating increased brand loyalty. As well as research scores, look for behavioral evidence: perhaps repeat purchase is higher. Perhaps the brand has a more desirable user profile. Perhaps blind/branded product tests show greater predisposition or higher perceived quality.

- *Shareholder value.* For some clients, such as single-brand companies, the brand makes a major contribution to shareholder value. Tracking campaign effects through to share price isn't easy but can be done. Orange (IPA, 1998) managed to do so by getting hold of the spreadsheet the merchant bank had used to price Orange's shares. The spreadsheet included marketing variables such as churn (loyalty). If there had been no campaign, the shares would have been priced at 279 pence. The actual share price was 528 pence. The campaign *doubled* total corporate value!

Exclude other factors

The single biggest weakness in most evaluations is failing to exclude or allow for other factors such as changes in price, product or distribution.

If price, product, etc., did not change during the analysis period, we must say so. If they did, we must allow for the effect of such changes on sales, rather than pretending the campaign was solely responsible for all the growth.

Econometrics is our friend here, but changes in other marketing variables can often be handled with comparisons. By how much did sales of our brand go up the last time it cut its price? What happened to sales of competitive brands that cut their prices?

13. It's an easy sum. Assume we sell a million units at a retail price of \$1 per unit. Our margin is 20%, and our variable cost is \$0.80 per unit. Selling 1% more units increases variable costs from \$800,000 to \$808,000, while increasing the price does not increase variable costs. Our profit would be \$202,000 with a higher volume, but \$210,000 with a higher price.

The more “other factors” you include in the analysis, the better. They make the analysis more convincing. They show our knowledge of the market. Seasonality or interest rates or weight of competitive activity, etc., may be crucial.¹⁴

Looking at other factors may suggest opportunities. For instance, inspecting price data may lead you to discover an increase that justifies the “lower price sensitivity” argument discussed above. If distribution increased, was it because of our campaign? Then it should be included in the payback estimate.¹⁵

The new product problem

The most difficult evaluations are for new product launches. By definition, sales go up—there’s nowhere else for them to go. And any serious launch will be accompanied by advertising. How, then, can we show that our campaign was unusually effective? Again, we need comparisons. Was the launch weight the same in all regions, or can we compare heavy vs. light exposures? What happened to the sales of similar new products in the past?

Econometrics/modeling

We have seen that sales of the brand may go up, though our campaign was not responsible. Or they may go down, but would have fallen further without our campaign.

Econometrics (sometimes known as regression modeling) is the best way to explain the combination of factors that make sales go up or down, so as to isolate the campaign’s influence. It uses statistical techniques to analyze sales data, looking for the factors which cause sales to go up or down.

Top tips for using econometrics:

- Because this is a technical and specialist discipline, use a qualified econometrician, ideally one familiar with marketing data.
- Allow 6–12 weeks and be prepared to supply lots of data. Usually you will need data for three years × 12 months, that is, 36 data points. Brief the econometrician thoroughly, explaining the key factors that influence sales and your priorities.
- Ensure the model is thoroughly tested, using all the standard statistical tests. Fitting the data (“a high R-squared”) is not enough.
- Once you have a model, use it. Its main value is to help plan future campaigns rather than rake over old ones. Monitor how well it forecasts—the ultimate test of accuracy—and tweak it as necessary, so that forecasting accuracy improves. Update it regularly with new data.

14. Walkers Crisps won the Grand Prix in the Cannes Creative Effectiveness Lions in part because it was the most thorough in excluding other factors. Its entry paper discusses no fewer than 13 factors that might have increased sales. Some are obvious—such as changes in price, product and distribution—while others are obvious only in hindsight. For instance, was there less anti-obesity/snacking advertising over the campaign period? No.

15. Stella Artois (IPA, 2000), for example, used econometrics to show that higher demand for the brand, created by the campaign, led to higher distribution.

3. How to write a winning entry

Read the rules

If you are not allowed to mention the agency's name, don't. If the entry form asks a question you find hard to answer, don't leave it blank. If there's a word limit, don't go over it.

These points may seem too obvious to be worth mentioning. Yet some idiots waste everybody's time by submitting entries that are rejected by the competition organizers before they reach the judges.

Don't cheat

It is legitimate to present the facts in the best possible light. That's advocacy. But if you make a small increase look big by changing the scale on a graph or use percentages on too small a sample to be statistically significant, you've crossed a line. The judges will notice, and bang goes your credibility and any chance of a prize.

Don't overclaim

Some of the sales growth may have happened anyway: direct sales may have switched from another distribution channel, or sales due to in-store promotion or an advertised offer such as a two for one may be pulled forward. Price, product or distribution may have changed.

