



apex awards

TWO THOUSAND AND ELEVEN





WE'VE JUST STEPPED INTO THE FUTURE

CARE TO JOIN US?

Oracle Airtime Sales becoming DStv Media Sales is more than just a name change; it's an evolution 25 years in the making.



O R A C L E

We, as DStv Media Sales, enter into this new era with passion and complete certainty that the new part of this journey will be focussed on bringing you the best results. Here's to the next 25 years, together.

Contents

From the ACA	4	The MNet	
A Word from Our Sponsors	4	CHANGE Category	20
The Judging Panel	5	First National Bank	21
A Note to Marketers	8	SAB Miller (Castle Lager)	22
Objectives and		Cadbury SA (Lunch Bar)	23
Structure of APEX	9	Topsy Foundation	24
How to win an APEX	10	PNet	25
The DStv		The SUSTAIN	
Media Sales		Category	26
LAUNCH Category	12	Allan Gray	27
Vodacom SA	13	SAB Miller (Hansa Pilsner)	28
Volkswagen SA (Polo Vivo)	14	Kraft Foods	29
Hyundai	15	Acknowledgements	30
The Fairview Trust	16		
Debonairs Pizza	17		
Kraft/Cadbury SA	18		
Volkswagen SA (Amarok)	19		



APEX is published by Future Publishing
(Pty) Ltd
PO Box 3355, Rivonia, 2128
No 9, 3rd Avenue, Rivonia, 2128
Telephone: 011 803 2040
Fax: 011 803 2022

Opinions expressed in APEX are not necessarily those of the publishers. Permission to re-print any article or image or part thereof must be obtained on writing from the publisher. ©Future Publishing

The Marriage between BIG Ideas and BIG Results

During October last year, the Association for Communication and Advertising (ACA) called on marketing moguls and brand barons to enter the 2011 APEX awards. This year, a record number of entries were received. Most encouraging was the volume of entries from first time entrants into APEX and this, amidst a trying economic climate.

Because an APEX represents far more than just an award for display in an agency's cabinet and because winning an APEX affirms the value and contribution of agencies to clients' business, the adjudication process is stringent – a high standard is and must be maintained. The winners of this year's APEX awards certainly proved that their communications campaigns have had a marked and measurable impact on the respective brand environments. The objective was to demonstrate a campaign's commercial

worth over and above its creative clout and the winners certainly did.

Creating successful communications campaigns that adopt a holistic approach to buying and selling in this highly competitive, complex and rapidly evolving era is a science. APEX not only recognises and rewards the teamwork between agencies and their clients - it showcases the scientific nature of what we do.

Congratulations to all the winners! To those who entered and have yet to win an APEX – keep entering. It may be hard work but the reward is great!

Odette van der Haar
CEO, Association for Communication and Advertising (ACA)



A Word From Our Sponsors

DStv Media Sales (formerly Oracle Airtime Sales) and MNet are very proud sponsors of the 2011 APEX Awards and it is a great honour to be affiliated with such a necessary event – one that highlights the role and contribution advertising and communications make towards business success.

There are a variety of variables that result in effective communication, an important one of these being the media mix. We believe that MNet, SuperSport and the other DStv channels in our stable, offer marketers the opportunity to reach economically active consumers through quality content – with minimal waste. We

also intend to be the first local broadcaster to successfully guarantee audience delivery providing full accountability against an agreed set of parameters. Finally, our recent collaboration with The SpaceStation will enable advertisers to better integrate and leverage their existing TV campaigns across related web and mobile media platforms. In short, we are a great supporter of effective advertising!

Finally, congratulations to all the finalists and winners!

Chris Hitchings
CEO, Oracle Airtime Sales

The Judging Panel

ANDY RICE

Andy is Chairman of Yellowwood Future Architects. Prior to founding Yellowwood in 1997, Andy was strategic planning director at Ogilvy Johannesburg, where he was part of the team that developed the “brand stewardship” positioning for Ogilvy worldwide. He has consulted to many of South Africa’s blue chip brands, across a wide variety of business categories. His first exposure to the world of marketing came as a brand manager for German chemicals giant Henkel many moons ago. Andy is also an experienced journalist and public speaker, contributing articles to a range of marketing and advertising journals, and co-hosting the popular “AdFeature” on Jenny Crwys-Williams’ show on 702 Talk Radio. He has been the Chair of the APEX judging committee for a number of years, and was also a judge in the early years of the APEX initiative.



IVAN MOROKO

Ivan joined TBWA\HUNTLASCARIS as Group Managing Director in January 2011 from Yellowwood – a TBWA\South Africa subsidiary, where he held the position of Group Managing Director. His career started off in the coalface of marketing, i.e. direct selling of British American Tobacco SA’s products from the back of a car. In Ivan’s case it was cigarettes, calling on shops in rural areas of North West and Mpumalanga. This was followed by a consulting career at Lowe Bull as Strategy Director and later Managing Director. Ivan has a Bachelors of Commerce degree from UNISA.



GARETH LECK

Joe Public CEO, Gareth Leck, holds a BCom degree and a Post-grad in Advertising. He co-founded Joe Public in 1998 with business partner Pepe Marais. In 2002, when Joe Public was bought by international group FCB, Gareth was appointed as a member of the board. On the



agency’s tenth birthday, Gareth and Pepe bought Joe Public back from FCB, enabling the agency to be wholly-owned by its local management and staff. Under Gareth’s leadership, the company has won a slew of local and international creative and business awards, including Loeries, Eagles, ADFocus, Apex, Cannes, One Show and D&AD awards. Joe Public has also won the confidence of local and international blue chip clients that include Anglo American, Clover, Dial Direct, eBucks, FIFA, Ocean Basket and Tracker, amongst others.

