



eurobest!

**European
Creativity
Report
2019**

A Message from eurobest

The eurobest Awards set the European benchmark for creative and effective marketing communications.

We're delighted to present the 2019 European Creativity Report. The results in the Report's rankings are based entirely on performance at the eurobest awards, and are supplemented by in-depth commentary and insights, uncovering the key trends and themes identified by our expert jurors. The Report summarises discussion from inside the jury rooms presented alongside the definitive European rankings with which to benchmark excellence for the year ahead.

Since its inception in 1988, the eurobest awards have set the bar for Europe's creative communications community. This would not be possible without our jury members. The eurobest juries represent all corners of Europe and an ever-broadening definition of creativity. They bring unique insights from the region, as well as a wealth of experience from their respective fields.

Thank you to our expert jury members and Presidents, and congratulations to our winners and those who were shortlisted this year. eurobest is only possible because of you.

Every year, in consultation with the industry, we refresh the eurobest Awards to best reflect and honour the most creative and effective European work. In 2019, we introduced new awards, sections and categories to further celebrate the excellence of European creativity and accurately represent the current industry landscape.

We launched the Creative eCommerce award, focusing on how the innovation and optimisation of the customer journey leads to increased consumer engagement and commercial success. And Creative Strategy is a new award that welcomes work that has redefined a brand, reinvented a business or influenced consumers and culture.

Our dedicated juries from across Europe convened in London to immerse themselves in a diverse body of the very best creative ideas and business solutions from the region. The eurobest juries, and the Presidents who lead them, represent all parts of Europe and an ever-broadening definition of creativity, bringing varied backgrounds, skills, talent and disciplines to the judging process. I'd like to take this opportunity to thank our juries on behalf of every single person who entered.

eurobest sets the barometer for the most exceptional work in Europe. This body of winning work represents the breadth of best-in-class creativity emerging from the region and the changing shape of the work across Europe. The 2019 winners tell a very compelling story about where we are today, and a glimpse of where we are going. A huge thank you to everyone who contributed.



Louise Benson
VP Festivals
eurobest



Simon Cook
Managing Director
Cannes Lions



2020 EUROPEAN

Special Awards

Eurobest juries come together to find common ground in their quest to reward great ideas from this dynamic continent.

Network of the Year

BBDO Worldwide claim their title as Network of the Year 2019

Network Of The Year 2019

1. BBDO WORLDWIDE
2. McCANN WORLDGROUP
3. DDB WORLDWIDE
4. SCHOLZ & FRIENDS
5. MDC PARTNERS
6. PUBLICIS WORLDWIDE
7. FCB
8. OGILVY
9. JUNG VON MATT
10. mcgarrybowen

Network Of The Year 2018

1. PUBLICIS WORLDWIDE
2. DDB WORLDWIDE
3. McCANN WORLDGROUP
4. BBDO WORLDWIDE
5. havas

Network Of The Year 2017

1. DDB WORLDWIDE
2. McCANN WORLDGROUP
3. havas
4. THE NORTH ALLIANCE
5. TBWA WORLDWIDE

Network Of The Year 2016

1. DDB WORLDWIDE
2. McCANN WORLDGROUP
3. BBDO WORLDWIDE
4. PUBLICIS WORLDWIDE
5. OGILVY & MATHER

Network Of The Year 2015

1. DDB WORLDWIDE
2. BBDO WORLDWIDE
3. HAVAS CREATIVE GROUP
4. PUBLICIS WORLDWIDE
5. McCANN WORLDGROUP

BBDO

Being named **Network of the Year at Eurobest** is especially gratifying as it is another demonstration of the depth and breadth of creativity throughout our network and around the world. We were **Network of the Year at Spikes Asia**; **Network of the Year at Dubai Lynx**; now this. **It's The Talent The Talent The Talent that delivers The Work The Work. My heartfelt thanks and congratulations to all of our winning agencies. Viva La Europe.**

David Lubars
Chairman & Chief
Creative Officer,
BBDO

Network of the Year is awarded to the Network whose member companies who obtain the most points for winning and shortlisted entries.

BBDO Worldwide rise from fourth in 2018 to top spot in 2019.

McCann Worldgroup improve on last year's third place to take second spot, with **DDB Worldwide** making up the top three.

BBDO Worldwide took home 28 awards in total this year. Big wins for the network included 'BloodNormal' for **Essity** which won the coveted Creative Effectiveness Grand Prix, 'Life Lolli' for **KMSZ** which won the Grand Prix in PR and the inaugural Creative Strategy Grand Prix for 'Viva la Vulva'.

McCann Worldgroup also amassed 28 awards including the Design & Brand Experience & Activation Grand Prix for their work with **IKEA** and the 'Thisables' Project.

DDB Worldwide picked up 28 awards featuring the Outdoor Grand Prix for **Uber** & the Radio & Audio Grand Prix for **Ubisoft**.

Agency of the Year

AMVBBDO, London takes the top spot for 2019

Agency Of The Year 2019

1	AMVBBDO	London	United Kingdom
2	DDB PARIS	Paris	France
3	SCHOLZ & FRIENDS	Berlin	Germany
4	McCANN	Tel Aviv	Israel
5	FORSMAN & BODENFORS	Gothenburg	Sweden

Agency Of The Year 2018

1	ROTHCO ACCENTURE INTERACTIVE	Dublin	Ireland
2	PUBLICIS CONSEIL	Paris	France
3	AMVBBDO	London	United Kingdom
4	MARCEL	Paris	France
5	DDB DÜSSELDORF	Dusseldorf	Germany

Agency Of The Year 2017

1	adam&eveDDB	London	United Kingdom
2	BETC	Paris	France
3	&CO	Copenhagen	Denmark
4	JUNG VON MATT	Hamburg	Germany
5	FORSMAN & BODENFORS	Gothenburg	Sweden

Agency Of The Year 2016

1	INGO	Stockholm	Sweden
2	DDG GROUP GERMANY	Berlin	Germany
3	adam&eveDDB	London	United Kingdom
4	MCCANN LONDON	London	United Kingdom
5	JUNG von MATT	Hamburg	Germany

Agency Of The Year 2015

1	adam&eveDDB	London	United Kingdom
2	FORSMAN & BODENFORS	Gothenburg	Sweden
3	BBDO GROUP GERMANY	Berlin	Germany
4	DDB SPAIN	Madrid	Spain
5	MCCANN ERICKSON	Bucharest	Romania

AMVBBDO

"An agency of the year award is a recognition that great, culture dening work can only happen when an entire agency believes in creativity and does everything in its power to make it happen. It's an award that celebrates all of us, not just some of us and there's nothing better than that "

Alex Grieve
Chief Creative Officer AMVBBDO

The Agency of the Year award goes to the agency that obtains the most points for winning and shortlisted entries across all of the awards.

Their big winning campaign 'Viva la Vulva' for **Bodyform/Libresse**, winning five Grands Prix, made sure **AMVBBDO, London** improved on their third place in 2018 to take the top spot in 2019.

Taking second place was **DDB Paris** with winning work for **Ubisoft, Uber & Hennessy**.

SCHOLZ & FRIENDS, Berlin secured the number three spot.

Independent Agency of the Year

A winning year for RBK Communication, Stockholm



Independent Agency Of The Year 2019

1	RBK COMMUNICATION	Stockholm	Sweden
2	JUNG VON MATT	Hamburg	Germany
3	SERVICEPLAN GERMANY	Munich	Germany
4	SERVICEPLAN FRANCE	Paris	France
5	TRY REKLAME	Oslo	Norway
6	GRABARZ & PARTNER	Hamburg	Germany
7=	ALTMANN + PACREAU	Paris	France
7=	JUNG VON MATT/LIMMAT	Zürich	Germany
9	FF PARIS	Paris	France

Independent Agency Of The Year 2018

1	TRY	Oslo	Norway
2	JUNG VON MATT/LIMMAT	Zürich	Switzerland
3	HEREZIE	Paris	France
4	SERVICEPLAN GERMANY	Munich	Germany
5	WIEDEN+KENNEDY AMSTERDAM	Amsterdam	The Netherlands

Independent Agency Of The Year 2017

1	GRABARZ & PARTNER	Hamburg	Germany
2	JUNG VON MATT	Hamburg	Germany
3	N=5	Amsterdam	The Netherlands
4	TRY	Oslo	Norway
5	SERVICEPLAN	Munich	Germany

Independent Agency Of The Year 2016

1	JUNG von MATT	Hamburg	Germany
2	SERVICEPLAN	Munich	Germany
3	GRABARZ & PARTNER	Hamburg	Germany
4	TRY	Oslo	Norway
5	FRED & FARID PARIS	Paris	France

Independent Agency Of The Year 2015

1	FORSMAN & BODENFORS	Gothenburg	Sweden
2	SERVICEPLAN	Munich	Germany
3	GRABARZ & PARTNERS	Hamburg	Germany
4	GARBERGS	Stockholm	Sweden
5	TRY/APT/POL	Oslo	Norway

Winning Independent Agency of the Year at eurobest is a tremendous honour, competition is fierce. There are so many talented agencies out there across all of Europe. I'm proud to see a shop from Sweden powered by a band of people I get to call friends not only being awarded this recognition but receiving it whilst addressing climate change, an issue bigger than any one company. This showcases our industry's ability to spear head progress and move the world from promise to action."

Mathias Wikström ECD
RBK Communication

The winner of the Independent Agency of the Year Award is the Independent Agency that obtains the most points for winning and shortlisted entries.

2019 saw **RBK Communication** Sweden top the leader board. 'Do Black – The Carbon Limit Credit Card' for **Doconomy** was their big winner with two Grands Prix & 2 Gold Awards

Jung Von Matt Hamburg takes second place following four years in the eurobest top five.

Serviceplan, Munich had another strong year, coming in third, an improvement on last year's fourth position

Media Network of the Year

PHD Worldwide takes pole position

Media Network Of The Year 2019

1. PHD WORLDWIDE
2. BLUE 449
3. HAVAS MEDIA GROUP

Media Network The Year 2018

1. PHD WORLDWIDE
2. CARAT
3. HAVAS MEDIA GROUP
4. MINDSHARE
5. VIZEUM

Media Network Of The Year 2017

1. MEC
2. VIZEUM
3. UM
4. CARAT
5. MINDSHARE



“Being named Media Network of the Year at Eurobest for a second consecutive year is tangible proof that our creative approach to driving business growth for our clients is delivering. Following winning the accolade last year, we set the bar for creativity and innovation even higher for 2019 and the team has continued to exceed expectations. As we head into 2020 we are more ambitious than ever and are looking forward to helping more clients harness the creative ideas that enable them to thrive.”

Philippa Brown
CEO of PHD Worldwide

The Media Network of the Year winner is the Media Network whose member companies obtain the most points for winning and shortlisted entries in the Media Awards.

PHD Worldwide retains the title winning the award for the second year in a row

Taking the second spot was **Blue449**, with **Havas Media Group** in third place replicating their 2018 success.

Golden Palme

Virtue takes the top spot

Golden Palme 2019

1	VIRTUE	Denmark
2	TEMPOMEDIA	Germany
3	NEW LAND	Sweden
4	750MPH	United Kingdom
5=	SOMESUCH	United Kingdom
5=	TIME BASED ARTS	United Kingdom
5=	TRIM EDITING	United Kingdom
8	NEW LAND	Denmark
9	ANORAK	Germany
10	THE	France

Golden Palme 2018

1	BLINKINK	United Kingdom
2	BLUR FILMS	Spain
3	HENRY	France
4	FILMMASTER	Italy
5	PRODIGIOUS	France

Golden Palme 2017

1	MAKE ME PULSE	France
2	&CO PRODUCTIONS	Denmark
3	NEW LAND	Sweden
4	TANGRYSTAN	Norway
5	MPC	United Kingdom

Golden Palme 2016

1	SONNY	United Kingdom
2	BLINK PRODUCTIONS	USA
3	O POSITIVE	United Kingdom
4	STINK	United Kingdom
5	TEMPOMEDIA	Germany

Golden Palme 2015

1	BLINK PRODUCTIONS	United Kingdom
2	PULSE FILMS	United Kingdom
3	SOMESUCH	United Kingdom
4	MEDS EN BASKETS	France
5	ROGUE	United Kingdom

VIRTUE
THE AGENCY BY 

"We're humbled to receive this honour in the company of some of the world's most eminent production houses. We're proud that we have been able to take the unmistakable visual DNA of Vice into conceptual work, into an emerging media reality and into every aspect of production — from motion design to digital tailoring. And we're hopeful that this points to a future where a small group, fuelled by the right idea, can go toe-to-toe with media giants and big budget productions. Thankfully, the world is young."

MORTEN GRUBAK Executive Creative Director,
Virtue Copenhagen

The eurobest Golden Palm Award honours the Production Company that obtains the most points overall for Entries in the Digital Craft, Entertainment (Section A), Film, Film Craft, Mobile and Digital eurobest Awards as well as Branded Content, Digital, Digital Craft, Film, Film Craft & Mobile Mediums in eurobest Healthcare Awards.

Virtue, UK claim the title for the first time as the Golden Palme winners for 2019, beating Germany's **Tempomedia** and **New Land**, Sweden who took second and third place.

Virtue's digital production for 'Address the Future' for **Carlings**, won them a Grand Prix, a Gold and Bronze award and secured them the prize.

Country Agency of the Year

Country Agency of the Year 2019

HAPPINESS BRUSSELS / AN FCB ALLIANCE	Brussels	Belgium
VIRTUE	Copenhagen	Denmark
DDB PARIS	Paris	France
SCHOLZ & FRIENDS	Berlin	Germany
ANORAK	Oslo	Norway
LEO BURNETT MOSCOW	Moscow	Russia
FORSMAN & BODENFORS	Gothenburg	Sweden
ACHTUNG!mcgarrybowen	Amsterdam	The Netherlands
TBWA\ISTANBUL	Istanbul	Turkey
AMVBBDO	London	United Kingdom



The Country Agency of the Year Award is given to the Agency from an individual country that obtains the most points overall for Entries in the Awards.

For a country to qualify for Country Agency of the Year there must be a minimum of five different

Entrant Companies from that country.

For an Agency to qualify to be awarded or placed in Country Agency of the Year, they must obtain a minimum of 15 points. In 2019 ten agencies have been awarded the top rank in their country.

Why it won

Each year a selection of Europe's most discerning industry leaders decide which pieces of work are award-worthy.

eurobest awards
exceptional ideas: winning
work celebrates European
creativity and effectiveness.

But before there are
winners, there's judging.

Each year a selection of
Europe's most discerning
industry leaders decide
which pieces of work are
award-worthy. Animated
debate inside the jury
room leads to an eventual
decision.

The selected winners reinforce
the importance of brand
purpose.

Frequently, the Grands Prix
showed clear, inarguable
evidence of its effectiveness –
campaigns that proved
creativity's power to impact
business results in a very real
and tangible way.

We hear from this year's
Presidents – the people who
led the 2019 juries in their
selection – on why the Grand
Prix winning work was
awarded & their top takeaways
from eurobest 2019.

EUROBEST AWARDS
COMMENTARY FROM THE JURY PRESIDENT

Grand Prix 2019



Brand Experience & Activation Data

"ThisAbles stays true to IKEA's mission: 'to create a better everyday life for the many people'."