Don't claim the campaign is 100% responsible for all sales growth unless you can prove it.

Do your homework

The best way to learn how to write a winning entry is to read those of previous winners. It's amazing how few people do this, but it's absolutely necessary. A lawyer has to know case law, a doctor has to know medical history, a scientist has to know previous experiments. That's what being qualified *means*. Our job is to know what other campaigns have achieved and how their success was evaluated.

Sir Isaac Newton wrote, "If I have seen a little further, it is by standing on the shoulders of giants." Don't start your evaluation from scratch. Read effectiveness papers in your category from Warc, note and copy their evaluative methods, and then try to innovate.

Tell a story

Don't describe the sequence of events that led to the campaign ("First we got a brief from the client. We did some research. Then we wrote a creative brief."). When a judge who has worked through 40 entries—with another 35 still to go—sees this sort of drivel, they'll want to throw out the paper and you with it.

Make your story interesting. Start with the client’s business issue—not with our comms issue (awareness, image, conversion, etc.), but the business issue.

Then describe the desired change in consumer behavior.

Only then get to the comms issue.

The Walkers Crisps case described previously is a model of clarity in this respect. The business issue was that singles are more profitable than multipacks. The behavioral issue was to get more people to eat Walkers Crisps with a sandwich lunch. The comms issue was to make “sandwich + crisps” more salient.

Note that you would not have got to the comms issue without going through the client’s business issue and describing the desired change in consumer behavior. There’s a strong logic chain linking the comms to the business objective.

This sequence (business issue -> behavioral issue -> comms issue) should be familiar. They are the first three questions on the DO Brief, which, like Fusion, was designed with effectiveness very much in mind. Your effectiveness entry should use the same sequence.

That will help avoid a common mistake, which is to set up one problem at the start of the entry paper and show results that are irrelevant to that problem at the end. For instance, if the problem is “low sales,” the result “high awareness” is irrelevant. Every objective needs its result, and every result needs its objective. Don’t leave loose story lines flapping.

Explain how the comms led to the sales

A typical sequence explaining how the campaign worked might be:

- a) The campaign had impact [use tracking research to compare our awareness score with previous or competitive campaigns].
- b) The desired message was conveyed [use communication research scores].
- c) Brand perceptions changed [use brand image scores in line with the strategy].
- d) Consumer behavior changed [show change in line with the strategy, e.g., how the campaign attracted new buyers to the brand].
- e) As a result, sales increased more than expected.

For a direct campaign, the steps will more easily be measurable. Include all channels for which we have data, such as coupons, telephone, email, SMS and website, as well as other comms channels where relevant. Look for interaction between the channels—for instance, perhaps response rates or website traffic improved following TV bursts.

The DO Brief question “How do we expect the communications to work?” will be useful here, as will Fusion’s “Customer Experience” section. Both describe the steps that link the comms with the results.

Research companies like to claim that all campaigns work in the same way or in one of a small number of ways. The so-called “sales funnel” is typical—first comes awareness, which leads to interest, then to desire and finally to action.¹⁶ However, there is no reason to believe actual consumer buying behavior always follows this pattern.

Your particular campaign might work in a different way from a standard model (maybe the change in behavior precedes changes in awareness or image, for instance). You need to explain your model of how the campaign worked as you build the positive case linking the campaign to sales.

Get a devil's advocate

Judges have to start as critics in order to get a long list of 100 entries down to a short list of 20. They actively look for faults, flaws and omissions. (They will look for positives at a later stage, when deciding which papers deserve prizes. But your entry has to survive the critical stage to get that far.)

We must at *least* show that price, product and distribution could not have caused all sales growth. The more other factors we include, the more convincing the paper will be.

Get someone outside the team to read the paper critically. What else could have caused the sales growth? Where are the jumps in the logical flow? Is there technical language that is hard for outsiders to understand?

Make the best of the results

The judges won't know whether a 2% increase in your category is high or low. Help them see it as high by making comparisons (e.g., is 2% the highest lift the brand has achieved in 10 years? Was it the highest of any brand in the category that year?).

Dramatize the results. How many actual packs were sold? Piled end to end, would they pave the Great Wall of China, or reach the summit of Everest? How many millions of consumers made how many in-store buying decisions?

B2B cases are often tough because of the long time between getting an inquiry from a new customer and closing the sale. Try estimating the lifetime customer value / potential revenue. If we know or can calculate what each customer is worth on average and the proportion of inquiries that result in sales, we can monetize inquiries due to the campaign.