ANDREA CHEMALY

Andrea is currently a Research Director at KLA, a strategic research house. Prior to joining KLA, she was Qualitative Unit Head at TNS. She also spent some time on the supplier side as part of the strategic business team that launched DSTv in South Africa, Africa and the Middle East. Andrea’s passion lies in qualitative research and getting to understand why people do what they do. She has been instrumental in getting online research and more recently qualitative mobile research up and running in South Africa and has presented numerous papers on the topic. Andrea is married with three children.



CHARLES MATTERSON

Charles is the Managing Director of King James. Charles was born and educated in KZN and has spent the past 22 years in the advertising profession, working at a number of the country’s leading agencies on a diverse range of business. He was involved in the launch of McDonald’s in South Africa and is a graduate of the McDonald’s International Marketing University in Chicago, achieving Dean List status. As a director of DraftFCB, he led the re-launch of First National Bank “How can we help you?” campaign. He joined the King James Group in 2003 to head up the Johannesburg agency and is a director of the Cape Town agency. He is married with 3 daughters and enjoys whiskey, trout fishing and the odd game of golf.



EMMET O'HANLON

Originally from Dublin, Emmet is the Managing Director of DDB South Africa, the 2009 AdReview Communications Agency of the year. Before coming to South Africa in 2004, he worked as a senior strategist at Ammirati Puris Lintas in Paris where he was responsible for the re-invigoration of the Axe brand. This was followed by time at Bartle Bogle Hegarty and DDB in London, building a range of blue chip brands and winning an IPA effectiveness award for the Budweiser 'Whassup' campaign. As well as serving on the APEX panel, Emmet has also been a judge on the 2010 PICA Awards. He also contributes regularly to the South African trade press on a range of communication related topics.



FAHMEEDA CASSIM-SURTEE

Fahmeeda is the Sales and Marketing Director for Oracle Airtime Sales. She held various positions at Oracle over the years, but started her career in media and communications as a sports journalist way back in 1993. Her love for sport and passion for business is a winning combination for success. Fahmeeda travels extensively, is genuinely interested in people, an avid reader and an early technology adopter.



JASON KNIGHT

Jason is the Strategic Planning Director of Brand Activation. After "studying" psychology in Stellenbosch he completed a post graduate qualification in marketing communications at the Red and Yellow School and then moved to Johannesburg where he began his career. Starting out at OIL, the strategic planning division of LOWE Bull, he then moved on Ogilvy and on to Ireland Davenport as strategic director.



LOU BOXALL-DAVIES

Lou is the Head of Planning and Managing Director (Acting) of morrisjones&co. She has an Honours degree in Economics from UCT – her curiosity about the future lead Lou to the fascinating world of scenario planning and corporate social investment. From there, she joined the ambitious, smart and intellectually challenging business of management consulting, completing an MBA at the UCT Graduate School of Business. After seven years working on brands such as IBM, Mercedes Benz and ABSA, the proverbial itch resulted in a change of direction –to marketing and communication strategy. In her twelve plus years in the advertising profession, she has been fortunate to work with a number of inspiring thinkers. She has experience on brands across a range of categories from petroleum to pet care, fast food to FMCG, telecoms to technology and beverages to business. She is a member of the Businesswomen's Association and heads up the External Marketing Sub-Committee of the ACA.



MALUSITHU

Malusi has been a brand strategist for more than a decade. Based in Johannesburg and currently Senior Strategist at Zanusi Brand Solutions, his area of expertise is brand positioning, brand management and development, integrated communications and stakeholder management and brand internalization. His early years in the industry started at Ogilvy and Mather as a junior strategist, where he left as a senior strategist five years later. He started his own business, focusing on ethnographic research as a tool for consumer responsive communication strategies. He has extensive experience in Telecoms, Banking, Retail, Broadcasting, Quick Service Restaurants and FMCG industries and is most passionate about the telecoms and mobile technology space. Malusi is married with two children. He counts amateur film making, renovation (DIY) and following trends on technology amongst his many interests and activities.



MATTHEW GLOGAUER

Matthew is currently the Deputy MD of local expert strategic research house, KLA, and before this has held various positions in client and supplier-side market research and marketing in both SA and the UK. With an Honours degree in Psychology, a wide range of interest and tastes, a wife, two little girls, and a dog, and having lived in a few countries and travelled to many, Matthew sees himself as a man of many disciplines. These include brand strategy, market research, comic-book super heroes, and consumer behaviour. Matthew is addicted to both Facebook gaming and chocolate, but never at the same time.



NEIL HIGGS

Neil is the Senior Advisor and Head of Innovation at TNS Research Surveys. He has a B.Sc (Mathematics and Mathematical Statistics) from Wits. He started in the Economic and Statistics Dept at Unilever before moving into the research industry. He has been in research for 35 years and at TNS for 25 years. His roles are technical innovation, troubleshooting and public/media relations. He has presented twelve papers at the annual SAMRA convention (winning eight awards) and has presented overseas to The Institute of Statisticians, the Market Research Society in the UK, and the US Academy of Marketing Science. Neil has been published in The Statistician and The Journal of Social Indicators and was an invited speaker at the 57th Session of the International Statistical Institute, 2009.



SEPANTA BAGHERPOUR

Sepanta is a marketing professional with first-hand experience in most facets of marketing and communication that spans the last 11 years. He has significant international marketing expertise through managing the Nando's brand in 16 countries, complemented with hands-on experience through managing the same brand in its home (and biggest) market. Sepanta has



also worked in advertising agencies, something he deems as invaluable experience for a marketer. Sepanta was born in Esfahan, Iran and immigrated with his immediate family to South Africa in 1991. He was schooled in electronics, technical drawing and motor-mechanics but chose to study Marketing and Commerce out of school. Sepanta holds IMM, BCom and Honours marketing qualifications and is currently the Marketing Manager for Nando's.