Elsbeth Lynn
Executive
Creative Director
Geometry Global
United Kingdom

The Grand Prix

ThisAbles
IKEA
McCann Tel Aviv
Israel

"The Grand Prix winner is an idea that represents a brand taking a stand.

ThisAbles stays true to IKEA's mission: 'to create a better everyday life for the many people'. It's a piece of work that brings the brand philosophy to life in an evolutionary, tangible way. And it shows a global business leading the way in terms of enabling everyone to access its products and experience its design. It was honest, simple and inclusive, in the brand's characteristic humble tone. Doing something good, with a clear commercial benefit: that's the future of brands."

Trends & Takeaways

"This year, we saw work that demonstrates agencies and clients working together to achieve something great. It's important that this cooperation happens as we continue to build ideas, activations and experiences that have even more impact on our clients' businesses than in the past. It's no longer just about creating ads.

"There were also a number of entries that demonstrate the incredible depth of thought, development and execution that goes into work in the gaming space. Notably, in the depth of characters seen in **My Life as a NPC**, the geographic and travel inspiration in **Visit Xbox** and the use of in-game media channels in **Green Dawn**. The arrival of these 'created virtual worlds' marks a new opportunity for our industry, and it falls to all of us to develop an understanding of the new space.

"We continue to see global brands doing work that's both for good and for growth; making ideas that are genuinely creative at the same time as solving a very real problem. In Brand Experience & Activation, we saw work that did something right for the brand and better for people creating an opportunity for business growth."



Creative Data

"If traditional advertising has been about creating 'wants', then data today is answering deeper 'needs'."

Mathias Wikström
Executive
Creative Director
RBK, Sweden

The Grand Prix

Road Tales
Volkswagon
ISOBAR , Amsterdam /
ACHTUNG!mcgarrybowe
n, Amsterdam
The Netherlands

"The Creative Data Grand Prix solved a problem that most of us can identify with. It used a playful approach, executed with the finest multi-disciplinary craft, and kept data very much at the core. Non-linear storytelling is hard, but the project made it look easy. We simply could not resist this piece of work as a point of reference for data-enabled storytelling. It's a great start on a story that the Jury is looking forward to hearing more of."

Trends & Takeaways

"It is obvious that the application of AI is maturing and that data is becoming the toolbox of creativity. But data is bigger than just selling more. Awarded work in Creative Data solves problems, drives behaviour change and facilitates insights to trigger action.

"If traditional advertising has been about creating 'wants', then data today is answering deeper 'needs'. With data as its map, creativity is telling the story of new destinations, solutions and possibilities. We have only just scratched the surface of this, and this area is bound to become even more interesting in years to come. Data is moving our business in to a space where we can truly excel with confidence."



Creative eCommerce Data

“We’ll continue to see progressive work that encourages consumers to think about what they’re buying, and how they’re buying it.”

Elsbeth Lynn Executive
Creative Director
Geometry Global United
Kingdom

The Grand Prix

Do Black - The Carbon Limit Credit Card Doconomy

RBK Communication,
Stockholm
Sweden

“The Grand Prix for Creative eCommerce goes to **Do Black**, the game-changing credit card that limits carbon emissions. **Do Black** represents both an innovative solution that addresses the climate crisis and a truly creative approach to eCommerce. This is a piece of work that demonstrates real bravery, encouraging consumers to take accountability for their consumption and paving the way for more brands to contribute to behaviour change in the future.

Trends & Takeaways

“This year’s work really challenged the idea of traditional eCommerce. It showed that us that eCommerce can be something that we continue to reinvent, and our 2019 winners really showcased the new breed of work redefining the category.

“What we saw in 2019 are game-changing ideas. There’s an opportunity to do really interesting things in this area, and eCommerce will continue to be at the heart of what we do for our clients. A good example of this is **Pay it forward**, an exceptional piece of work that relates directly to the circular economy and benefits those most in need of support.

“When it comes to eCommerce, an idea also needs to be what we call ‘cartable’. Did it work? Was it real-world? eCommerce is the ultimate way to measure success for clients. It’s also an opportunity to make a bigger difference and we’ll continue to see progressive work that encourages consumers to think about what they’re buying and how they’re buying it.”



Creative Effectiveness

“The most successful entries we saw were those that clearly closed the loop between brand purpose and product, delivering real-world results and value.”

Amanda Feve
Chief Strategy
Officer
Anomaly, The
Netherlands

The Grand Prix

Blood Normal
Essity
AMVBBDO London
United Kingdom

“It's a challenging time for our industry. This year's Grand Prix winner made a powerful counter-argument against the crisis in creative effectiveness, demonstrating the creative and commercial potential in playing the long game. Blood Normal is a big, brave and enduring idea that highlights the commercial value we can create with our brand partners when we go all in.”

Trends & Takeaways

“This year's crop of creative effectiveness entries tackled a wide range of societal and cultural issues, from period stigma to endangered freedom of the press; endangered species and destruction of the rainforest to big agriculture vs. biodiversity. The best pieces of work were those that tackled these issues with a clear and credible link back to commercial objectives and results.

“The fundamental purpose of our industry - the reason that we exist - is to help our clients' businesses grow. The most successful entries we saw were those that clearly closed the loop between brand purpose and product, delivering real-world results and value.”



Creative Strategy

“By asking the right questions and maintaining a relentless curiosity, strategy was able to guide these briefs to bigger, better, braver answers.”

Amanda Feve

Chief Strategy

Officer

Anomaly, The

Netherlands

The Grand Prix

Viva La Vulva

Essity

AMVBBDO

United Kingdom

“This year's winner did more than challenge category conventions. It challenged cultural conventions to deliver a groundbreaking piece of work with both social and commercial impact. It's the kind of work that leaves you feeling equal parts jealous and inspired. It's a masterclass that every current or aspiring strategist should learn from.”

Trends & Takeaways

“What was impressive about this year's crop of winners was the commitment to doing the right thing, instead of the easy thing. All of our winning pieces of work started out as incredibly challenging client briefs. By asking the right questions and maintaining a relentless curiosity, strategy was able to guide these briefs to bigger, better, braver answers.

“Much of the work also reminded us that it's not just data that matters, but what you do with it. Our winners did a commendable amount of research in order to arrive at the 'idea behind the idea'. But it was what they did with the insights uncovered along the way that unlocked the creative ideas that would go on to deliver results.”



Design

“The overwhelming trend was the need for design to positively impact the world.”

Greg Quinton

Global Chief
Creative Officer
Superunion

The Grand Prix

ThisAbles

IKEA

McCann Tel Aviv
Israel

“Our Grand Prix winner this year did what design is meant to do: it solved a problem. Not only did it solve a problem, but it did so in a unique way. **ThisAbles** is a fantastic piece of work and what made it really amazing was the addition of technology. This, along with open sourcing, made this wonderful solution available to everyone. Everyone can benefit from this idea.”

Trends & Takeaways

“In 2019, there was an increase in reductive design. We saw work in Design stripping back the complication to allow the idea to breathe, with a strong use of bold colour to offset the minimalism. But the overwhelming trend was the need for design to positively impact the world: work that helps the planet and addresses important issues, and work that looks at inclusivity and equality. A reoccurring theme was work designed to empower people through accessibility, information and open source technology.”



Digital

"2019 saw a lot of debate surrounding what it is that makes something 'digital'."

Fura
Johannesdottir
Chief Design
Officer, EMEA
Publicis Sapient

The Grand Prix

The E.V.A Initiative

Volvo Cars
FORSMAN &
BODENFORS,
Gothenburg
Sweden

"The Grand Prix for Digital is a data-driven idea that used insights to drive positive change in a particular industry.

The E.V.A Initiative is very closely connected to the brand's purpose. It was about addressing an issue that's very rarely discussed, putting that issue front and centre and taking real action.

"In many ways, it was much more than a digital campaign. It's a piece of work that stands true to Volvo's mission. The data, the idea and the execution came together to create a movement towards something new and interesting. These are the kinds of ideas that deserve to win."

Trends & Takeaways

"It's clear that the lines are becoming increasingly blurred between both the physical and the digital worlds, as well as traditional and digital marketing. 2019 saw a lot of debate surrounding what it is that makes something 'digital'. Ultimately, we saw truly great ideas from across the digital space coming to the forefront this year."

"It was interesting to see brands becoming much more purpose-driven, starting to take a stand as opposed to simply talking about it. Brands are increasingly making use of new technology to take action, and that was one of the trends that came up frequently across Digital."



Digital Craft

"The use of data to craft ideas that go into the world and change behaviour was something we saw a lot of this year."

Fura

Johannesdottir

Chief Design

Officer, EMEA

Publicis Sapient

The Grand Prix

**Address The Future
Carlings**

Virtue Copenhagen
Denmark

"The Grand Prix for Digital Craft could potentially redefine the industry it sits within. It's based on very simple human insights and addresses the biggest threat we face today: the climate crisis. The craft pushes boundaries through design and technology, showing us new ways of doing things. It's a piece of work that could be the first step towards changing business models and creating a whole new category in the digital space."

Trends & Takeaways

"This year, we were confronted with work that redefined Digital Craft. On the one hand, we always look for pieces that are beautifully designed and executed in this area. The entries pushed beyond that and brought us work that challenged the status quo. Work in 2019 generated a lot of healthy and interesting debate around what exceptional digital craft really looks like today."

"The application of data in crafting ideas that go into the world and change behaviour was something we saw a lot of this year, too. This both surprised and delighted the Jury, adding an extra layer to some already fantastic pieces of work."



Direct

“The power of this idea meant that it not only reached its target audience but, ultimately, made a whole nation aware of the issue and led to a change in the law.”

Chacho Puebla

Chief Creative
Officer
Western Europe
& LATAM
MullenLowe

The Grand Prix

The Tampon Book; A Book Against Tax Discrimination

The Female Company
Scholz & Friends, Berlin
Germany

“The Grand Prix winner was undeniably Direct. It took a direct-led idea and cleverly engaged with people to highlight an important issue. The power of this idea meant that it not only reached its target audience but, ultimately, made a whole nation aware of the issue and led to a change in the law.”

Trends & Takeaways

“This year, we saw a move away from ‘one-off ideas’ (ideas that often have great immediate impact but disappear after a short time) towards more sustainable thinking. A great example of this is Grand Prix winner, **The Tampon Book**, a sustainable idea that not only had a huge immediate impact, but lived on and had a real lasting effect long after its launch.

“Gaming is also becoming a particularly powerful platform in its own right. Games are becoming tools for communication and brands are now using the medium to directly target audiences and deliver key messages. We saw a great example of this in Direct in the form of Bronze winner, **My Life as a NPC**.”



Entertainment

“It takes traditional storytelling, shakes it up and applies cutting-edge mobile technology to produce something which moves the entire genre on.”

Dave Roberts

Chief Content
Officer
Engine United
Kingdom

The Grand Prix

Road Tales

Volkswagen

ACHTUNG!mcgarrybowe
n, Amsterdam
The Netherlands

“The Grand Prix winner was undeniably Direct. It took a direct-led idea and cleverly engaged with people to highlight an important issue. The power of this idea meant that it not only reached its target audience but, ultimately, made a whole nation aware of the issue and led to a change in the law.”

Trends & Takeaways

“We wanted our winner to send a message to the industry that brands can (and should) make use of entertainment strategies. That message being: ‘entertainment is for everyone, not just those those with the biggest budgets’.

“We used a few key considerations to guide our conversations inside the Jury Room. We asked ourselves: Does this piece of work actually entertain? Did it set out to be engaging, or to be disruptive? Does it touch culture? Does it bring us clarity on what Entertainment means today? A notable example of work that did all of these things is **Viva La Vulva**, a piece that really set the tone. It was awarded for its creative merits, but also enabled us to better understand Entertainment as a whole.

“Another piece of work that helped us to define the category was **My Life as a NPC**. It was enjoyed by everyone in the room and there was widespread recognition that this was a great example of entertainment that engaged and touched culture, focused on the gaming community. It demonstrated a clear understanding of how the target audience behave in-game and offered unique content that spoke directly to that audience.”



Film

"A Grand Prix needs to be a piece of work that people can look back at in ten years time and think: that changed how we saw the world."

Alex Grieve

Chief Creative Officer

AMVBDDO

United Kingdom

The Grand Prix

Viva La Vulva

Essity

AMVBDDO

United Kingdom

"A Grand Prix needs to be a piece of work that people can look back at in ten years time and think: that changed how we saw the world.

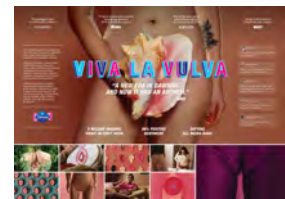
Viva La Vulva is that kind of work. It has a disruptive element to it and it seems totally contemporary. It also makes use of a set of different tools to land its message: wit, colour and the power of music. Together, these elements created something that we'll look back on as having defined a moment."

Trends & Takeaways

"Purpose was a dominant theme this year. When taken on with authenticity, purpose is a powerful way of showing the world that brands can really change things. There's a big movement towards brands wanting to use purpose to define their place in the world and that works best when those brands have a legitimate reason behind their message.

"There was also a move towards more interesting ways of approaching purpose. Brands that used humour as a means of landing a purposeful message, instead of pulling on heartstrings, were successful in 2019. That's a trend that we hope will continue to emerge moving forward.

"It's great to see brands using genuine entertainment to engage people with meaningful messages. Humour and wit are, and will always be, valuable tools that we can use to change minds or even (revolutionary as it sounds) sell something."



Film Craft

"The repeated message: be kind, be accepting and live life in your own skin. Be proud of who you are."

Laura Gregory
CEO / Founder
Great Guns
United Kingdom

The Grand Prix

The Small Escape

BMW AG

JUNG VON MATT,
Hamburg
Germany

"The repeated message: be kind, be accepting and live life in your own skin. Be proud of who you are."

Trends & Takeaways

"Nostalgia and heroes came up often in the work in Film Craft: the hero within, the unseen hero, the historic hero. We saw stories based on true stories, docu-dramas about amazing men and women, history re-told and stories of bravery in ordinary men and women."

"We saw observational and whimsical comedy, sarcasm, cheap trains, Christmas gifts, and fast food accompanied by flatmates adapting a global classic track with kitchen equipment. We celebrated the vagina and giggled at condoms, cried at prickly hedgehogs and marvelled at the quality of the shortlist."



Glass: the Award for Change

“Viva La Vulva is one of those extraordinary pieces of work that breaks boundaries, opens minds, changes opinions and is brave in every way.”

Elsbeth Lynn

Executive
Creative Director
Geometry Global
United Kingdom

The Grand Prix

Viva La Vulva

Essity

AMVBBDO
United Kingdom

“**Viva La Vulva** is one of those extraordinary pieces of work that breaks boundaries, opens minds, changes opinions and is brave in every way. It champions the acknowledgment of a very specific part of womanhood - the diversity of it and the pride in it. And it does so in a playful, ‘don’t feel sorry for me’ style, with a film that’s unexpected from one scene to the next. We were asked to award something that changed culture; an idea that could have widespread effect. **Viva La Vulva** was that piece of work.”

Trends & Takeaways

“We’re seeing a move away from the type of ‘one-off’ work that seems to be more short-term stunt than representative of a long-term philosophy. Going forward, we’ll continue to see more ‘sustainable thinking’: work that can continue to grow and develop in a meaningful way for a brand.”