16. AIDA was invented in the 1880s. It was never intended to model consumer buying, which is why it doesn't. Nevertheless, many research companies still use versions of it (e.g., pretest or tracking research that assumes all campaigns must achieve conscious high awareness), as do many online and direct marketers.

As well as the sales growth, add all other returns to the total payback: the decline that would have happened with no campaign, plus the increased value of the brand, and maybe even plus a share price rise. Add these together to estimate the campaign's ROMI (return on marketing investment).

Make the best of the creative work

Creativity accounts for a big slice of the total marks in many competitions. Don't assume the campaign's creativity will speak for itself. Talk it up.

Perhaps the campaign won a creative award. Perhaps the film director or photographer has won creative awards. Perhaps the campaign was reviewed in trade or national press (hint: use the theater's technique. A review which said, "A sparkling performance could not disguise the terrible script" becomes "A sparkling performance"). Perhaps the client could supply a quote. Get the creative team responsible for the campaign to describe it in the entry so the judges "see" its creativity.

A video is crucial here. The entry convinces the judges with logic, evidence and facts. The video wins their hearts and inspires their imaginations.

Think about the video from the start

Good videos take several weeks to produce, so warn the production department well in advance. Agree on a script with the creatives early. Make sure fancy effects don't obscure the clarity of the story.

Put yourself in a judge's shoes

Liz Wade of Ogilvy & Mather New York interviewed several O&M people who have judged the Effies. She found:

- *Judges are **stressed***. They have to read many papers in a limited time. Make your case a quick read by halving the number of words and telling a bedtime-simple story.
- *Judges are **exposed***. They have to assess things they know nothing about without looking silly. Give them the background and benchmarks they need to confidently advocate for your case.
- *Judges are **suspicious***. They are on the lookout for propaganda, half-truths, salesmanship. Surprise them with disarming honesty.
- *Judges are **emotional***. If you win their hearts, they will search for ways to up your score. Romance the insight and the work (but never romance the results).

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- *Judges are hungry.* They yearn to learn something that could help them in their own jobs. Don't lobby them—inspire them. You are the teacher, not them.

Judges at the IPA Effectiveness and Cannes Creative Effectiveness Awards will be more experienced and be under less time pressure. They will reward the technical merits of the case, in particular how well it deals with factors other than the campaign.

Get client support

Getting sales data from the client can take a long time. Don't make the mistake of writing the paper while expecting to slot results in later. You absolutely need the sales data first, so you can fit the story to it, not the other way around.

Often our day-to-day contacts don't have sales data at hand. The very worst thing you can do is send an email with a long list of data needs and expect clients to drop everything. Being lazy never works. Instead, take the client out to lunch and explain how important the award would be for the company (and the client's career). Ask if a central contact person in the client company could be assigned to the project for a few weeks to coordinate responses to your data requests.

If you meet resistance to sharing data, elevate the request. Get your CEO to ask the client at a more senior level. Sometimes our day-to-day contacts can only say no.

Clients have legitimate concerns about revealing confidential information. Explain that they will have the right of veto and that entering effectiveness awards is standard industry practice (and prove it by giving them previous entries in their category or from their own company).

Define clear roles for each channel

Involve your media partner early. You will need at least a full media laydown: which activity happened when, through which channels, at what weight. You will also need competitive spends over the period.

Ideally, the media partner will have a strategy for why each channel was selected; or you may have done Fusion. Regardless, we must explain each channel's role in the total campaign. Few entries cover this well, so being thorough gives us a chance to stand out.

Avoid the obvious, e.g., "TV was used to create awareness." Instead, say "TV was used to build a groundswell of popular support, print was used to arm our advocates with the facts they needed to take our brand's side in the debate, activation was used to address value for money concerns," etc. Show that everything was a facet of a central plan.

Campaign fame

Think beyond research tracking studies. How often was the campaign or brand searched on Google, Facebook or YouTube, and did the timing of the searches coincide with bursts of activity? How did the sales force and retailers respond?

Enter in multiple categories

The extra cost is trivial in comparison with the benefits of getting multiple awards. For instance, Old Spice (“The man your man could smell like”) won the Grand Effie and four Golds in the North American Effies (in the Beauty Products, Brand Experience, Media Innovation and Single Impact Engagement categories), a Global Effie and a Cannes Creative Effectiveness Lion. Think about what categories and competitions might be relevant for your entry—the more, the better.

Build a team

Don’t try to do everything yourself. Build a team and share the load. The team might comprise a strategist, an account person, the media partner and a digital specialist. Meet every week to monitor progress and agree on next actions. That might sound bureaucratic, but it’s the best way of making sure things get done—everyone has a busy day job too. Offer to share the credit with partner agencies to motivate them.

Ogilvy