VELMA BOTHA

Velma is a dynamic and energetic redhead, situated at the Cape Town office of OIL (A brand strategy and research consultancy in the Lowe Bull group) since 2008.



Before joining OIL, Velma worked extensively in South Africa and the UK, initially as an advertising account director and later as a brand strategist. Armed with this experience, she's cultivated a broad understanding of branding and communications with a distinctly global-local perspective. Today, her strengths lie in strategic brand planning through rich consumer insights to challenge and inspire clients that have included Pick 'n Pay, SAB, J&J, Ackermans, Unilever and Metropolitan. As well as being devoted to the brands she works on, Velma is a people lover who is passionate about running OIL and motivating her team.

XOLISA DYESHANA

Xolisa is Creative Director and partner at Joe Public, one of South Africa's leading independent advertising agencies. His passion lies in the world of creativity; evident in the accolades and awards he's received, both locally and internationally. Xolisa was only the second South African to judge the John Caples Awards in New York in 2008, and has sat on the South African Loerie Awards judging panel for the past 4 years. In 2009, he was voted by FinWeek as one of the "Top Six People to Watch For in Advertising." In January 2011, Xolisa was elected onto the Loerie Awards Board as the Chairperson of the Experiential Category. He also currently sits on the Creative Circle Executive Committee – the highest decision making body for creativity in South Africa.



A Note To Marketers

As marketers, we expect agencies to account for results and to provide us with value for our money in an environment that gets tougher by the day.

APEX champions greater accountability on the part of agencies by rewarding communications campaigns that work. Successful entries systematically provide evidence of the effectiveness of marketing communications as opposed to the effects of other non-communication variables. An APEX case study is an effectiveness paper and will be of invaluable use within a marketer's own organization. The evidence suggests that if a marketer and agency form a team to produce a paper, it has a very beneficial effect on their working relationship.

Writing an effectiveness case study often means the asking of questions that aren't normally asked. And, finding answers to that which involves important analyses, measures understanding of the dynamics of one of the company's most important assets – its brand.

A completed APEX case study can be used to vindicate the key role that marketing plays in the company and to validate the investment in communications to the company's Board of Directors and Shareholders.

Winning an APEX can increase the attractiveness of the company or brand to new recruits.

If there are concerns regarding confidentiality, please note the following:

- All judges sign a confidentiality agreement.
- Marketing activity is, by its nature, in the public domain and even the thinking behind it is history after a year or two. The usefulness of data to others can be significantly disguised by selective presentation and masking (e.g. indexing). Most basic market data (Nielsen, etc) is likely to be available to major competitors anyway because it is syndicated.
- Bear in mind that the information or data

contained in APEX submissions is usually at least a year or more out-of-date by the time it is published in any format. For example, a case study entered for APEX 2010, will likely relate to campaigns that ran in 2008 or 2009.

- It is also true that most qualitative research findings about consumer attitudes and behaviour, or reactions to communications campaigns in a given market, will be revealed to competitors in their own group discussions.

Entering APEX will be a rewarding experience to both marketers and agencies because it will enhance their reputations and create an excellent showcase opportunity for both the company and the brand.

There are no known cases of any competitive disadvantage resulting from publication.

Whilst APEX is not about creativity as such – effectiveness is in no way positioned against creativeness. In fact, inasmuch as marketers believe effective communications campaigns are creative campaigns, it is incumbent to encourage your agencies which have won creative prizes to put the real seal on their achievement by demonstrating how the campaign added value to your brand and achieved a return on investment for you as marketer. After all, that is what business of communications should be all about!

OBJECTIVES OF APEX

APEX aims to:

- Demonstrate that the purpose of communications campaigns is to contribute to business success: *Only by being seen as a justified economic activity do, both agencies and marketers, deserve our place in business;*
- Encourage the best practices in creating and placing effective campaigns: *Successful APEX entries demonstrate how successful*



brand strategies are conceived, creatively executed and placed in the media;

APEX encourages, strategic and creative work that has been developed locally in South Africa and the broader African continent.

- Promote best practices in integrated marketing communications: *Good marketing is when advertising and other types of marketing expenditure work together to mutual enhancement. APEX is not just an award for 'advertising' as defined in the strict, classical, textbook sense – it is an award for the campaign that best demonstrates just how effectively "paid for marketing communication" works;*
- Ensure the future of the communication and advertising profession by becoming accountable: *If the very reason for advertising is being challenged more by the business world, if more money is being invested in other than paid for marketing communication, then a great responsibility rests on the communication and advertising profession to educate the business world as to how effective campaigns add value to business financially.*

APEX can be used by agencies and marketers to demonstrate accountability and to prove that a relevant communication mix: advertising, packaging, direct marketing, sales promotion, public relations and sponsorship – excluding the effects of other key but non-communications elements such as formulation, price, distribution, overall market growth, seasonality or competitive activity (or lack of it) – can be responsible for a brand's achievement.

- Encourage the production and execution of communications campaigns that add value beyond sales: *Accountability = Results, whether in terms of a pure commercial objectives or whether a campaign aims*

to have a significant impact on audience knowledge or attitudes. Agencies and marketers have to stay relevant, not only to the business community, but also to government and other public service institutions that need to educate or develop mass audiences in South Africa's multicultural society.