“We’ve also seen more brands entering this category, and many of this year’s awarded ideas were from brands of substantial size. Our world is changing quickly and brands must adapt. The goal will continue to be taking on a cause in a piece of work that can reap commercial benefits, as well as doing good. Doing ideas ‘for good’ and ‘for growth’ is good for everyone.”

“This year, we also saw brands making money talk in a meaningful way and there were some exceptional ideas that tapped into commerce to help make the world better. **The Non-Issue** from L’Oreal and Vogue, DNB’s **#GirlsInvest** and Volvo Cars’ **The E.V.A Initiative** are all great examples of big brands investing in something bigger.”



Grand Prix for Good

"The very strongest work in Grand Prix for Good didn't just broadcast a message to people. It invited people in and demanded that they participate."

Alex Grieve

Chief Creative
Officer
AMVBBDO
United Kingdom

The Grand Prix

Pay it Forward

The Big Issue

FCB Inferno London
United Kingdom

"The clue is in the name when it comes to the Grand Prix for Good. You're looking for something that can inspire and potentially be adopted by other charities and organisations. **Pay it Forward** is such an amazing use of eCommerce that it seemed to send a real signal as something for others to copy or adopt. If that's not a definition of good, then I'm not sure what is."

Trends & Takeaways

"The very strongest work in Grand Prix for Good didn't just broadcast a message to people. It invited people in and demanded that they participate. That seemed to be the primary trend that came out in the pieces of work that we considered in this category."



Health-care

"If brands can tackle social issues and find creative solutions to help people in need, it can only be a healthy change for the better."

Brett O'Connor

Founder &
Executive
Creative
DirectorVCCP
Health
United Kingdom

The Grand Prix

Viva La Vulva

Essity

AMVBBD0

United Kingdom

"We live in an age where women feel cultural pressure around how their genitalia should look. This Grand Prix winning piece of work tackles the issue in a comedic yet sophisticated manner, combined with an outstanding level of art direction. This is a magnificent mixture of mediums, showing vulvas in the form of origami, fruit, oysters, illustration and animation. It's a film you never tire of watching."

Trends & Takeaways

"This year, we saw more brands becoming advocates of social change. Essity tackled issues surrounding the representation of women and addressed unnecessary taboos around female genitalia with **Viva La Vulva**. And Ikea helped people living with disabilities to access and enjoy furniture with **ThisAbles**. Beyond this, we also sawLoFi Beats speaking to teenagers contemplating suicide and Guinness making valuable steps towards reducing excessive drinking. If brands can continue to tackle social issues and find creative solutions to help people, it can only be a healthy change for the better."



Industry Craft

"It solved an emotional problem by designing for trust and made a real and massive difference."

Greg Quinton

Global Chief
Creative Officer
Superunion

The Grand Prix

Made in Fukushima

Meter Group

Serviceplan Germany,
Munich
Germany

"**Made in Fukushima** is an exquisitely designed book that found an honest, simple way to reassure food buyers that rice from a region of Japan is safe to eat again. The book combines data in black and white, raw photography and stories of the region's farmers, all wrapped up in a cover of handmade Fukushima rice paper. It solved an emotional problem by designing for trust and made a real and massive difference."

Trends & Takeaways

"We saw a lot of work that addressed real problems through beautifully crafted and executed ideas. And what was particularly interesting about this was the generosity that came through across the Awards, whether it was work in media, communications or design."

"There was also a lot of reimagination woven throughout this year's entries: re-telling old stories, challenging us to look at things in a different way and crafting ideas that reconsider art and design in a beautiful and creative way."



Innovation

“Our industry has a super power. We can educate and engage audiences, explore new solutions and illustrate potential, all at the same time.”

Mathias Wikström
Executive
Creative Director
RBK Sweden

The Grand Prix

Do Black - The Carbon Limit Credit Card

Doconomy
RBK COMMUNICATION,
Stockholm
Sweden

“The 2019 Grand Prix winner represents a real step change. It’s a piece of work that has the potential to have an impact on a massive scale. Not only does it speak to a wide audience, but it speaks to sustainability. It represents the kind of work the Jury really hoped to see this year.”

Trends & Takeaways

“Our industry has a super power. We can educate and engage audiences, explore new solutions and illustrate potential, all at the same time. This year’s Innovation work used tech and data as powerful facilitators for work with strong creative compassion.

“In the future, it will be particularly interesting to see whether business model innovation makes a stronger imprint on this category. Innovation will move beyond tech and into behaviour change, as well as sustainable solutions.”



Integrated

"In Integrated, you're looking for every piece of the puzzle to be beautiful, to be effective and to be disruptive."

Alex Grieve

Chief Creative Officer
AMVBBDO
United Kingdom

The Grand Prix

Viva La Vulva

Essity

AMVBBDO
United Kingdom

"The 2019 Grand Prix winner represents a real step change. It's a piece of work that has the potential to have an impact on a massive scale. Not only does it speak to a wide audience, but it speaks to sustainability. It represents the kind of work the Jury really hoped to see this year."

Trends & Takeaways

"In Integrated, it all starts with the central idea and the mission. And if both are strong, relevant and disruptive then nothing else really matters."

"One of the richest discussions we had was around how Integrated is about lots of different mediums coming together. Moving beyond this definition, we saw a new trend towards ideas being integrated fully into a brand's purpose and culture. There was a redefinition of Integration going on: as an idea that goes into the heart, core and culture of a brand and then emerges, naturally, in multiple places and platforms. Work that does this effectively seems to be a signal for other brands to adopt this way of working."



Media

"When the nature of the medium is fully understood and the message is tailor-made for the environment, the results are truly spectacular."

Mark Murray Jones

Chief Strategy Officer, EMEA
OMD

The Grand Prix

**No Need to Fly -
Around the World in
Germany**

**Deutsche Bahn
(German Rail)**

Ogilvy Germany,
Frankfurt
Germany

"There are so many elements of the Grand Prix winner that made it stand out. A wonderful creative idea, informed by data in the right way, was brought to a new level with strong media thinking and activation applied. The approach to targeting was multi-faceted, clearly drove effectiveness and created a sense of immediacy and personalisation that felt entirely justified. As a result, the consumer experience felt enriched and the results backed that up."

Trends & Takeaways

"There has never been a more profound need for media craft in the media landscape. It's become critical to be able to develop multi-faceted campaigns that come together to create impactful experiences. Increasingly, this kind of work is facilitated by technology. But great work in Media isn't simply about making use of multiple channels. It's about understanding how to create something connected, and always keeping sight of the end-user experience."

"It was very clear in the diversity of entries we saw this year that we now have many more potential mediums that we can make use of to deliver our messages. In a piece of work where the nature of the medium is fully understood and the message is tailor-made for the environment, the results can be truly spectacular."

"We also saw new forms of integration this year. Integration is no longer simply about playing out a similar message across multiple media channels. Great integration plays out across the entire organisation - whether that be product, culture, experience or retail. Elsewhere, some of the most immersive and creative entries we saw were in the gaming space. The opportunity to build real experiences in the space is clear and it feels like brands are beginning to better understand how they should behave in this area."



Mobile

“It brings forward all the best parts of mobile, fully leveraging the technology built into the device to drive enjoyable shared moments between people.”

Fura

Johannesdottir

Chief Design

Officer, EMEA

Publicis Sapient

The Grand Prix

Storysign

Huawei

FCB Inferno London
United Kingdom

“The mobile device is totally integral to the humanity of this piece of work. **StorySign** connects people by enabling deeper forms of communication. It brings forward all the best parts of mobile, fully leveraging the technology built into the device to drive enjoyable shared moments between people. It's potentially life-changing.”

Trends & Takeaways

“This year, we saw work leveraging the power of devices to bring an idea to life. While mobile screens can seem to separate people and pull them into their digital worlds, this year's Grand Prix winner does the opposite. It uses the device and the technology to create new connections and allow people to engage in ways that they were not able to before.

“Something else that came up this year was brands beginning to use augmented reality more. We're starting to really understand the role that AR can play in people's lives. Going forward, both will continue to be trends in Mobile.”



Outdoor

"We saw interactive and engaging messages, and an increase in work that allows audiences to experience, be entertained and build relationships with brands in the real world."

Chacho Puebla

Chief Creative
Officer
Western Europe
& LATAM
MullenLowe

The Grand Prix

Uber Toys
Uber
DDB Paris
France

"This Grand Prix winner is a standout piece of work because it invites us to participate. It's an experience that restores the original magic of Uber in the mind of the consumer."

Trends & Takeaways

"Brands and agencies using the outdoor medium to highlight important issues was a reoccurring theme in this year's Awards. We saw interactive and engaging messages, and an increase in work that allows audiences to experience, be entertained and build relationships with brands in the real world. Outdoor is the ideal medium to facilitate these kinds of interactions between brands and people."

"We also saw a rise in work using nostalgia to capture or re-capture an audience's attention. It seems that this passion for the past is providing an engaging new way to connect with consumers by providing instant familiarity in the form of happy memories."

Uber Toys was a great example of nostalgia at play in the Outdoor environment, offering uber riders in Paris the chance to travel in one of six different oversized toy cars, transporting them back in time and recreating happy memories."



PR

“The best work combined original creativity, taboo-breaking and challenging the norm, with the full power of PR.”

Rachel Friend
CEO,
United Kingdom
& Ireland
Weber
Shandwick

The Grand Prix

The E.V.A Initiative
Volvo Cars
Forsman & Bodenfors,
Gothenburg
Sweden

“**The E.V.A. Initiative** shone through as our clear Grand Prix winner. Rooted in PR with an earned idea at its core, this piece of work revealed the shocking truth of gender inequality in car safety. True to its long heritage of prioritising safety, Volvo released 30 years of proprietary data and open sourced the information to the entire car industry, starting with a live-streamed media and industry launch. The data has now been downloaded more than 20,000 times by manufacturers across the world and will lead to meaningful and lasting change.”

Trends & Takeaways

“The empowerment of women remains a key theme. This year, we noticed a shift from raising awareness to activism, with brands creating lasting change in gender equality. The best work combined original creativity, taboo-breaking and challenging the norm with the full power of PR. That power was leveraged through stakeholder engagement, government relations, public affairs lobbying, consumer activation and influencer engagement to drive societal (and in some cases legal) change.

“PR outcomes should be measured by outcomes, not impressions. This year, those outcomes were more women investing following **#GirlsInvest**, improved female car safety results after the **The E.V.A Initiative**, more women feeling confident about their bodies with **Viva La Vulva** and **The Missing Page**, more people registering for stem cell donation following **Life Lolli** and changes to the law as a result of **The Tampon Book**. Impressions and likes prove you've reached your audience, but lasting change is the real measurable outcome.”



Print & Publishing

“The only thing more exquisite than the craft and design of The Tampon Book was the idea and execution.”

Alex Grieve

Chief Creative
Officer

AMVBBDO

United Kingdom

The Grand Prix

The Tampon Book; A Book Against Tax Discrimination

The Female Company

Scholz & Friends, Berlin
Germany

“The only thing more exquisite than the craft and design of **The Tampon Book** was the idea and execution. It was famous, it made people think and, ultimately, changed things forever. It was the clear and obvious Grand Prix winner in that it was such an ingenious way of hacking the system to deliver a message.”

Trends & Takeaways

“This year, the print ad continued to become part of a much richer, deeper brand experience; the start of a journey rather than simply being a destination in its own right. This is good, in that it expands the reach and relevance of print, enabling the category to move forward.

“A lot of the ideas that we saw used print as the starting point, with the idea transferred and brought to life across other mediums. It was really great to see that all parts of that journey were equally considered in this year's Print & Publishing work. Of course, there's still a place for beautifully written prints ads and we hope to continue to see work of this kind in future years.”



Radio & Audio

"It was an effortlessly clever idea and totally new way of exploring radio and audio in the most literal sense."

Alex Grieve
Chief Creative
Officer
AMVBBDO
United Kingdom

The Grand Prix

Green Dawn
Ubisoft
DDB Paris
France

"The impact of this virtual podcast on a virtual radio station in a virtual world was very real. All good advertising needs to find the best place to surprise and delight its intended audience and this piece of work did that particularly well. Green Dawn won the Grand Prix because it was such a clever use of the medium. It went to a place that, for some of us, was unfamiliar. It was an effortlessly clever idea and totally new way of exploring radio and audio in the most literal sense."

Trends & Takeaways

"In Radio & Audio, we saw innovative uses of medium, work with a stronger purpose and a sense of its role in the world, as well as more media-driven work. There was a lot of creative energy concentrated in the Audio section in this category and it was the application of audio in unusual and unexpected places that cut through."

"Our Grand Prix winner, Green Dawn, managed to reach an audience who are particularly unwilling to listen or pay attention to other mediums. This was a 'listening experience' that targeted the audience creatively and the use of virtual radio space in such an innovative way shows truly superior craft."



EUROBEST AWARDS 2019

Themes & Trends



Social Activism & Brand Purpose

We continued to see brands finding a voice and taking a clear stance: on who they are and what they believe in.

Brands have taken on a new social role in recent years. eurobest 2019 saw work prompting changes in behaviour, representation, policy and legislation, as well as the ways that we protect and support people across the world.

This year's work reflects a move away from short-term campaign mindsets and 'purpose-washing' as businesses continue to make meaningful investments in social causes and sincere commitments to upholding values. Winners in 2019 challenged outdated narratives and social injustice, made statements of hope and united people for a greater purpose.

A winning piece of work from **The Female Company** and **Scholz & Friends Berlin** challenged the government and changed the law. In Germany, female sanitary products are disproportionately taxed at 19%. Grand Prix winner **The Tampon Book; a book against tax discrimination** hacked the system by packaging tampons in an illustrated book and selling at the lower tax rate of 7%. The product prompted huge support and the first 1000 copies sold out in a day. The German government has since agreed to tax female sanitary hygiene products at the reduced rate from 1 January 2020.

We saw more work addressing inequality in 2019's Grand Prix for Good winner from **FCB Inferno London** for **The Big Issue. Pay It Forward** changed the way that The Big Issue is sold, utilising cashless mobile payments to empower vendors and support people living in poverty. The result was an increase of 15% across participating vendor's weekly sales and the most successful vendor saw an average weekly increase of 69%.

Volvo Cars' The E.V.A Initiative also stood up to injustice and provided an open source solution to car safety in a much-needed move towards keeping women as safe as their male counterparts. The E.V.A. Initiative captured attention in a big way: Volvo's Brand Share of Voice online exceeded Audi, Land Rover and Volkswagen over the campaign period and the groundbreaking piece of work took home this year's Grand Prix in both Digital and PR.

Elsewhere, winning work addressed social stigma and made valuable progress in the representation of women. The much-celebrated film from **Essity** combined creativity and humour to tackle an ingrained social shame around the vulva. And the cultural impact of **Viva La Vulva** is reflected in sales: from 0% to 33% market share in the Nordics in under two months.

Work encouraging behaviour change was important in this year's Awards, too. **Diageo** have set ambitious targets when it comes to reducing alcohol-related harm and Brand Experience Gold winner, **Clear** from **AMVBBDO**, made a meaningful move towards changing the way people in the UK consume alcohol.

Gaming: From Product to Platform

The new era of eSports has unlocked the potential of gaming, both for players and for the marketing industry as a whole. We are now beginning to see work elevating games beyond being a product to be sold.

75% of gamers use ad blockers and VPNs, and most of them don't watch TV*. Gaming has become a platform to engage this notoriously hard-to-reach community, who typically don't respond to traditional sponsored media or advertising. To capture attention, brands are telling new stories and finding ways to reach the gaming community on its own terms.

Radio & Audio Grand Prix winner **Green Dawn** from **DDB Paris** for **Ubisoft** found a way to reach gamers in their own environment and, for the first time ever, advertised a new game via the virtual radio of an existing one. A podcast series, based on the universe of the upcoming *The Division 2* and broadcast 'into' *Ghost Recon Wildlands*, tells the story of seven kids trying to survive in a world destroyed by adults. A truly innovative piece of storytelling in its own right, the series manages to both enrich the universe created by **Ubisoft** and bring players in to another world ahead of the game's release.

We saw more masterful storytelling and another win from **DDB Paris** for **Ubisoft** in Entertainment. **My Life as a NPC** moved away from the hero-led narrative traditionally adopted in adventure games marketing for the launch of *Assassin's Creed Odyssey*, and broke the gaming fourth wall in the process. A social campaign gave a voice to the game's 'Non-Playable Characters', who were briefly brought to life to give gamers their quirky, offbeat accounts of existence inside the Assassin's Creed universe. It was the most successful social campaign ever made for Ubisoft, with an all-time high engagement rate of +138%.

Elsewhere in Entertainment, Gold winner **Visit Xbox: The Birth of Gaming Tourism** for **Microsoft** brought players a totally new way to experience a game: as tourists. To promote graphically enhanced games to a new audience, the winning piece of work from **McCann London** transformed **Xbox** into a travel brand across every touchpoint. Live-stream guided tours and the first-ever travel guide to games, co-written and published by Rough Guides, established Xbox as the ultimate platform for beautiful gaming worlds. And traffic increased by 55% following the launch.

Normalising Difference

Product innovation and technology moved the inclusivity conversation forward at eurobest 2019.

This year, we saw winners listening to communities of people whose needs are not normally catered for in core product offerings. Prioritising accessibility is starting to become an imperative for brands. It's becoming a key consideration to create products and experiences that are available to everyone.

Practical solutions designed to help people live enriched, independent lives won across the Awards in 2019. This important new trend came up in two distinct ways: brands making smart changes to their existing products, and brands building totally new products to give marginalised people the access and support they deserve.

Making Products & Experiences Accessible

Brands and agencies have started to find new ways to prioritise inclusivity. From **McCann Tel Aviv**, **ThisAble** addressed an access problem with IKEA's core products. A range of free, downloadable additions made IKEA furniture usable for the tenth of the world's population living with disabilities. It was a Grand Prix winning piece of work that did good and delivered real commercial results: sales of the supported products grew by 37% in volume, while overall revenue grew by 33% versus the same period in 2018.

eurobest 2019 saw global brands using innovation to address key access issues in society. This year's groundbreaking Mobile Grand Prix winner is **StorySign**, a free mobile app that translates written words into sign language. From **FCB Inferno London** for **Huawei**, the world's first literacy platform for deaf children saw Huawei brand perception improve by 19.9% over two months.

More meaningful applications of technology came in the form of **Signs**, the first smart voice assistant solution for people who speak and hear using sign language. Like much of the work that triumphed in 2019, it's a first step towards making the digital age truly inclusive.

Building New Products

In this year's Awards, we also saw winners harnessing existing technologies to create powerful new products and offer real-world support.

We saw technology put to work in **Huawei's** Facing Emotions, an app that allows people to hear emotions and enables blind and visually impaired people to access non-verbal cues and emotional context in conversation. And from **McCann United Kingdom** for **Alzheimer's Society**, **My Carer** is an Alexa skill built to help people living with dementia to stay independent at home in the early stages of the disease. With over 1000 users in the first week of its launch, 85% active users and tens of thousands of hours of interaction, My Carer is the most affordable and accessible digital tool for people living with dementia.

Re-imagining Tourism

Winning work brought people new ways to travel around the world.

Brands are beginning to reconsider what travel really means as consumers become increasingly conscious of the way they move around the world. Work that won this year at eurobest found subtle, often beautiful, ways of reframing how we understand tourism. We saw winners innovating to help us explore new places, building new virtual experiences and challenging perceptions about the cultural value of travel.

In Media, Grand Prix winner **No Need to Fly – Around the World in Germany** from **Ogilvy Frankfurt** for **German Rail** encouraged a move away from international flights as a necessity. Targeted ads showed travellers a real-time flight price from their current location to an international destination, in comparison to an Instagram look-alike location in Germany. The campaign captured its audience's attention, with a click through rate 850% higher than the average German Rail campaign and a 24% increase in revenue.

Closed for Maintenance from **Mensch Copenhagen** made a bold, strategic decision to shift the mindsets of tourists visiting the Faroe Islands. On 20 February 2019, the Faroese Prime Minister announced that the Islands would be 'closed for maintenance, but open for voluntourists' on the last weekend of April. Within just four days, 3,500 people had signed up to help locals maintain tourist sites across the Islands - seven times the number of tourists that usually visit the Faroe Islands on the same weekend. This winning piece of work tapped into an important cultural insight: travellers are ready and willing to make an active contribution to preserving the places they visit.

We also saw winners venturing beyond core brand products to create innovative travel experiences. A piece of winning work from **McCann London** for **Microsoft** saw Xbox partner with travel publisher, Rough Guides, to create 'The Rough Guide to Xbox'. Breaking all the conventions of games marketing, **Visit Xbox: The Birth of Gaming Tourism** promoted the incredible virtual locations that users can explore in-game. Traffic to Xbox One X Enhanced increased by 55% and the winners turned the very idea of travel on its head to position Xbox as the ultimate platform for virtual destinations.

Brands are also beginning to innovate when it comes to capturing travellers' attention and redirecting ordinary travel routes. This important new trend came up in a winning piece of work from **Marcel Paris**. Gold winner in Direct and Outdoor, **Souvenirs De Paris**, convinced tourists to venture beyond Paris' traditional sights to visit a relatively unknown but iconic monument, the Pompidou Centre. The agency partnered with the Pompidou Centre to create thousands of mini statuettes and planted them in tourist spots across the city alongside other 'real' statuette souvenirs.

Environmental Accountability

Work awarded at eurobest encouraged consumers to consider their economic and environmental impact on the planet.

Many of this year's Awards went to work that faced the global climate crisis head on. We saw brands reinforce their commitment to tackling the problem, as well as addressing sustainability issues in their own products and manufacturing processes. Ultimately, this year's winners moved beyond awareness building and empowered people to stay accountable.

Grand Prix winner in Creative eCommerce and Innovation, **Do Black – The Carbon Limit Credit Card**, represents unique experience design applied as a radical new tool against climate change. Do Black is the first credit card with a CO2 emission limit, allowing users to track, measure and offset carbon emissions.

One notable 2019 winner is **Made in Fukushima** from **Serviceplan Munich**. This year's Industry Craft Grand Prix represents a valuable piece of work in encouraging sustainable consumption. In 2011, a nuclear disaster contaminated 25,000 hectares of farmland in Japan. Despite a decontamination initiative that made rice grown on the land safe to eat again, the local population had stopped buying Fukushima products. **Serviceplan Munich** and the **Meter Group** partnered to create a book made from rice straw harvested on the decontaminated land. The book turned data into understanding and was sent to leaders in the food and environmental sectors, generating conversation and restoring sales of Fukushima rice worldwide.

Elsewhere, we saw **I Protect Nature** from **WWF France**, a digital solution designed to encourage visitors to protect natural places around the world by anonymising the locations on social media posts. The damage done by mass tourism became a part of cultural conversation and the media took part in the discussion, educating millions of people on the issue. The result was an additional 1 million signatures added to the petition over three weeks.

Across the Awards, innovation designed to shift consumer behaviour was key. More work prompting people to be part of the solution came in the form of **I Amazonia**. This winning piece of work saw **Greenpeace** use an iconic European landmark increased pressure on European leaders to protect the Amazon Rainforest.

Virtue Copenhagen sought to raise awareness of the environmental impact of fast fashion with their Digital Craft Grand Prix winning piece of work, **Address the Future**. They equipped Norwegian retail brand Carlings' customers with a 3D virtual dressing room, where they could try on millions of clothes digitally and 'wear' on social media. Carlings' website traffic increased by 56% and this became the cornerstone of the world's first digital clothing collection with 0% negative environmental impact.

Methodology

PART A – GENERAL TERMS AND CONDITIONS THAT APPLY TO ALL AWARDS

GENERAL

1. By entering eurobest, Entrants agree to be bound, and abide, by the Rules. We may vary the Rules from time to time, in which case the variation will take effect from the date of publication of the new Rules on our website: www.eurobest.com. We have absolute discretion to determine the application of the Rules or to resolve any ambiguity in them as we see fit.
2. We may, in our absolute discretion, at any time refuse or withdraw Entries which, in our reasonable opinion:
 - 2.1. breach applicable laws, regulations or industry recognised codes of practice;
 - 2.2. offend national sentiments, religious sentiments or public taste;
 - 2.3. do not meet the Eligibility Requirements; or
 - 2.4. in any other way conflict with the Rules or the spirit of the Guiding Principles.

Please note that we may also disqualify an Entry if the Entrant has not paid the relevant Entry Fee.

3. Ascential is part of the Ascential Group, which pledges to trade legally and respect all laws including the trade sanctions imposed by UN, EU, UK and US Governments. We are unable to accept Entries from or with a connection to a country subject to UN, EU, UK and/or US government sanctions.
4. In these Rules, words and expressions shall have their ordinary meaning unless otherwise defined in the **Glossary**.

ELIGIBILITY REQUIREMENTS

5. Each Entry must satisfy the following requirements (the “**Eligibility Requirements**”):
 - 5.1. Except as set out in Clause 5.2 below, the Entry must have aired, launched or been released to the public for the first time during the period starting on 1 September 2018 and ending on 31 October 2019 (the “**Eligibility Period**”).
 - 5.2. Notwithstanding Clause 5.1 above, if the work ran before the start of the Eligibility Period but a minimum of two thirds of the Campaign implementation ran within the Eligibility Period, then it can still be entered into the following eurobest Awards:
 - Brand Experience & Activation
 - Creative Data
 - Creative eCommerce
 - Creative Strategy
 - Design
 - Digital
 - Digital Craft
 - Direct
 - Entertainment
 - Glass: The Award for Change
 - Healthcare
 - Innovation
 - Integrated
 - Media
 - Mobile
 - PR
 - 5.3. For the following eurobest Awards, if your Entry is in relation to one or more elements from a wider Campaign, the individual element(s) being submitted for judging must have aired, launched or been released to the public for the first time within the Eligibility Period:
 - Film
 - Film Craft
 - Industry Craft
 - Print & Publishing
 - Outdoor
 - Radio & Audio

- 5.4. If you are entering a Campaign that has run over two or more years, the Campaign must have evolved sufficiently during the Eligibility Period to qualify as an Entry for the purposes of the Awards. At our request, you must provide evidence of the Campaign's evolution from year to year and we shall have absolute discretion in concluding whether or not an Entry has evolved sufficiently enough to satisfy this requirement;
- 5.5. If you are entering a continuation of a Campaign that was first aired, launched or released before the Eligibility Period and was submitted to a previous edition of the Awards, then the Campaign must have progressed significantly during the Eligibility Period to qualify as a new Entry for the purposes of the Awards. As our request, you must provide evidence of how the Campaign has progressed during the Eligibility Period and we shall have absolute discretion in concluding whether or not an Entry has evolved sufficiently enough to satisfy this requirement;
- 5.6. the Entry has been created within the context of a normal paying contract and genuine brief from a Client/Brand OR if it's a case of self-promotion or a non-profit organisation, the Client/Brand has approved all of the media/production/implementation;
- 5.7. you have permission to enter the Entry from the commissioning Client/Brand/brand-owning company (we may request proof of this permission directly from the Client/Brand or Client/Brand-owning company);
- 5.8. you have included the Client/Brand contact details in the Entry including name, position and full contact details;
- 5.9. the Entry has been submitted exactly as published/aired/released and has not been modified for entry into eurobest;
- 5.10. the Entry is not speculative or conceptual advertising, and has not been banned or withdrawn from airing;
- 5.11. the Entry does not relate to a product which is a prototype/not commercially available (save where otherwise stated in the relevant Additional Requirements, e.g. for Innovation);
- 5.12. a senior officer (CD, CEO or Chairman) from the Entrant company has given permission for this work to be entered;
- 5.13. the Entry was not entered into the same eurobest Award last year (the same piece of work cannot be submitted for the same eurobest Award in consecutive years but, providing the Entry meets the relevant Eligibility Requirements, including the Eligibility Period requirements, you may enter the work into an alternative eurobest Award);
- 5.14. there is no reference to your company or any contributing creative companies in any digital or physical materials (except in the case of self-promotion or if the reference existed in the original execution);
- 5.15. all supporting case films and materials are correct and final versions (these cannot be changed once your Entry has been submitted);
- 5.16. the work, and/or case film can be understood in English (for further details see Entry Kit 1 [here](#));
- 5.17. the Entrant is not based in, residing in or connected with a country subject to UN, EU, UK and/or US government sanctions;
- 5.18. the Entry is not in relation to a project based in, residing in or connected with a country subject to UN, EU, UK and/or US government sanctions;
- 5.19. the Entry is not a Scam Entry (as explained below);
- 5.20. it meets any relevant Additional Requirements; and
- 5.21. the Entry was designed:
 - 5.21.1. specifically for and to run in the European region and was created or produced by a Company in the European region;
 - 5.21.2. specifically for and to run in the European region and was created or produced by a Company outside the European region; or
 - 5.21.3. to run globally as long as it was created or produced by a Company in the European region.

GUIDING PRINCIPLES

6. The Guiding Principles indicate the spirit in which the Rules will be interpreted and in which they will be applied. Where Ascential determines, in its absolute discretion, that any Entrant has not behaved in accordance with the Guiding Principles, we may direct the Entrant to modify or remedy its behaviour (even where such behaviour is not an express breach of any particular rule), and any failure by that Entrant to modify or remedy its behaviour may lead to disqualification.
7. The Guiding Principles are as follows:

Fairness and Integrity. Entrants and Ascential must act fairly in their application of the Rules, without seeking to exploit the Rules to the unfair advantage, or disadvantage, of any given Entrant. Entrants must not undertake any activities which would bring the fairness of eurobest, the eurobest Awards or Special Awards into disrepute (including by collusion with any other Company for the maximisation of points).

Transparency and Accuracy. Entrants and Ascential should provide information to each other in a full, frank, and open manner, to maintain the transparency and accuracy of eurobest, the eurobest Awards and the Special Awards.

Ownership and Responsibility. Representatives have a special role to play in ensuring the accuracy of information provided by Entrants for the calculation of the Special Awards. Representatives must take full ownership of, and responsibility for, submitting only that information which they believe is accurate, and will be required to sign a Declaration Form accordingly.

Good Faith and Co-Operation. Ascential, under the assurance of PwC, will carry out the administration of the Special Awards in accordance with the Rules, using its discretion where necessary and in good faith, and relying on the information it receives from Companies and/or their Representatives. In turn, all Entrants and Representatives should cooperate in good faith with Ascential, including by providing information, and providing the necessary declarations, by the deadlines set in the Rules.