- Accumulate a databank of case history material: *Winning case studies are recorded in the APEX case study ebooks in order to maximize the sharing of learning across the advertising and communications profession.*

STRUCTURE OF APEX

The three APEX categories into which entrants may submit entries are:

1. **LAUNCH** – for brands or services that are less than 12 months old with no significant history of advertising.
2. **CHANGE** – for new campaigns from previously advertised brands, which resulted in significant short-term effects on sales and/or behaviour – short-term being within a period of no more than 18 months.
3. **SUSTAIN** – for campaigns that benefited a business by maintaining or strengthening a brand over a long period, i.e. 36 months.

APEX winners are awarded Gold, Silver and Bronze prizes in each category. In addition, two Special awards may be awarded by the judges from the submissions entered into the Launch, Change or Sustain categories – they are for:

- The entry that demonstrates the most ingenious response to limited advertising or research funds;
- The most successful submission for non-profit or charity organisation or cause

To allow for consistency of standards across categories, judges may award as many or as few Gold, Silver and Bronze awards as they see fit. An overall Grand Prix may be awarded from the Gold award winners – this, when the judges feel that one entry is worthy of such an accolade.

How to win an APEX

To win an APEX, you will have to isolate the particular contribution made by your campaign and make a convincing case for its value as an investment. This is often a difficult task: the nature of the difficulty varies somewhat between the three categories.

Category 1 – LAUNCH

Products or services which are new, or have no significant history of advertising

It has been traditionally recognized that the effects of communications campaigns can be at their most powerful and dramatic when launching a new product (or when advertising a product for the first time). It is in these cases that communications campaigns can make people aware of a new product or brand, and give them 'new news' which makes them want to try it and speed up the process by which it becomes part of their lives. However, it is also (paradoxically) a situation in which it can be very difficult to prove the effectiveness of communications campaigns. The reason was given succinctly many years ago by Stephen King: "Sales of a new product have nowhere to go but up." The fact of a successful new product launch does not necessarily prove that the campaign was effective. A good enough new product, pack or concept with good enough distribution will achieve certain levels of success without any communications campaign. The difficult question to answer is: What level of success would have been achieved without the campaign?

Successful entries in this category will make a particular effort to isolate the campaign's effect, for example:

- Unadvertised areas can provide a useful control, but do not often exist.
- There may be evidence in examining the precise timing of the campaign and its effect on rate of sale.
- The judges will also be interested in cases where the campaign can be seen to have directed the products towards a very

particular target market or created a type of appeal to the consumer which was not already obvious in the product itself.

- Comparisons with other new product launches in the same product field can also provide a useful benchmark.

It is sometimes the case that new products are initially successful by gaining trial, but fail to establish a pattern of repeat purchase. It would be interesting to see cases where the execution of communications campaigns not only gained initial interest and trial, but laid the foundations for longer term brand success by creating a distinctive positioning or an emotional bond with the consumer.

Category 2 – CHANGE

New communications campaigns from previously advertised brands, which resulted in significant short term effects on sales or behaviour

A change of campaign can also lead to significant short-term changes in the fortunes of a brand as with the case of new products. The onus is on the author to show that the increase in sales (or behaviour) was caused, at least in part, by the communications campaign and that it was not simply a result of the new formula, the hot weather or the main competitor on strike.

To isolate the campaign's effect, all such other possible factors need to be reviewed as shown to be insufficient to have, in themselves, caused the observed results.

Econometrics analysis is a useful tool for exploring the relationship of different variables, particularly in complicated situations. Econometrics is best used to confirm hypotheses which come from visual inspection of the data. Do not use it as a black box from which conclusions have to be taken on trust. If you do use econometrics, include enough statistical detail for a technical evaluation of the model to be made.

The other main possibility for isolating the communications campaign's effect is to look at some kind of test versus control structure, either planned or fortuitous. Tests are of course, never perfect and you should show an awareness of any contaminating factors.

What is not acceptable is to show as evidence of effectiveness differences in behaviour or attitude between those who are aware and those who are unaware of the campaign. A correlation nearly always exists because buyers of a brand are generally more aware of its advertising. It does not prove that the campaign did anything to cause them to buy it.

In addition, submitted cases will be greatly strengthened by corroborative evidence of 'how' the campaign worked, using intermediate measures such as advertising recall, brand image studies and not least, qualitative research. All of this is important to build up a coherent and plausible argument. However, remember that APEX is about the business contribution of communications campaigns. Image improvements, however spectacular, will not be enough on their own unless you can explain, convincingly, why they benefited the client's business.

Category 3 – SUSTAIN

Communications campaigns which benefited a business by maintaining or strengthening a brand over a longer period

There is still much to learn about communications campaign's long-term effects. Although everyone is usually delighted when a campaign shows dramatic short-term results, the more common justification for communications campaigns is the long-term projection and consolidation of a brand's profitability. That is why effectiveness judges, the world over, constantly encourage more category 3 entries. Traditionally, this has been the hardest kind of situation in which to demonstrate, let alone put a precise

value to, the effects of communications campaigns.

The author needs to show the 'longer and broader effects' of the campaign. You may for instance, decide to take a shift in perspective away from a purely longitudinal analysis ('we did this – this happened') to a focus on the competitive strength of the brand as the result to be explained. A successful brand will exhibit: customer loyalty; a price premium or lower price elasticity; ability to launch new products; standing with the retailer; more productive promotions; resistance to competitive pressure; and in general greater 'saleability'. Cases should first establish these strengths and then ask: 'How were they caused? Could the brand have achieved this added value without the campaign?'

The campaign described must have been written and placed in the media within three years of the date of submission, although it may have commenced earlier. It will often be more difficult to put a precise value on the contribution of communications campaigns in this category, but the ultimate benefit to the marketer (client) will normally be in terms of the long-term profitability of the brand.

SPECIAL AWARDS

These are awards selected by the judges from submissions in the Launch, Change or Sustain categories and are at the sole discretion of the judges.