SCAM ENTRIES

8. eurobest represents the best in creative vision and achievement and we continually strive to protect the spirit and purity of eurobest. The issue of scam work is an important one which we take very seriously. The role of eurobest is to set the benchmark for creativity in communications, to celebrate creativity and to reward outstanding creative work. The best way to prove that creativity is a force for business, for change and for good in the world is to ensure that scam work is removed from eurobest. Where we, in our absolute discretion, consider that an Entry is a scam (a "Scam Entry") we may withdraw the Scam Entry or remove the Entrant's Award or Special Award (as applicable). Examples of a Scam Entry include, but are not limited to, work that hasn't aired, didn't run and/or hasn't been approved by the client.

CONDUCT

9. Entrants should not: (a) bring eurobest into disrepute; or (b) do anything which could be prejudicial to the image and/or reputation of eurobest, the eurobest Awards or Special Awards. Where we, in our absolute discretion, consider that an Entrant has not complied with this clause, we may withdraw their Entry or remove their Award or Special Award (as applicable).

CHECKS AND REQUESTS FOR FURTHER INFORMATION

10. We reserve the right to request additional information about your Entry, including for the purposes of verifying its eligibility or authenticity. For example, we may ask for media scheduling details, Client/Brand confirmation in writing or any other further information we need to verify the authenticity of your Entry. If you do not provide us with the requested information or if, in our absolute discretion, we determine that you have not provided us with adequate information, we may withdraw your Entry, Award or Special Award (as applicable).
11. We also reserve the right to carry out our own checks to make sure that the information you have provided about your Entry is correct, including but not limited to checking that: (i) your purported Client/Brand is legitimate; and (ii) that the product featured in the Entry corresponds with your Client/Brand's portfolio.

EFFECT OF NON-COMPLIANCE WITH THE RULES

12. We shall have the right to determine, in our absolute discretion, whether the Rules have been complied with. If we find that you have potentially breached the Rules, we will invite you to explain, including explaining any mitigating facts or circumstances. If we find that the Rules have been breached, we shall have the right to disqualify the relevant Entry and/or impose any other penalty specified in these Rules.
13. If you become aware that your Entry Materials do not comply with the Eligibility Requirements you must notify us in writing ((including by e-mail to awards@eurobest.com). If we find that the Entry Materials do not comply with the Eligibility Requirements we shall have the right to disqualify the relevant Entry and/or accept changes to the Entry Materials at our absolute discretion. No changes to Entry Materials will be accepted once such Entry Materials have been submitted to a judging panel. All changes to Entry Materials will incur the following administrative charges per entry:
 - 13.1. for changes notified to us prior to 20 September 2019, €130; and
 - 13.2. for changes notified to us on or after 20 September to 11 October 2019, €205; and
 - 13.3. for changes notified to us on or after 11 October, €255.
14. Where we deem that an Entrant has deliberately and knowingly contravened the Rules (including by entering an ineligible or Scam Entry), we may ban any or all of those individuals named on the relevant Entry's credit list from entering eurobest. Ascential will determine the appropriate length and nature of the ban based on the seriousness of the case involved. Not all situations are the same and each case will be dealt with on its own merits.
15. Our decisions in all matters relating to eurobest shall be final and binding.

INTELLECTUAL PROPERTY RIGHTS: TREATMENT, USE AND PUBLICATION OF ENTRIES

16. By submitting your Entry, you must ensure that you have all the relevant rights and consents required to allow us, and any third parties authorised by us, to use the Entry Materials as set out in these Rules including, but not limited to, submitting the Entry Materials to a jury for judging and screening the Entry Materials in public.
17. By submitting an Entry, you:
 - 17.1. warrant to us that
 - 17.1.1. you have the legal right to submit the Entry Materials into eurobest; and
 - 17.1.2. the use of the Entry Materials in accordance with the Rules and the exercise of the eurobest Purposes by us or third parties authorised by us shall not infringe the rights of any third party, nor breach any applicable laws; and
 - 17.2. grant us an exclusive licence to use the Entry Materials in accordance with the Rules and for the eurobest Purposes.
18. The "eurobest Purposes" which we may, but are not obliged to, carry out are as follows:
 - 18.1. screening or publishing Entry Materials with or without charge at public or private presentations, in such manner and form as we reasonably think fit;
 - 18.2. reproducing Entry Materials in 'The Cannes Lions Archive', 'The eurobest Winners Site', www.warc.com and 'The Work' (and any future iterations of 'The Cannes Lions Archive', 'The eurobest Winners Site', www.warc.com and 'The Work') and offline;
 - 18.3. permitting third parties to use Entry Materials, directly or indirectly, to promote eurobest;
 - 18.4. reproducing any Entry in a collection of advertisements which may be offered for sale anywhere in the world, including in 'The Cannes Lions Archive', 'The eurobest Winners Site', www.warc.com and 'The Work'. Such a collection may not, nor may any extracts of it, be copied, marketed or sold by a third party other than Ascential or any organisation authorised to do so by us. This may include adaptation/translation by a third party; and
 - 18.5. analysing or reproducing Entry Materials, to create reports or commentaries on particular types or categories of Entry, for ourselves or third parties.

19. You must notify us in writing (including by e-mail) of any restriction placed on the use of the Entry by any applicable law or its legal owner, a permitted licensee or a third party whose property is included in the Entry Materials (a "**Restriction**") as soon as reasonably possible on becoming aware of it in accordance with Clause 13 above.
20. You must immediately inform us if you become aware that an unauthorised collection or compilation including your Entry is available for sale or distribution.
21. If any legal action is started against us in relation to your Entry then, without prejudice to any other rights or remedies available to us, you shall promptly assist us in dealing with the claim (including, without limitation, by providing all documentation establishing ownership of rights in the Entry at our request).

DATA PROTECTION

22. We will use any personal data included in your Entry Materials to process your Entry, contact you about enquiries, to further the eurobest Purposes and to announce and promote winners. Further details can be found in our privacy policy on our website, which can be found [here](#).

ADMINISTRATION OF THE FESTIVAL

23. We have absolute discretion to change the Category or eurobest Award that an Entry is entered in to at any time (including, but without limitation, where we believe that such changes are necessary to ensure that all Entries are showcased in their best light). We will inform Entrants if we make any changes to their Categories or eurobest Award.

COMPLAINTS PROCEDURE

24. If there is a complaint about any Award-winning or shortlisted Entry or the award of a Special Award we may, at our absolute discretion, choose to investigate the complaint. If we choose to investigate a complaint, you must cooperate fully with us in relation to that investigation, including by providing us with any information we request from you.
25. If we uphold a complaint and find that the winning or shortlisting of any Entry was unfair or incorrect, we may withdraw the relevant Entry, Award or Special Award, as applicable.

CANCELLATIONS AND REFUNDS

26. If you wish to withdraw your Entry, you must notify us:
 - 26.1. by email to awards@eurobest.com; or
 - 26.2. through your account at www.eurobest.com
27. We reserve the right to disregard any other form of notification.
28. Subject to clause 37 (Entries withdrawn by us) of Part A of these Rules, if you withdraw your Entry on or before **19 September 2019** for any reason, you will be eligible for a refund of your Entry Fee
29. We will process refunds and credits after the Festival on receipt of a request to finance@eurobest.com. If requesting a credit, please specify if this is for Entry Fees or delegate passes and the year you would like to use the credit for within your request.
30. If you withdraw your Entry after **19 September 2019**, you will not receive a refund or a credit. Any Entry Fees due but unpaid at the time of withdrawal are immediately due and payable.

DUPLICATE ENTRIES FROM DIFFERENT ENTRANTS

31. If we receive two Entries for the same piece of work, in the same Category, in the same eurobest Award from different Entrants (e.g. if a Production Company enters a piece of work that has already been submitted by an Agency), the Entry Fee paid by the second Entrant (i.e. the Entrant which submitted its Entry later in time) may be used by that Entrant to: (i) move the Entry to another eurobest Award or Category; (ii) enter a new Entry in its place; or (iii) receive a credit note for next year's eurobest.

32. If we receive Entries for the same piece of work that exceed the maximum number of times a piece of work can be entered into a eurobest Award (e.g. if a Production Company enters a piece of work that has already submitted by one or more other entrants whose entries together total the maximum number of times a piece of work can be entered into a eurobest Award the Entry Fee paid by each subsequent Entrant (i.e. any Entrant which submitted its Entry after the maximum number of entries were submitted) may be used by that Entrant to: (i) move the Entry to another eurobest Award or Category; (ii) enter a new Entry in its place; or (iii) receive a credit note for next year's eurobest.

ENTRIES WITHDRAWN BY US

33. We will not refund your Entry Fee where we have withdrawn your Entry because it:
- 33.1. does not comply with the Rules (including the Eligibility Requirements); or
 - 33.2. is missing required media/results/information and you have failed to provide the information within a reasonable period (where reasonable period is to be determined by us in our absolute discretion).

CHANGING YOUR CATEGORY/SECTION

34. Before **1 August 2019** you may change the Category or eurobest Award that your Entry has been entered into.
35. If the Category or eurobest Award that your Entry has been entered into changes, you will:
- 35.1. not be eligible for any refund in respect of any price difference between the Entry Fee payable for the original Category or eurobest Award and the new Category or eurobest Award; and
 - 35.2. be required to pay any additional amount in respect of any price difference between the Entry Fee payable for the original eurobest Award or Category and the new Category or eurobest Award.
36. Where you have entered a piece of work into the same Category or eurobest Award more times than permitted (please check the Additional Requirements for each Category or Section for details), you will not be eligible to receive any refund. However, you will be able to use the funds paid for that Entry Fee:
- 36.1. to move the work to another Category or eurobest Award;
 - 36.2. to enter a new piece of work in its place; or
 - 36.3. against payment for the Entry Fee for other Entries in the same year's eurobest.

MISCELLANEOUS

37. If you win an Award or Special Award, any duties, fees and charges accrued from the transporting of the trophy must be covered by the recipient, not by us.
38. The eurobest trophy and all eurobest branding is the intellectual property, including copyright, design rights and trademark rights, of Ascential and/or its group companies. We have the exclusive right to and not limited to, reproduce, manufacture, copy, and sell the eurobest trophy in any size or medium, and to distribute or exploit the design of the eurobest trophy or reproductions of the same by gift, sale, re-sale or licence. No reproduction, replica or other copy of the eurobest trophy or the eurobest branding may be made or used by any manufacturer, advertiser, organisation or individual except in accordance with these terms unless you have our prior express written consent or a license from us.
39. Where we Display an Entry we are doing so for the purpose of criticism and review only. Displaying an Entry does not constitute any recommendation, endorsement or promotion of the products or services featured in the Entry by us or any of our affiliates. Subsequent Displays do not represent the views or opinions of us or our affiliates. Ascential and its affiliates do not accept any liability of any kind in respect of any Display or any product or service referred to in any Display.

ENTIRE AGREEMENT

40. Each Entrant acknowledges and agrees that the Rules constitute the entire and only agreement between the Entrant and Ascential. No Entrant has relied upon, nor has been given by Ascential, any warranty, representation, statement, assurance, covenant, agreement, undertaking, indemnity or commitment of any nature whatsoever other than as expressly set out in the Rules. In the event of any clash between these Rules and any other material published by us, these Rules shall take precedence.

INVALIDITY

41. If any provision of the Rules is or becomes invalid, illegal or unenforceable in any respect, the validity, legality and enforceability of any other provision shall not be affected or impaired in any way.

LIABILITY

42. Ascential does not accept any responsibility for any damage, loss, injury or disappointment suffered by any Entrant.
43. Ascential's liability to any Entrant, whether in contract or tort (including negligence), shall be limited to the amount of the Entry Fee. For the avoidance of doubt, Ascential shall not be liable to any Entrant for any indirect, consequential or special loss arising out of, or in connection with, eurobest, nor for any loss of profits or business (save that nothing shall exclude Ascential's liability for death or personal injury as a result of its negligence).

GOVERNING LAW AND JURISDICTION

44. The Rules shall be governed by and construed according to English law and the parties submit to the exclusive jurisdiction of the English courts.
45. In the event of any dispute, controversy or claim between an Entrant and Ascential, arising out of or relating to the Rules, including without limitation regarding its existence, validity or termination (a "Dispute"), the parties shall first seek settlement of that Dispute in accordance with the following procedure:
- 45.1. any party alleging a Dispute shall send to the other party a written notice setting out the material particulars of the Dispute ("Notice of Dispute"), which must state that it is sent pursuant to this clause; and
- 45.2. thereafter, the parties shall use reasonable endeavours to resolve the Dispute by good faith negotiations between them for a period of four weeks from the date that the Notice of Dispute has been deemed to have been duly served.
46. In the event that the parties cannot settle the Dispute in accordance with clause 49 of Part A of these Rules (and within the time period stipulated under clause 49.2 of Part A of these Rules), the Dispute shall be referred to and finally resolved by mediation under CEDR or the parties may mutually agree to arbitration under the LCIA Rules, which LCIA Rules are deemed to be incorporated by reference into this clause. The number of arbitrators shall be one. The seat, or legal place, of arbitration shall be London and the language of the arbitration shall be English.

PART B – ADDITIONAL TERMS AND CONDITIONS THAT APPLY TO SPECIAL AWARDS ONLY

INTRODUCTION

1. The Special Awards, to each of which Special Awards Rules apply, are as follows:
 - 1.1. Network of the Year Award;
 - 1.2. Agency of the Year Award;
 - 1.3. Media Network of the Year Award;
 - 1.4. Independent Agency of the Year Award;
 - 1.5. eurobest Palm Award;
 - 1.6. Country Agency of the Year Award;
2. The entry into, and awarding of, the Special Awards is governed by the Rules. In the event of any discrepancy between any of the different Parts of the Rules applying to Special Awards (i.e. Parts A, B and/or C), the order of precedence for Special Awards shall be as follows:
 - 2.1. Part B (Additional Terms and Conditions that apply to Special Awards only); then
 - 2.2. Part C (Special Awards Rules); then
 - 2.3. Part A (General Terms and Conditions that apply to all Awards).
3. Certain Entries will be shortlisted for or win Awards. Those Companies which are shortlisted for or win Awards will be given points which will count for all Special Awards for which those Companies are eligible, as set out in Part C of these Rules.

COMPANY CREDITING RULES (NB THESE APPLY TO ROLES ONLY)

4. Each Company credit on your Entry must constitute one geographical office and business. For example, you cannot credit 'Company, United Kingdom', you must credit 'Company, London' or 'Company, New Manchester'. If two Companies both worked Significantly, they must both be credited.
5. Each separate Company must be credited if they worked Significantly, even if they are geographically based in the same place. For example, if 'Company Health, Bristol' and 'Company, Bristol' both worked on an Entry they must both be credited, you cannot just credit 'Company Group, Bristol'.
6. The credited Company name must exactly match the Legal/Trading Name of the Company.
7. For all roles excluding Entrant Company the credited Company must be credited as they were branded/owned at the time of the execution of the Entry. For example, Company A and Company B have merged during the Eligibility Period to create Company C. If the campaign took place before the merger date the credited Company must be Company A or Company B, not the new Company C.

CREATIVE TEAM CREDITING

8. You may submit creative credits up to and including **11 December 2019**. No further additions will be accepted after this time.

LIST OF CURRENT HOLDING COMPANIES AND NETWORKS

9. At time of writing, we consider the Holding Companies to be: BlueFocus Communication Group; Deloitte; Dentsu Group; Enero; Hakuholdo DY Holdings; Havas Group; Interpublic Group; MDC Partners; Omnicom; Publicis Groupe; S4 Capital; and WPP.
10. At time of writing, we consider the Networks to be: Accenture Interactive; Asatsu-DK; Bartle Bogle Hegarty; BBDO Worldwide; BETC; BlueFocus; Cheil Worldwide; Chime Communication; Daiko; DDB Worldwide; Dentsu; Deloitte Digital; FCB; Geometry Global; Grey; Gyro; Innocean; Havas; Hill + Knowlton; J. Walter Thompson; Leo Burnett; KYU; M&C Saatchi; McCann Worldgroup; mcgarrybowen; MDC Partners; Mullenlowe Group; Ogilvy; Possible Worldwide; Publicis Worldwide; R/GA; Saatchi & Saatchi; Publicis Sapient; Scholz & Friends; SuperUnion; TBWA Worldwide; The Brand Union; The North Alliance; The Stagwell Group; The United Network; The & Partnership; VMLY&R; Wunderman; Wunderman Thompson; and Yomiko.
11. At the time of writing, we consider the Healthcare Networks to be: CDM Group; DDB Health Group; FCB Health; ghg | greyhealth group; Havas Health & You; McCann Health; Ogilvy Health; Publicis Health; Syneos Health; Sudler & Hennessey; TBWA\Worldhealth; The Bloc Partners; VMLY&R Health; and Wunderman Health, Wunderman Thompson Health.
12. At the time of writing, we consider the Media Networks to be: Blue 449; Carat; Dentsu X; Digitas; Essence; Havas Media Group; Initiative; Hakuholdo DY Media Partners; Hearts & Science; iProspect; Mediacom; Mindshare; OMD Worldwide; Posterscope; PHD Worldwide; Starcom; The Spark Foundry; UM; Vizeum; Wavemaker; and Zenith.
13. At the time of writing, we consider the Independent Networks to be: Droga5, Edelman; Fred & Farid; Jung von Matt; Serviceplan; and Wieden & Kennedy.
14. We may update the lists of Holding Companies and Networks set out in clauses 9 to 13 inclusive of Part B of these Rules at our absolute discretion. For example, if we become aware that one of the Networks is involved in a sale, merger or acquisition that means that it is no longer a Network, we may remove it from the list. We will notify any Holding Company or Network that is added to or removed from the relevant list.
15. If you wish to propose any change to the lists of Holding Companies and Networks set out in clauses 9 to 13 inclusive of Part B of these Rules, please contact us by no later than **30 September**. We shall have ultimate discretion to decide the status of any particular entity and our decision shall be final and binding.

VALIDATION PROCESS AND PROCEDURE FOR SPECIAL AWARDS

16. Companies must declare, at the time of entry into eurobest, which, if any, Network, Independent Network, Healthcare Network, Media Network and/or Holding Company each credited Company is Owned by or Affiliated with.
17. All Companies are required to make due and careful enquiry of their legal counsel, company secretary, or Chief Financial Officer to establish ownership and/or affiliation, in accordance with the applicable Ownership and/or Affiliation Tests.

VALIDATION PROCESS

18. Stage 1: Up to and including, **30 September 2019**:

- 18.1. During Stage 1 of the Validation Process, Ascential will, in its absolute discretion, mandate that certain Holding Companies, Networks, Independent Networks, Media Networks and Healthcare Networks must nominate an authorised Representative of sufficient seniority to validate the information provided to Ascential during the Validation Process (the "Representative").
- 18.2. The relevant Holding Companies, Networks, Independent Networks, Media Networks and Healthcare Networks which must nominate a Representative will be informed by Ascential of this requirement by **01 September 2019** and will have until **30 September 2019** to inform Ascential of the identity of the Representative.
- 18.3. The Representative must be an individual of sufficient seniority, to enable him or her to carry out the required function of verifying information. By way of example only, individuals will be deemed to be of sufficient seniority if they occupy the role of Chief Creative Officer, Chief Financial Officer or Chief Executive Officer, their direct reports or someone who is authorised to act by them.

- 18.4. Ascential reserves the right to reject the nominated Representative as being of insufficient seniority, and to request an alternative nominee. Ascential will, in its absolute discretion, consider allowing more than one Representative to be nominated for each Holding Company, Network, Independent Network, Media Network or Healthcare Network.
- 18.5. Once nominated, the Representatives cannot be changed by request of the relevant Holding Company, Network, Independent Network, Media Network and/or Healthcare Network save in exceptional circumstances (for example, death, termination of employment, or incapacity).

19. Stage 2: 31 October 2019 to 5pm GMT, [] 2019

- 19.1. On **31 October 2019**, Ascential will make available online to all Representatives the full list of all Companies credited to eurobest 2019 (the "Preliminary Published Data").
- 19.2. During this Stage 2 only, Representatives may submit to Ascential any comments, corrections, or challenges to the Preliminary Published Data. Such submissions will not be considered by Ascential unless they are accompanied by appropriate evidence (whether through invoices, terms and conditions, contracts, or website branding).

20. Stage 3: [] 2019 to 5pm GMT, 21 November 2019

- 20.1. Following conclusion of Stage 2 above, Ascential will re-publish the Preliminary Published Data to include the results of an comments, corrections, or challenges to the Preliminary Published Data (the "Published Data").
- 20.2. **By 5pm GMT on 21 November 2019** (the "Final Deadline"), each Representative must submit a signed Declaration Form to Ascential. The failure by a Representative (or Representatives, as the case may be) to submit a signed Declaration Form by the Final Deadline will result in the automatic exclusion from the calculation of the Special Awards of the relevant Holding Company, Network, Independent Network, Media Network or Healthcare Network.
- 20.3. Ascential may, in exceptional circumstances (and in Ascential's absolute discretion), stipulate an extension to the Final Deadline for a given Representative if strictly necessary to uphold the Guiding Principles. For the avoidance of doubt, Ascential will not consider the disadvantage of the Representative's represented entity in itself as an exceptional circumstance.
21. Subject to clause 19.4 of this Part B of these Rules, after the Final Deadline, all information regarding Companies will be considered 'locked in' and no further information or requests for amendments to Company data will be considered for the purposes of calculations for Special Awards.
22. If a Company is not listed in the Published Data, and Ascential does not receive a request before the Final Deadline to include that Company in the Published Data, Ascential shall have no obligation to include that Company in calculation of the Special Awards.

DISQUALIFICATION AND DISCRETION

23. Companies must cooperate with Ascential and Representatives must provide Ascential with:

- 23.1. accurate information;
- 23.2. sufficient evidence to enable Ascential to determine whether a Company is Affiliated with or Owned by a Network, Independent Network, Holding Company, Media Network and/or Healthcare Network (examples of appropriate information may include contracts, ownership documents or change of branding on websites); and
- 23.3. a signed Declaration Form in each case, by the Final Deadline.

24. Ascential shall have absolute discretion in determining:
- 24.1. a Company's eligibility for a Special Award;
 - 24.2. whether a Company falls within a Network, Holding Company, Independent Network, Media Network and/or Healthcare Network;
 - 24.3. whether a Company has submitted false, deliberately misleading or fraudulent information; and
 - 24.4. whether any correction is necessary to ensure the accuracy and integrity of the Special Awards or Ascential's role in the same.
25. Further to clause 23.4 above, we reserve the right to amend Entrant company details, at our absolute discretion, where in our reasonable opinion the Entrant company details are incorrect, due to an administrative error on the part of the Entrant.
26. Ascential will not be responsible for omissions or wrongful inclusions caused by it being provided with inaccurate or insufficient information.
27. Ascential shall have the right to disqualify at any time any Company which has submitted false, deliberately misleading or fraudulent information.

CONFIDENTIALITY

28. Ascential will not divulge to any person, except to its professional representatives or advisers or as may be required by law or any legal or regulatory authority, any information received during the Validation Process or otherwise which is identified by the Representative, at the time of provision, as confidential.
29. For the avoidance of doubt, if information is provided to Ascential without being identified as confidential, Ascential shall not treat that information as confidential.

PART C – SPECIAL AWARDS RULES

NETWORK OF THE YEAR AWARD

1. **Overview and Criteria:** The Network of the Year Special Award is given to the Network Parent Company of the Network or Independent Network whose members are the most successful overall for Entries in the Awards (in accordance with the below allocation of points).
 - 1.1. If a Network or Independent Network owns by a Health Network or affiliated with a Health Network through its Legal/Trading Name, the Network or Independent Network will include the Health Network points in their total. For example, any points accumulated by Ogilvy CommonHealth will be added to the Ogilvy & Mather Network points total.
 - 1.2. Members of a Network or Independent Network for the Network of the Year Award shall be those Companies which satisfy either:
 - 1.2.1. the Network Ownership Test; or
 - 1.2.2. the Network Affiliation Test.
2. **Points:** Members of a Network or Independent Network will be allocated the following number of points for each of the following Awards:
 - 35 points for a Creative Effectiveness Grand Prix
 - 30 points for all other Grand Prix, including Grand Prix for Good
 - 15 points for an Innovation Award
 - 15 points for a Creative Effectiveness Award
 - 15 points for an eCommerce Award
 - 15 Points for a Creative Strategy Award
 - 15 points for a Gold Award
 - 7 points for a Silver Award
 - 3 points for a Bronze Award
 - 1 point for a shortlist position

Companies credited with an Idea Creation Role on all shortlisted or winning Awards are eligible to accrue points towards the Network of the Year Special Award. Points accrued by Companies credited are only assigned to a Network or Independent Network if the company satisfies the Network Ownership Test or the Network Affiliation Test.
3. **Calculation:** The winner of the Network of the Year Special Award will be the Network or Independent Network whose members obtain the most points for shortlisted and awarded Entries in aggregate in accordance with the above allocation of points.
 - 3.1. The total is calculated by adding:
 - 3.1.1. the total points from Awards won by members of a Network or Independent Network; and
 - 3.1.2. the total points from the remaining shortlisted Entries of members of a Network or Independent Network, save that a Network or Independent Network member's points will only count towards the Network's overall total if the Company in question was a Network or Independent Network member on the date that its award-winning or shortlisted Entry or Campaign was initially launched, released, published or aired.
 - 3.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.
4. **Shared Points:** If a shortlisted or winning Entry has been credited to more than one Company in the Idea Creation Role, the points awarded to the Entry will be divided equally among the Companies credited.
 - 4.1. If a shortlisted or winning Entry has been credited in the Idea Creation Role to more than one Company:
 - 4.1.1. from the same Network or Independent Network, the full points awarded to the Entry will go to that Network or Independent Network;
 - 4.1.2. from different Networks or Independent Networks, the points awarded to the Entry will be shared equally between both Networks or Independent Networks (for example, if Agency

- A belonging to Network A wins a Gold Award co-credited with Agency B, which belongs to Network B, then the points will be shared equally between both Networks); and
- 4.1.3. if one Company is not affiliated to a Network or Independent Network, then only half of the points awarded to the Entry (or the relevant equal proportion associated with the Company that is from a Network or Independent Network) will count for the purposes of the Network of the Year Award and will be awarded to the relevant Network or Independent Network (for example, if Agency A belonging to Network A wins a Gold Award and is co-credited with Independent Agency B, then only half of the total points will count for the purposes of the Network of the Year Award and will be given to Network A).
 - 4.2. In the event of a Mixed Ownership Company winning or being shortlisted for an Award, the points which accrue by reason of that Award or shortlist position will be split equally between all constituent entities which own at least 20% or more of the Mixed Ownership Company (for example, if a Mixed Ownership Company is owned in equal proportions by three Companies, each of those three Companies will receive one-third of the points which accrue).
 5. **Campaign Points:** If a Campaign of Executions wins an Award, Entries will also be awarded Campaign Points.
 - 5.1. In the case of a tie between Networks/Independent Networks, the Campaign Points from a winning Campaign are valued higher than regular shortlist points.
 - 5.2. Where different Companies have been credited to separate Executions of an awarded Campaign of Executions, the points will be divided pro rata. For example, if Agency A is credited with only 1 Execution of a 4-part Campaign of Executions that wins a Silver Campaign Award, then Agency A will receive 2.5 points (7 points for the Silver Award + 3 Campaign Points = 10 points divided by 4).
 6. **Total Tied Points:** In the case of a tie between Networks/Independent Networks in the number of points won by their respective Companies, the winner will be determined in accordance with the following formula:
 - 6.1. the Network or Independent Network with the highest overall number of Awards is the winner. If there is still a tie between Networks/Independent Networks, then;
 - 6.2. the Network or Independent Network with the highest number of highest ranking Awards is the winner. If there is still a tie between Networks/Independent Networks, then;
 - 6.3. the Network or Independent Network with the most shortlist and Campaign Points is the winner.
 - 6.4. The formula is applied in the following practical examples. In both examples, Network A beats Network B based on the number and rank of Awards won:

MEDIA NETWORK OF THE YEAR AWARD

- 1. Overview and Criteria:** The Media Network of the Year Award is given to the Network Parent Company of the Media Network whose members are the most successful overall for Entries in the Awards for Entries in Media Awards (in accordance with the below allocation of points).
 - 1.1. Members of a Media Network for the purposes of the Media Network of the Year Award shall be those Companies which satisfy either:
 - 1.1.1. the Media Network Ownership Test; or
 - 1.1.2. the Media Network Affiliation Test.
 - 1.2. All Entries in Media Awards with a credited Media Agency in the Media Placement Role are eligible to accrue points, regardless of the Entrant Company.
 - 1.3. Any company submitting an Entry to Media Awards where the services of an external media Agency were used **MUST** credit that Media Agency in the Entry submission.
 - 1.4. Notwithstanding this, Ascential shall have absolute discretion in determining a Media Network's eligibility for this Special Award.
- 2. Points:** The allocation of points used to calculate the Media Network of the Year Special Award is as follows:

30 points for a Grand Prix
15 points for a Gold Award
7 points for a Silver Award
3 points for a Bronze Award
1 point for a shortlist position

Media Agencies credited with a Media Placement Role on all shortlisted or winning Media Awards are eligible to accrue points towards the Media Network of the Year Award. Points accrued by Companies credited are only assigned to a Media Network if the company satisfies the Media Network Ownership Test or the Media Network Affiliation Test.
- 3. Calculation:** The winner of the Media Network of the Year Award will be the Media Network whose members accrue the most points for shortlisted and awarded Entries in Media Awards, in accordance with the above allocation of points.
 - 3.1. The total points accrued by each Media Network is calculated by adding:
 - 3.1.1. the total points from Media Awards awarded to members of a Media Network; and
 - 3.1.2. the total points from the remaining shortlisted Entries of members of a Media Network, save that a Media Network member's points will only count towards the Media Network's overall total if the Company in question was a Network member on the date that its award-winning or shortlisted Entry was initially launched, released, published or aired.
 - 3.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.
- 4. Shared Points:** If a shortlisted or winning Entry has been credited to more than one Company in the Media Placement Role, the points awarded to the Entry will be divided equally among the Agencies and Companies.
 - 4.1. If a shortlisted or winning Entry has been credited in the Media Placement Role to more than one Company:
 - 4.1.1. from the same Media Network, the full points awarded to the Entry will go to that Media Network;
 - 4.1.2. from different Media Networks, the points awarded to the Entry will be shared equally between both Media Networks (for example, if Media Agency A belonging to Media Network A wins a Gold Award credited with Media Agency B, which belongs to Media Network B, then the points will be shared equally between both Networks); and
 - 4.1.3. if one Company is not affiliated to a Media Network, then only half of the points awarded to the Entry (or the relevant equal proportion associated with the Company that is from a Media Network) will count for the purposes of the Media Network of the Year Award and will be awarded to the relevant Network (for example, if Media Agency A belonging to Media Network A wins a Gold Award and is co-credited with Independent Media Agency B, then only half of the total points will count for the purposes of the Media Network of the Year Award and will be given to Media Network A).