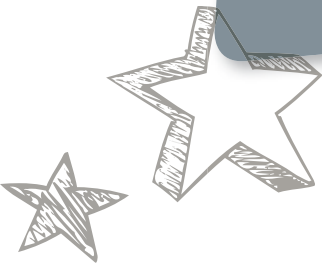
1. The Entry that Demonstrates the Most Ingenious Response to Limited Budget

Neither successful communications campaigns nor the ability to argue its effectiveness, necessarily require huge budgets. It is often when a budget is very limited that you have to think harder to make it work for you. Judges wish to encourage entries from campaigns which have had to make ingenious use of limited funds and will be aware of the difficulties which this can cause.

2. The Best Entry For a Non-Profit or Charity Organisation or Cause



The DStv Media Sales
LAUNCH Category



Agency: Mesh
Client: Vodacom South Africa
Campaign: Vodacom Business – Metro E-Fibre
Award: Silver

During April 2010, Vodacom Business launched its Metro-Ethernet Fibre network; a super-fast, fibre connection aimed at major businesses in metropolitan areas that require a cost-effective and reliable internet access solution.

The objective was to get face time with business decision makers in order to convince them to convert their company's current internet access medium to the Metro E-fibre option. To achieve this, Vodafone's sponsorship of the Formula1 was leveraged in the Vodacom Business Metro E-Fibre 'Light Speed Challenge'.

Formula1 World Champion, Lewis Hamilton was challenged to beat the time it took to transport a large amount of data along Vodacom Business' new high-speed network. The target market was invited to attend this exclusive, invitation-only event, while the general public where able to participate via an interactive microsite. The campaign reached 98% of the target market, received coverage in 59 publications and broadcast mediums and resulted in a 2400% return on investment.



This is my first time as an APEX judge. I enjoyed the diverse range of papers and found reading them, whilst intense (due to the load), both stimulating and challenging. I found it was very inspiring to be exposed to some amazing creativity and thinking, and really enjoyed the lively debate that was sparked amongst the judges over the papers.

Andrea Chemaly – Research Director, KLA

Agency: Ogilvy Cape Town
Client: Volkswagen South Africa
Campaign: Polo Vivo Launch
Award: Silver



Ogilvy Cape Town played a key role in the highly successful launch of the VW Polo Vivo during 2010. The Polo Vivo is Volkswagen's new entry-level vehicle replacing the Citi Golf. Volkswagen, Ogilvy Cape Town and event management partner, Speaker's Corner, marked Polo Vivo's arrival with one of the biggest company parties seen in this country and involved performances from Westlife, Kelly Clarkson and the Parlotones. This was followed with an intensive above-the-line blitz on TV and in print on the theme of "So much to celebrate".

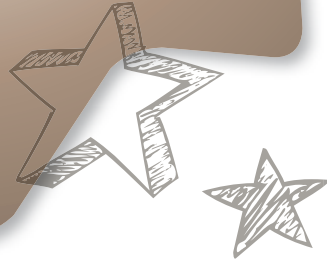
In a recessionary environment, client and agency took the brave decision to go very big and this decision paid off handsomely. By the end of 2010, the Polo Vivo was dominant in the passenger car market having sold more in ten months than any other brand in its category during the entire year, with 35% share of its market segment and comfortably exceeding VW sales forecasts.



It was my first time as an APEX judge, so the experience was new for me. I liked the learning, healthy debate from other judges and also found that majority of entrants had taken the awards seriously enough to put in a lot of effort. As sponsors of the event, we would like the APEX award, to be the ONE that marketers and advertisers aspire to win.

Fahmeeda Cassim-Surtee – Sales and Marketing Director, Orade Airtime Sales

Agency: Coley Porter Bell
Client: The Fairview Trust
Campaign: La Capra Wine
Award: Bronze



The Fairview estate's pioneering streak is as famous as its herd of goats and nowhere is this more apparent than in the clever, maverick branding strategies it has used to market its wines.

During 2009, the Fairview estate decided to launch a mid-market wine specifically designed to capitalise on the prevailing trend towards supermarket wine purchasing. This represented somewhat of a leap into the unknown for the family-run business, as it had traditionally focused on premium, on-consumption wines.

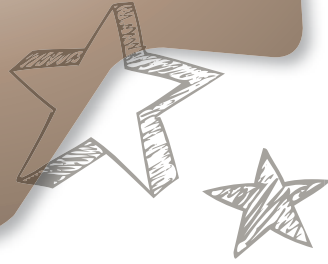
The La Capra brand developed by Coley Porter Bell involved a strategic balancing act; borrowing equity from the premium Fairview brand without damaging it, while telling a compelling enough brand story of its own to cut through the clutter of a congested supermarket price point where margins are tight and pressure to promote can ruin profitability.



There were entries that inspired, some made me laugh and a few made me cringe. Judging APEX is hard work, but it is a really good experience. Occasionally you come across an entry that really blows you away and where you wish you could have been part of the team that made that happen – those entries make it all worthwhile. Words of wisdom: Keep your entries clear and concise. Judges are more likely to award results that they think are credible and real than anything that feels over-inflated. Honesty definitely is the best policy.
 Velma Botha – Head of Oil Cape Town



Agency: morrisjones&co
Client: Debonairs Pizza
Campaign: WTF?
Award: Bronze



“A leader leads by example, whether he intends to or not” – Anonymous. This is the position that Debonairs Pizza found itself in after leading the South African pizza category since 1991.

Debonairs Pizza was carving a path that was well-trodden with close competitors following suit. Whether for a new and innovative product or an education around the benefits of pizza to a relatively new market – Debonairs Pizza was the brand paving the way. Granted it was a job that needed to be done, but there comes a time when a brand needs to embrace its position as leader and start giving the consumers a reason to believe so. That is, what Debonairs Pizza decided to do with their new promotion.