- 4.2. In the event of a Mixed Ownership Company winning or being shortlisted for an Award, the points which accrue by reason of that Award or shortlist position will be split equally between all constituent entities which own at least 20% or more of the Mixed Ownership Company (for example, if a Mixed Ownership Company is owned in equal proportions by three Companies, each of those three Companies will receive one-third of the points which accrue).
5. **Total Tied points:** In the case of a tie between Media Networks in the number of points won by their respective members, the winner will be determined in accordance with the following formula:
 - 5.1. the Media Network with the highest overall number of Awards is the winner. If there is still a tie between Networks, then;
 - 5.2. the Media Network with the highest number of highest ranking Awards is the winner. If there is still a tie between Networks, then;
 - 5.3. the Media Network with the most shortlist points is the winner.
 - 5.4. The formula is applied in the following practical examples. In both examples, Network A beats Network B based on the number and rank of Awards won:

AGENCY OF THE YEAR AWARD

1. **Overview and Criteria:** The Asia-Pacific Agency of the Year Award is given to the Agency that obtains the most points overall for Entries in the Awards, according to the below allocation of points.

2. **Points:** The allocation of points used to calculate the Asia-Pacific Agency of the Year Award is as follows:

35 points for a Creative Effectiveness Grand Prix
 30 points for all other Grand Prix, including Grand Prix for Good
 15 points for an Innovation Award
 15 points for a Creative Effectiveness Award
 15 points for an eCommerce Award
 15 Points for a Creative Strategy Award
 15 points for a Gold Award
 7 points for a Silver Award
 3 points for a Bronze Award
 1 point for a shortlist position

Companies credited in an Idea Creation Role on all shortlisted or winning Awards are eligible to accrue points towards the Asia-Pacific Agency of the Year Award. The exact method for points calculation is outlined in the calculation section below.

3. **Calculation:** The winner of the Asia-Pacific Agency of the Year Award will be the Agency from the Asia-Pacific that obtains the most points in aggregate for shortlisted or awarded Entries in accordance with the above allocation of points.
 - 3.1. The total is calculated by adding:
 - 3.1.1. the total points from Awards that have been awarded to Agencies; and
 - 3.1.2. the total points from the remaining shortlisted Entries of Agencies.
 - 3.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.
 - 3.3. The maximum number of points awarded to an Agency for shortlisted Entries is 10. This does not include Campaign Points, as these are linked to Campaigns of Execution that win an Award.
4. **Multiple Entries:** If the same Campaign or Execution is entered more than once within one Award and is shortlisted and/or wins more than one Award, only the points for the highest Awards or the highest points scoring Campaign of Executions are counted.
 - 4.1. For example, if a Campaign wins an Award and the same Campaign also wins another Award within that Award, only the highest scoring Award counts. This rule is applied only within each Award; that is, if a Campaign wins a Silver Award and a Gold Award in Direct Award, only the Gold points are counted. However, if the same Campaign wins a Silver Award in Direct Awards and a Gold Award in PR Awards, both the Silver and Gold points are counted.
 - 4.2. In the Healthcare Award, If the same Campaign or Execution is entered more than once within one Medium and is shortlisted and/or wins more than one Award, only the points for the highest Award or the highest points scoring Campaign of Executions are counted.
 - 4.3. For the avoidance of doubt the Medium groupings within Healthcare Award are classed as:
 - Brand Experience & Activation and Direct
 - Branded Content & Entertainment
 - Digital Craft
 - Digital
 - Film Craft
 - Film
 - Integrated
 - Mobile
 - Print & Publishing, Outdoor and Industry Craft
 - PR
 - Product Innovation
 - Radio & Audio
 - Use of Technology

5. **Shared Points:** If a shortlisted or winning Entry has been credited to more than Company with an Idea Creation Role, the points awarded to the Entry will be divided equally among the Companies credited.
6. **Campaign Points:** If a **Campaign** of Executions wins an Award, Entries will also be awarded Campaign Points.
 - 6.1. In the case of a tie between Agencies, the Campaign Points from the winning Campaign are valued higher than regular shortlist points.
 - 6.2. Where different Companies have been credited to separate Executions of an awarded Campaign of Executions, the points will be divided pro rata. For example, if Agency A is credited with only 1 Execution of a 4-part Campaign of Executions that wins a Silver Campaign Award, then Agency A will receive 2.5 points (7 points for the Silver Award + 3 Campaign Points = 10 points divided by 4).
7. **Total Tied Points:** In the case of a tie between the total number of points won by Agencies, the winner will be determined in accordance with the following formula:
 - 7.1. the Agency with the highest overall number of Awards, excluding the shortlist points and Campaign Points, is the winner. If there is still a tie between Agencies, then;
 - 7.2. the Agency with the highest number of highest ranking Awards is the winner. If there is still a tie between Agencies, then;
 - 7.3. the Agency with the most points, taking into consideration all duplicated Entries is the winner. If there is still a tie between Agencies, then;
 - 7.4. the Agency with the highest overall number of Awards, including the shortlist points and Campaign Points, is the winner. If there is still a tie between Agencies, then;
 - 7.5. the Agency with the most shortlist points and Campaign Points, disregarding the cap of 10, is the winner.
 - 7.6. The formula is applied in the following practical examples. In both examples, Agency A beats Agency B based on the number and rank of Awards won:

INDEPENDENT AGENCY OF THE YEAR AWARD

1. **Overview and Criteria:** The Independent Agency of the Year Award is given to the Independent Agency that obtains the most points overall for Entries in the Awards, according to the below allocation of points.
2. **Points:** The allocation of points used to calculate the Independent Agency of the Year Award is as follows:

35 points for a Creative Effectiveness Grand Prix
 30 points for all other Grand Prix, including Grand Prix for Good
 15 points for an Innovation Award
 15 points for a Creative Effectiveness Award
 15 points for an eCommerce Award
 15 Points for a Creative Strategy Award
 15 points for a Gold Award
 7 points for a Silver Award
 3 points for a Bronze Award
 1 point for a shortlist position

Companies credited with an Idea Creation Role on all shortlisted or winning Awards are eligible to accrue points towards the Independent Agency of the Year Award. Only independent agencies as outlined in the Rules for Special Awards are eligible to accrue points towards the Independent Agency of the Year Award.

3. **Calculation:** The winner of the Independent Agency of the Year Award will be the Independent Agency that obtains the most points in aggregate for shortlisted or awarded Entries in accordance with the above allocation of points.

- 3.1. The total is calculated by adding:
 - 3.1.1. the total points from Awards that have been won by Independent Agencies; and
 - 3.1.2. the total points from the remaining shortlisted Entries of Independent Agencies.

- 3.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.

4. **Shared Points:** If a shortlisted or winning Entry has been credited to more than one Company in the Idea Creation Role the points awarded to the Entry will be divided equally among the Companies eligible. For the avoidance of doubt Independent PR Agencies and Independent Media Agencies are eligible to receive points for Independent Agency of the Year Award.

If a shortlisted or winning Entry has been credited to more than one Company and one is not an Independent Agency, then only half of the points awarded to the Entry (or the relevant equal proportion associated with the Independent Agency) will count for the purposes of the Independent Agency of the Year Award and will be awarded to the relevant Independent Agency (for example, if Independent Agency A wins a Gold Award and is co-credited with non-independent Company B, then only half of the total points will count for the purposes of the Independent Agency of the Year Award and will be given to Independent Agency A).

5. **Campaign Points:** If a Campaign of Executions wins an Award, Entries will also be awarded Campaign Points.

- 5.1. In the case of a tie between Independent Agencies, the Campaign Points from the winning Campaign are valued higher than regular shortlist points.
- 5.2. Where different Companies have been credited to separate Executions of an awarded Campaign of Executions, the points will be divided pro rata. For example, if Agency A is credited with only 1 Execution of a 4-part Campaign of Executions that wins a Silver Campaign Award, then Agency A will receive 2.5 points (7 points for the Silver Award + 3 Campaign Points = 10 points divided by 4).

6. **Total Tied Points:** In the case of a tie between the total number of points won by Independent Agencies, the winner will be determined in accordance with the following formula:

- 6.1. the Independent Agency with the highest overall number of Awards, excluding the shortlist points and Campaign Points, is the winner. If there is still a tie between Independent Agencies, then;
- 6.2. the Independent Agency with the highest number of highest ranking Awards is the winner. If there is still a tie between Independent Agencies, then;
- 6.3. the Independent Agency with the most Entry points, taking into consideration all duplicated Entries is the winner. If there is still a tie between Independent Agencies, then;
- 6.4. the Independent Agency with the most shortlist and Campaign Points is the winner;
- 6.5. the Independent Agency with the highest overall number of Awards, including the shortlist points and Campaign Points, is the winner. If there is still a tie between Independent Agencies, then;
- 6.6. the Independent Agency with the most shortlist points and Campaign Points, disregarding the cap of 10, is the winner.
- 6.7. The formula is applied in the following practical examples. In both examples, Independent Agency A beats Independent Agency B based on the number and rank of Awards won:

EUROBEST GOLDEN PALM AWARD

1. **Overview and Criteria:** The eurobest Golden Palm honours the Production Company that obtains the most points overall for Entries in the Digital Craft, Entertainment (Section A), Film, Film Craft, Mobile and Digital Award as well as Branded Content, Digital, Digital Craft, Film, Film Craft & Mobile Mediums in Healthcare Award in the Awards according to the below allocation of points.

If a Production Company has more than one office in a country, points from those offices will be aggregated. Points will be aggregated where: (a) the offices share a Legal/Trading Name (e.g. 'Production Company A, New York' and 'Production Company A, Chicago'); or (b) the offices share the same owner and are different branches of the same company.

2. **Points:** The allocation of points used to calculate the eurobest Golden Palm Award is as follows:

30 points for a Grand Prix, including Grand Prix for Good
 15 points for a Gold Award
 7 points for a Silver e Award
 3 points for a Bronze Award
 1 point for a shortlist position

Production Companies credited in Digital Craft, Entertainment (Section A), Film, Film Craft, Mobile and Social & Influencer Award will automatically contribute to the eurobest Golden Palm Award. Productions Companies credited in the Branded Content, Digital, Digital Craft, Film, Film Craft & Mobile Mediums within Healthcare Award will also automatically contribute to the eurobest Golden Palm Award.

3. **Calculation:** The winner of the eurobest Golden Palm Award will be the Production Company that obtains the most points in aggregate for shortlisted or awarded Entries in accordance with the above allocation of points.

- 3.1. The total is calculated by adding:

- 3.1.1. the total points from Awards that have been won by Production Companies; and
- 3.1.2. the total points from the remaining shortlisted Entries of Production Companies.

- 3.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.

- 3.3. The maximum number of points awarded to a Production Company for shortlisted Entries is 10. This does not include Campaign

Points, as these are linked to Campaigns of Execution that win an Award.

4. **Multiple Entries:** If the same Campaign or Execution is entered more than once within one Award and is shortlisted and/or wins more than one Award, only the points for the highest Award or the highest points scoring Campaign of Executions Award are counted.

- 4.1. For example, if a Campaign wins an Award and the same Campaign also wins within that Award, only the highest scoring Award counts. This rule is applied only within each Award; that is, if a Campaign wins a Silver Award and a Gold Award in Film Award, only the Gold points are counted. However, if the same Campaign wins a Silver Award in Film Award and a Gold Award in Social & Influencer Award, both the Silver and Gold points are counted.

- 4.2. In Healthcare Award, if the same Campaign or Execution is entered more than once within one Medium and is shortlisted and/or wins more than one Award, only the points for the highest Award or the highest points scoring Campaign of Executions are counted.

- 4.3. For the avoidance of doubt the Medium groupings for the purpose of the eurobest Golden Palm Awards Calculations within Healthcare Award are classed as:

- Branded Content & Entertainment
- Digital Craft
- Digital
- Film Craft
- Film
- Mobile

5. **Shared Points:** If a shortlisted or winning Entry has been credited to more than one Production Company the points awarded to the Entry will be divided equally among the Companies credited.
6. **Campaign Points:** If a Campaign of Executions wins an Award, Entries will also be awarded Campaign Points.
 - 6.1. Shortlist points awarded to Campaign Entries that win an Award will be converted into Campaign Points and will still be counted towards the eurobest Golden Palm Award total.
 - 6.2. In the case of a tie between Productions Companies, the Campaign Points from the winning Campaign are valued higher than regular shortlist points.
 - 6.3. Where different Production Companies have been credited to separate Executions of an awarded Campaign of Executions, the points will be divided pro rata. For example, if Production Company A is credited with only 1 Execution of a 4-part Campaign of Executions that wins a Silver Campaign Award, then Production Company A will receive 2.5 points (7 points for the Silver Award + 3 Campaign Points = 10 points divided by 4).
7. **Total Tied Points:** In the case of a tie between the total number of points won by Production Companies, the winner will be determined in accordance with the following formula:
 - 7.1. the Production Company with the highest overall number of Awards, excluding the shortlist points and Campaign points, is the winner. If there is still a tie between Production Companies, then;
 - 7.2. the Production Company with the highest number of highest ranking Awards is the winner. If there is still a tie between Production Companies, then;
 - 7.3. the Production Company with the most Entry points, taking into consideration all duplicated Entries is the winner. If there is still a tie between Production Companies, then;
 - 7.4. the Production Company with the highest overall number of Awards, including the shortlist and Campaign Points is the winner. If there is still a tie between Production Companies, then;
 - 7.5. the Production Company with the most shortlist and Campaign Points, disregarding the cap of 10, is the winner.
 - 7.6. The formula is applied in the following practical examples. In both examples, Production Company A beats Production Company B based on the number and rank of Awards won:

COUNTRY AGENCY OF THE YEAR AWARD

1. **Overview and Criteria:** The Country Agency of the Year Award is given to the Agency from an individual country that obtains the most points overall for Entries in the Awards, according to the below allocation of points
2. For a country to qualify for Country Agency of the Year there must be a minimum of five different Entrant Companies from that country.
3. For an Agency to qualify to be awarded or placed in Country Agency of the Year, they must obtain a minimum of 15 points as calculated in section 3 below.
4. **Points:** The allocation of points used to calculate the Asia-Pacific Agency of the Year Award is as follows:

35 points for a Creative Effectiveness Grand Prix
 30 points for all other Grand Prix, including Grand Prix for Good
 15 points for an Innovation Award
 15 points for a Creative Effectiveness Award
 15 points for an eCommerce Award
 15 Points for a Creative Strategy Award
 15 points for a Gold Award
 7 points for a Silver Award
 3 points for a Bronze Award
 1 point for a shortlist position

Companies credited in an Idea Creation Role on all shortlisted or winning Awards are eligible to accrue points towards the Country Agency of the Year Award. The exact method for points calculation is outlined in the calculation section below.