With a unique new product offering and permission to take a risk, morrisjones&co were able to push the envelope and differentiate the Debonairs Pizza brand from competitors like Roman’s and Scooters. The launch of WTF? not only brought about success and growth for Debonairs Pizza in terms of numbers, it also formed the launch pad for the Debonairs Pizza digital strategy. With an already established website and recent launch of a mobi-site, Debonairs Pizza began the move into the digital world. But it was the Debonairs Pizza official Facebook page (driven by the WTF? promotion) that created the necessary buzz to put a stake in the ground in terms of online presence. The well-aligned Facebook application and two successful Reach Blocks ensured heightened interest and growth for Debonairs Pizza and WTF? alike. The WTF? campaign was a turning point in the way forward for Debonairs Pizza and this can be seen by the results that were achieved by Debonairs Pizza.

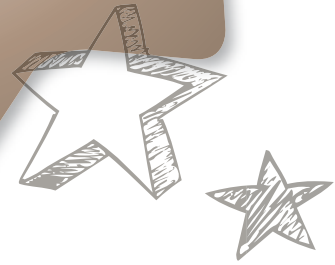
A campaign we swear by

WHAT THE FRIKKADEL?

Apex 2011 Case Study
Debonairs Pizza, WTF?
Agency: MORRISJONES&CO
Category: Launch



Agency: Ogilvy Cape Town
Client: Kraft/Cadbury South Africa
Campaign: Stimorol Infinity
Award: Bronze



The launch in 2010 of Stimorol Infinity chewing gum was described as a phenomenal success by the owners of the brand, Kraft/Cadbury. Infinity offered the first truly long-lasting flavour in the category and was positioned as the first truly premium gum in the market place with highly differentiated packaging and point-of-sale material to match.



Backed by a striking advertising campaign from Ogilvy Cape Town, Stimorol Infinity beat its first quarter launch targets by more than double and is on track to deliver a remarkable percentage of Stimorol brand value by the end of 2011. The Ogilvy Cape Town television campaign ("It goes on and on") was a deliberately disturbing visual expression of the concept of infinity and generated a massively popular response from within the target market. It played a key role in delivering exceptional results for Stimorol Infinity.



There is a wealth of collective experience on the judging panel of the APEX awards. This means that the cases put forward are subjected to a high level of objective scrutiny and collective industry knowledge. However, the panel is also very open and welcoming when it comes to coaching agencies and clients on the ingredients of a winning case - and you can have access to all this by attending the APEX workshops when the call for entries opens for the 2012 APEX awards season.

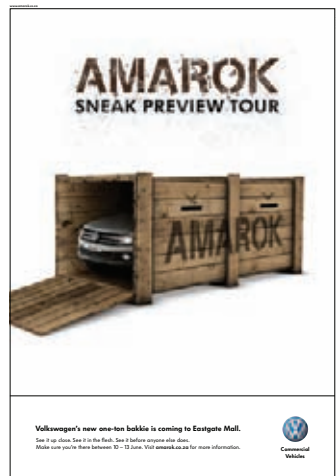
Sepanta Bagherpour – Marketing Manager: Nandos Worldwide Licensing



Agency: Ogilvy Cape Town & Ogilvy Interactive
Client: Volkswagen South Africa
Campaign: Amarok
Award: Bronze

The launch of Volkswagen’s new one-ton pick-up, the Amarok, in South Africa during 2010 was an outstanding marketing success for Ogilvy Cape Town, Ogilvy Interactive and Volkswagen South Africa. This was the first time Volkswagen had entered this market which is dominated by Toyota Hilux and has other strong competitors including Isuzu and Nissan.

A diverse, innovative and extensive “seeding campaign” by the agencies in advance of the consumer launch ensured unprecedented demand for a new vehicle in a new brand category. The initial run of 1500 Volkswagen Amarok double cabs, imported from Argentina, were all pre-sold before the above-the-line campaign even aired. One method of measurement (average monthly sales over the final quarter) meant that Amarok was already the country’s second-biggest selling double cab!



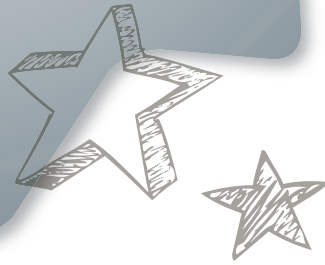
As my first time as an APEX judge, this has been an intense, stimulating and challenging experience. The variety and ingenuity of some of the cases was inspiring, and reinforced my belief that South Africa has great people and great brands. It's also been a privilege to share the judging with such an esteemed Group Of Professionals. Looking Forward To Judging APEX Again, Hopefully.
 Matthew Glogauer – Deputy MD, KLA



The MNet

CHANGE Category

Agency: DDB South Africa
Client: First National Bank
Campaign: FNB Flexi Fixed
Award: Silver



We are all familiar with the aphorism “It’s not what you say, but how you say it”. This campaign set out to convince consumers who could best be described as ‘anti-investment’, that investing was still a sound financial strategy even in the post-crash-neurosis era of 2010. This was done by focusing on an aspect of investing that none of FNB’s competitors were; accessibility.

The fact that the campaign of just R14 million, generated an ROI of over 200%, proved that sometimes, just sometimes, it actually is what you say and not how you say it after all.



I've been involved in the APEX awards for the past decade. The APEX awards which used to be held every two years has grown into an annual event and has seen a significantly increase in the number of entries since its inception. The standard is and always will be very high because an APEX represents more than just a trophy - it is a statement of credibility for agencies and marketers alike and can be used as a business tool to build more collaborative, mutually beneficial relationships between agencies and their clients. This year's adjudication panel was made up of high calibre professionals who brought with them immense knowledge and vast experience, not to mention their infectious passion. It has been an absolute pleasure being a part of the 2011 APEX awards.

Andy Rice – Chairman: Yellowwood Future Architects and Chairperson of the 2011 APEX Adjudication Panel



Agency: Ogilvy South Africa
Client: SAB Miller
Campaign: Castle Lager – Standing the Test of Time
Award: Silver



An iconic brand has big shoes to fill... its own. In order to remain an icon, the brand must remain relevant to both its established audience as well as build relevancy with new emerging audiences. It is faced with an often contradictory need to stay true to an existing essence, while constantly adapting to keep up with the times.

During 1895, Charles Glass created Castle Lager, a brand that would grow to become a South African icon. But after 100 years the brand lost its way. Amid growing competition and a looming recession, the brand struggled to maintain its high ground. During 1998, Castle owned a majority share of the beer market in South Africa, 11 years later the brand had lost more than half of this share. As a brand, it had become caught between two worlds – having lost touch with its core loyal consumers through an attempted rejuvenation, which unfortunately also failed to create the desired emotional bond with a new generation of consumers.

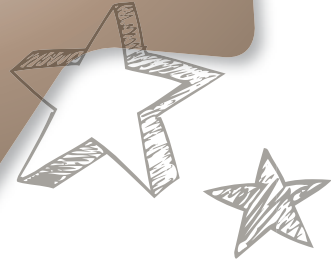
The brand had deviated from its essence, and left behind the strong associations that had made it a South African icon for over a century: friendship, belonging, togetherness and South African spirit.



As an APEX judge, it was great to see the number of entries being submitted, but sadly many fell well short of even being considered. A great mix of judges led to healthy debate, discussion and a fair amount of disagreement. Well done to the winners, they are well deserving of their awards.

Charles Matterson – Managing Director, King James

Agency: Cadbury SA
Client: Cadbury SA
Campaign: Lunch Bar – Changing the Game with a Name
Award: Bronze



During 2010, marketing in South Africa was conducted under the watchful eye of FIFA, and few brands were brave enough to enter the football fray if they hadn't paid the price. Lunch Bar was the exception to the rule. Armed with its trademark chutzpah (Oviaas!) and the official FIFA rule book, it created a courageous campaign that indelibly linked the brand to the tournament and the excitement of the host nation without treading on any official toes.

For the duration of the 2010 FIFA World Cup™, Lunch Bar officially changed its name to "Laduma!" – a local chant that is so much a part of football in South Africa that it could be mistaken for an official cheer! The name change was supported by a full 360 degree communications campaign, spanning television, print, radio, outdoor, public relations and in-store activities.



My experience has been characterised by writing representations for cases that I believed were APEX winners and justify why others should try again next year. I found that the submissions were polarised, either very good or very bad. The judging process was very involving because you don't simply select the best case study, one must be able to defend your decision sometimes against very renowned fellow judges. It has been my singular pleasure to participate in APEX 2011.

Malusi Thu – Senior Strategist, Zanusi Brand Solutions



Agency: Ogilvy Johannesburg
Client: Topsy Foundation
Campaign: Toppling the HIV/AIDS Stigma - a small foundation's grand ambition to change misconceptions
Award: Silver & Special Award for: The most successful submission for non-profit or charity organisation or cause

"Selinah" may be best known in the marketing environment for its creative accolades, for bringing home South Africa's first Gold Cannes Lion in the film category in 11 years and its first ever TV Grand Prix at the London International Awards.

But it has become even better known in the HIV/AIDS environment for its ability to break down the stigma that infection with HIV and AIDS is a death sentence, and for the powerful message of hope that treatment with ARVs brings.

A 52% increase in patients walking through the Topsy Foundation's doors was experienced. That is the real legacy this campaign will leave behind, and the legacy of which Ogilvy Johannesburg is most proud.



*Overall cases were not as strong as 2010, perhaps a result of the downturn, making success that much more difficult to achieve. I would urge all future entrants to check off their papers against the guidelines issued by the ACA before submitting. It was sad not to be able to award a number of inspiring cases which really should have won because they had allowed very straightforward errors to creep in i.e. – not eliminating other factors which could have contributed to success, forgetting to include the media plan etc.
Emmet O'Hanlon – Managing Director,
DDB South Africa*

Agency: 4D Euro RSCG
Client: PNet
Campaign: Behind the Scenes
Award: Special Award: The entry that demonstrated the most ingenious response to limited advertising or research funds



It was the greatest show on earth and everybody wanted in on the action. To stand out, we needed to be brilliant. To be noticed, we had to “zig” when everyone else “zagged”. And it worked. PNet and their primary competitor, Career Junction, are in a continuous battle for the No.1 market position. With such close competition, PNet needed to continually outwit and outplay their rival to defend and grow its market position.



Therefore, PNet seized a unique opportunity during the 2010 FIFA World Cup to advertise at the FIFA Fan Parks. 4D Euro RSCG was tasked with the job of developing a commercial that would break through the football clutter but still be relevant to the event, and increase PNet’s number of new CVs uploaded during the month. The 15” commercial was based on the insight that most workplace professionals are dissatisfied to some degree with their current job. The message was centred on the idea that there are better jobs out there on which you may be missing out. Combining this insight with the event of the FIFA World Cup, but without showing any soccer balls or vuvuzelas, the idea evolved to answer the question, “What would be the worst job to have during the World Cup?”



The results were impressive with an 82% increase in the number of CVs being uploaded as a result of the campaign and a very conservative estimate of a 13% conversion rate. Most remarkable is that these results were achieved with the commercial only flying 36 times over three days at two Fan Parks in Johannesburg (i.e. 6 flightings per venue per game) – with a total combined media and production budget of R175,000.



There are better jobs out there.

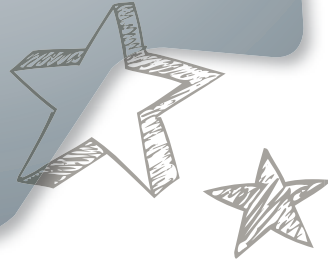


PNET
THE JOB PORTAL
Upload your CV on
www.pnet.co.za



The
SUSTAIN Category

Agency: King James
Client: Allan Gray
Campaign: Proven over time
Award: Silver



How does a phenomenally successful asset manager continue to gain strength in a fiercely competitive, commoditised category? How does a brand reliant on discretionary income not only retain, but also attract, clients during one of the most volatile investment periods in recent memory? How does a relatively niche brand become a household name, not only in its own market, but amongst a much broader audience base?

This entry demonstrated how through consistency, commitment and creative thinking, Allan Gray continued to grow and strengthen its leadership position in the South African financial services market. As the number one unit trust manager in South Africa, Allan Gray has proven itself over time, delivering market share performance that outstrips more established and dominant brands with better fund performance and healthier marketing budgets.



It was great to see such a healthy spread and quantity of entries from so many different agencies this year. Judging by the record amount of 2011 entries it is evident that the APEX Awards have become the most sought after business affectivity award within the South African communication industry. This year's APEX Winners can rest assured that the judges maintained the highest standards of excellence and only the best were awarded. So if you were a winner, congratulations, you can hold you head high knowing that you are operating at a high level of professionalism and doing an excellent job for your client.

Gareth Leck – CEO, Joe Public

Agency: Lowe Bull / OIL
Client: SAB Miller
Campaign: Hansa Pilsner – Special Ingredient
Award: Silver



As a brown bottle beer, Hansa Pilsner needed to win the loyalty of status-seeking consumers who associated status with green. Qualitative research pointed to a lack of aspiration around the brand. To change the perceptions among young black males, Lowe Bull Cape Town and OIL knew that a major change in strategy was required.

To unlock the brand potential, a dynamic through-the-line campaign was built around Hansa’s special ingredient: the ‘Kiss of the Saaz Hop.’ The brand quality credentials were built through a series of “kiss” commercials, and the compelling story of Vuyo was told to create emotional appeal among consumers.

The campaign hit the mark, as volume contributions from the core audience grew by 7%. Nett commitment increased by 6% between 2008 and 2010 with overall sales volume uplifts increasing by double digits.



Not for Sale to Persons Under the Age of 18.



Enjoy Responsibly. Not for Sale to Persons Under the Age of 18.



Successful APEX cases tend to share a number of attributes. They are strategically excellent and well written. Great Apex cases do not try to fudge the data or tweak the strategy to make the case work. They incorporate relevant and insightful data that demonstrates beyond doubt that the success of the campaign is the result of communication. Many are a collaborative effort between client and agency. Finally, many of the most effective campaigns are built on a foundation of great creative work.

Lou Boxall-Davies – Head of Planning and Managing Director (Acting) morrisjones&co

Agency: JWT Jhb
Client: Kraft Foods
Campaign: Jacobs Krönung – The Power of the Verwöhnaroma
Award: Bronze



The question posed by the APEX awards is "What level of success would have been achieved without communications?" What would the brand strength and sales of Jacobs had been today, had it not had the benefit of sustained, effective communication?

This entry demonstrated that advertising was integral to the success and extraordinary growth of the Jacobs brand, not only because it has remained unwaveringly true to the brand idea: The Power of the Verwöhnaroma, but also because it was successful at driving uninterrupted brand growth during the last six years.

The Power of the Verwöhnaroma



JWTJHB_SUSTAIN_CASE STUDY_ THE POWER OF THE VERWÖHNAROMA



I found the judging experience this year very interesting. It's exciting to see how our industry continues to prioritize the APEX awards and embrace and explore the philosophy of accountable communication. I found it very promising to see an increase in the diversity entries, from direct campaigns to design and all the big traditional advertising in-between. However, I feel that there is still a big opportunity for digital to feature more prominently - both as standalone cases and as support for more traditional communication.

Jason Knight – Strategic Planning Director, Brand Activation



The ACA would like to thank the following partners, sponsors and contributors – without whom, staging the 2011 APEX Awards would not have been possible:

KEY SPONSORS AND PARTNERS:



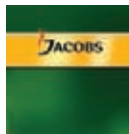
AND:



CONTRIBUTORS:



Joe Public





**THE BEST
TALENT IN ONE
MAGICAL
FAMILY**
www.mnetcorporate.co.za





SIZWE MDIKANE New Vaal Colliery

IF YOU CAN PUT RESPONSIBILITY OVER RISK AND RESPECT BEFORE REWARD. IF YOU CAN THINK FORWARD, BY LEARNING FROM THE PAST AND CAN KEEP TRUST ON THE SAME PEDESTAL AS PROFIT. IF YOU CAN ADMIRE FOUNDATIONS AS MUCH AS WHAT'S BUILT UPON THEM. IF YOU SEEK THE BIGGER PICTURE, BY EXAMINING EVERY DETAIL. IF YOU CAN DREAM BIG AND KEEP YOUR EGO SMALL. IF YOU HAVE THE COURAGE TO QUESTION WHAT YOU THINK IS NOT RIGHT, AND CHAMPION WHAT IS. THEN YOU UNDERSTAND WHAT IT TAKES TO WORK FOR ANGLO AMERICAN.