5. **Calculation:** The winner of the Country Agency of the Year Award will be the Agency from that Country that obtains the most points in aggregate for shortlisted or awarded Entries in accordance with the above allocation of points.
 - 5.1. The total is calculated by adding:
 - 5.1.1. the total points from Awards that have been awarded to Agencies; and
 - 5.1.2. the total points from the remaining shortlisted Entries of Agencies.
 - 5.2. If an Entry is shortlisted and then goes on to win an Award, the shortlist point is no longer counted.
 - 5.3. The maximum number of points awarded to an Agency for shortlisted Entries is 10. This does not include Campaign Points, as these are linked to Campaigns of Execution that win an Award.
6. **Multiple Entries:** If the same Campaign or Execution is entered more than once within one Award and is shortlisted and/or wins more than one Award, only the points for the highest Award or the highest points scoring Campaign of Executions are counted.
 - 6.1. For example, if a Campaign wins an Award and the same Campaign also wins another Award within that Award, only the highest scoring Award counts. This rule is applied only within each Award; that is, if a Campaign wins a Silver Award and a Gold Award in Direct Award, only the Gold points are counted. However, if the same Campaign wins a Silver Award in Direct Award and a Gold Award in PR Award, both the Silver and Gold points are counted.
 - 6.2. In Healthcare Award, If the same Campaign or Execution is entered more than once within one Medium and is shortlisted and/or wins more than one Award, only the points for the highest Award or the highest points scoring Campaign of Executions are counted.

6.3. For the avoidance of doubt the Medium groupings within Healthcare Award are classed as:

- Brand Experience & Activation and Direct
- Branded Content & Entertainment
- Digital Craft
- Digital
- Film Craft
- Film
- Integrated
- Mobile
- Print & Publishing, Outdoor and Print & Outdoor Craft
- PR
- Product Innovation
- Radio & Audio
- Use of Technology

7. **Shared Points:** If a shortlisted or winning Entry has been credited to more than Company with an Idea Creation Role, the points awarded to the Entry will be divided equally among the Companies credited.

8. **Campaign Points:** If a **Campaign** of Executions wins an Award, Entries will also be awarded Campaign Points.

8.1. In the case of a tie between Agencies, the Campaign Points from the winning Campaign are valued higher than regular shortlist points.

8.2. Where different Companies have been credited to separate Executions of an awarded Campaign of Executions, the points will be divided pro rata. For example, if Agency A is credited with only 1 Execution of a 4-part Campaign of Executions that wins a Silver Campaign Award, then Agency A will receive 2.5 points (7 points for the Silver Award + 3 Campaign Points = 10 points divided by 4).

9. **Total Tied Points:** In the case of a tie between the total number of points won by Agencies, the winner will be determined in accordance with the following formula:

- 9.1. the Agency with the highest overall number of Awards, excluding the shortlist points and Campaign Points, is the winner. If there is still a tie between Agencies, then;
- 9.2. the Agency with the highest number of highest ranking Awards is the winner. If there is still a tie between Agencies, then;
- 9.3. the Agency with the most points, taking into consideration all duplicated Entries is the winner. If there is still a tie between Agencies, then;
- 9.4. the Agency with the highest overall number of Awards, including the shortlist points and Campaign Points, is the winner. If there is still a tie between Agencies, then;
- 9.5. the Agency with the most shortlist points and Campaign Points, disregarding the cap of 10, is the winner.
- 9.6. The formula is applied in the following practical examples. In both examples, Agency A beats Agency B based on the number and rank of Awards won:

PART D – GRAND PRIX FOR GOOD RULES

We recognise that it is difficult to judge work created for charities, not-for-profits or NGOs against for-profit work.

1. The eurobest Grand Prix for Good is a specialist Award. Work cannot be entered directly but becomes eligible if it is awarded a Gold Award in any Award.

GRAND PRIX FOR GOOD ELIGIBILITY

What is eligible for a Grand Prix?

An Entry that was produced for:

- a commercial Client/Brand, regardless of the message in the Entry;
- a company that sells products or services for commercial gain, regardless of the use of the product;
- the purposes of paid recruitment, even if it is for a charity, not-for-profit or NGO Client/Brand (e.g. recruitment for the charities, medical establishments etc.); or
- any company that sells items not-for-profit, where this results in a corporate image or PR benefit for a company that sells products or services for commercial gain.

What is eligible for a Grand Prix for Good?

An Entry that was produced for:

- one or more charities, not-for-profits or NGO Client/Brands only;
- any event put on by charity, not-for-profit or NGO Client/Brand where the profits are used for charitable aims only; or
- any public awareness message or health message commissioned by a charity, not-for-profit or NGO. The message must not be associated with a commercial Client/Brand.

Examples of Entries that may be eligible for a Grand Prix for Good include work created for the following: charities; charitable funds; charitable foundations; appeals; donations; NGOs; not-for-profit unions & associations; and not-for-profit facilities such as libraries and museums (Entrants must provide evidence that the library or museum is not-for-profit).

Government messages such as army recruitment, road safety, public health etc. are judged to be branded, not charity, work and are therefore ineligible for a Grand Prix for Good.

If the Client/Brand creates profits for individuals or shareholders, or creates a PR or corporate image benefit for a company that creates profits for individuals or shareholders, the Entry will be ineligible for a Grand Prix for Good.

If a piece of work wins a Creative Effectiveness Gold in 2019 it will only be eligible for a Grand Prix for Good if it was only awarded a Silver or Bronze Award or was shortlisted in 2018, 2017 or 2016.

An Entry that is eligible for a Grand Prix for Good is not eligible for any other Grand Prix.

INTERPRETATION

We have absolute discretion to decide if an Entry is eligible for a Grand Prix or a Grand Prix for Good. We retain the right to contact Client/Brands or other interested parties to get any information we need to make that decision. Our decision shall be final and binding.

GLOSSARY

In these Rules, unless otherwise stated, the following words shall have the following meanings:

"Additional Company"	means a single office of any Company credited within an Entry as having held a non-Significant Role in relation to that Entry, which does not attract any points towards any Special Awards;
"Additional Company Role"	means any Company who contributed a non-Significant Role in relation to that Entry;
"Additional Requirements"	means any additional Eligibility Requirements set out on our website https://www.eurobest.com/ (e.g. in an entry kit)
"Affiliated"	means a Company that satisfies the applicable Affiliation Test, in relation to the relevant Special Award for which it is eligible;
"Affiliation Test"	means one of: the Healthcare Network Affiliation Test; the Media Network Affiliation Test; or the Network Affiliation Test (together being the "Affiliation Tests");
"Agency"	means a single office of an advertising, communications, PR, design or other agency that is a service-based business dedicated to creating advertising and other forms of promotional marketing and communications in any media for its Client/Brands;
"Ascential" (also "we", "us", "our")	means Ascential Events (Europe) Limited, a company registered under company number 07814172, which has its registered address at c/o Ascential Group Limited, The Prow, 1 Wilder Walk, London, W1B 5AP, United Kingdom;
"Campaign"	means a coordinated series of linked, single or multi-channel Executions with a single idea or theme;
"Campaign of Executions"	means a series of two or more Executions of the same creative idea, advertising the same product/service, via the same medium;
"Campaign Points"	means those points which are awarded when a Campaign of Executions is awarded an Award. For the purpose of calculating Campaign Points, a Campaign of Executions as a whole will be considered as one Award. The Entry's shortlist points will be converted into a combination of points attributable to winning the Award and Campaign Points corresponding to the number of Executions within the Campaign of Executions. For example, where a Campaign of Executions, featuring three Executions, wins a Gold Award, the Campaign of Executions will be awarded fifteen points for the Award, plus two Campaign Points for the remaining Executions;
"Category"	means a constituent category within a Section, e.g. A05. Automotive;
"Client/Brand"	means the organisation whose products or services are being communicated in the Entry;
"Company" (plural "Companies")	means an Agency, Additional Company, Client/Brand or Production Company (whether incorporated or not, and in any corporate form);
"Declaration Form"	means the form submitted by each Representative confirming that they have been authorised to validate the ownership or affiliation of Companies on behalf of their Network and/or Holding Company and that the information submitted is correct and true;

“Display”	means a feature, display, exhibition or presentation of an Entry or Entries;
“Dispute”	has the meaning given to it in clause 49 of Part A of these Rules;
“Eligibility Requirements”	has the meaning given to it in clause 5 of Part A of these Rules;
“Eligibility Period”	means 1 July 2018 to 31 August 2019 inclusive;
“Entrants” (also “you”, “your”)	means the person, company or other legal entity that submits an Entry for consideration in eurobest. If an Entry is shortlisted for or wins an Award, the Entrant is the entity which receives any trophies or certificates awarded. However, the Entrant will not receive any points towards Special Awards unless they are also credited in one of the point-winning fields in the Entry form. The point-winning fields are as follows: Idea Creation, Media Placement, Production, and PR;
“Entry”	means the work submitted by an Entrant for consideration in eurobest (an Entry occurs when you submit an Entries Payment Form to us);
“Entry Fee”	means the amount paid by an Entrant to Ascential, at the time of entry into eurobest and submission of the Entries Payment Form;
“Entry Materials”	means all materials you provide to us, including your Entry;
“Entries Payment Form”	means the online entry form required for the submission process (Entries are only accepted once this online payment form has been completed);
“eurobest”	means the eurobest festival of creativity comprising the Awards and the Special Awards;
“Award”	means an award which is determined by jury, and awarded during eurobest, given to an Entrant as a result of an Entry winning within a Category. References to types of Awards (e.g. Gold Award, Silver Award) are references to the specific rankings of the Awards;
“eurobest Purposes”	has the meaning given to it in clause 20 of Part A of these Rules;
“eurobest Award”	means a grouping of Sections, which are as follows: (a) Brand Experience & Activation, (b) Creative Ecommerce, (c) Creative Effectiveness, (d) Design, (e) Digital (f) Digital Craft, (g) Direct, (h) Entertainment, (i) Film, (j) Film Craft, (k) Glass: The Award for Change, (l) Healthcare, (m) Innovation, (n) Integrated (o) Media, (p) Mobile, (q) Music, (r) Outdoor, (w) PR, (t) Print & Publishing, (u) Print & Outdoor Craft, (v) Radio & Audio,

“European”	<p>means the region that includes the following countries:</p> <table><tr><td>Albania</td><td>Germany</td><td>Netherlands</td></tr><tr><td>Andorra</td><td>Gibraltar</td><td>Norway</td></tr><tr><td>Armenia</td><td>Greece</td><td>Poland</td></tr><tr><td>Austria</td><td>Hungary</td><td>Portugal</td></tr><tr><td>Azerbaijan</td><td>Iceland</td><td>Romania</td></tr><tr><td>Belarus</td><td>Ireland</td><td>Russia</td></tr><tr><td>Belgium</td><td>Israel</td><td>San Marino</td></tr><tr><td>Bosnia & Herzegovina</td><td>Italy</td><td>Serbia</td></tr><tr><td>Bulgaria</td><td>Kosovo</td><td>Slovak Republic</td></tr><tr><td>Croatia</td><td>Latvia</td><td>Slovenia</td></tr><tr><td>Cyprus</td><td>Liechtenstein</td><td>Spain</td></tr><tr><td>Czech Republic</td><td>Lithuania</td><td>Sweden</td></tr><tr><td>Denmark</td><td>Luxembourg</td><td>Switzerland</td></tr><tr><td>Estonia</td><td>Macedonia</td><td>Turkey</td></tr><tr><td>Finland</td><td>Malta</td><td>Ukraine</td></tr><tr><td>France</td><td>Moldova</td><td>United Kingdom</td></tr><tr><td>Georgia</td><td>Monaco</td><td>Vatican City</td></tr><tr><td></td><td>Montenegro</td><td></td></tr></table>	Albania	Germany	Netherlands	Andorra	Gibraltar	Norway	Armenia	Greece	Poland	Austria	Hungary	Portugal	Azerbaijan	Iceland	Romania	Belarus	Ireland	Russia	Belgium	Israel	San Marino	Bosnia & Herzegovina	Italy	Serbia	Bulgaria	Kosovo	Slovak Republic	Croatia	Latvia	Slovenia	Cyprus	Liechtenstein	Spain	Czech Republic	Lithuania	Sweden	Denmark	Luxembourg	Switzerland	Estonia	Macedonia	Turkey	Finland	Malta	Ukraine	France	Moldova	United Kingdom	Georgia	Monaco	Vatican City		Montenegro	
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“Execution”	means a specific advertisement or instance of branded communication, e.g. a particular Coca-Cola TV spot, poster or branded event;																																																						
“Final Deadline”	means the deadline for each Representative to submit a signed Declaration Form and for: (a) providing information regarding ownership and/or affiliation of Agencies and Companies (in accordance with the relevant Affiliation Test or Ownership Test) for the purposes of calculations for Special Awards, which information must be verified by way of the Declaration Form; and (b) requesting any amendments to the credits in the Published Data. The Final Deadline for eurobest 2019 shall be 5pm GMT on 20 September 2019, and references to expiry of the Final Deadline shall mean any point in time after 5pm GMT on 20 September 2019;																																																						
“Guiding Principles”	means the guiding principles set out in Part A of these Rules which indicate the spirit in which Ascential will interpret and apply all the Rules;																																																						
“Grand Prix for Good Rules”	means the rules for Grand Prix for Good Awards which are set out in Part D of these Rules;																																																						
“Healthcare Agency”	means an Agency where more than 50% of the Agency turnover is attributable to health and wellness, pharma or RX Client/Brands, products, services or messages and/or those products, services or messages associated with these sectors;																																																						
“Healthcare Network”	means one of the Healthcare Networks included in the list of Healthcare Networks set out in clause 13 of Part B of these Rules (as amended from time to time);																																																						
“Healthcare Network Affiliation Test”	means a test that will be satisfied by Companies if they: (a) include the Healthcare Network’s name in their Legal/Trading Name; or (b) are owned by an entity that shares the same Legal/Trading Name as the Healthcare Network;																																																						
“Healthcare Network Ownership Test”	means a test that will be satisfied by Companies if they are 51% or more owned by: (a) the Healthcare Network Parent Company; or (b) a Subsidiary Company of the Healthcare Network Parent Company which is itself 51% or more owned by the Health Network Parent Company;																																																						

"Healthcare Network Parent Company"	means the parent company of the Healthcare Network;
"Holding Company"	means one of the Holding Companies included in the list of Holding Companies set out in clause 11 of Part B of these Rules (as amended from time to time);
"Holding Company Ownership Test"	means a test that will be satisfied by Companies if they are 20% or more owned by: (a) the Holding Company; or (b) a Subsidiary Company of the Holding Company which is itself 20% or more owned by the Holding Company;
"Idea Creation Role"	means any Company that was Significantly involved in the creation of the idea at the core of an Entry;
"Independent Agency"	means an Agency that is: (a) majority (51% or more) owned by its management or independent shareholders; and (b) not associated with any Holding Company or Network (excluding Independent Networks). For the avoidance of doubt, Agencies that are not part of a Network but which are owned more than 20% by a Holding Company are not considered to be an Independent Agency. The number of offices an Agency has and the number of countries in which an Agency is located is irrelevant as to whether an Agency is an Independent Agency;
"Independent Network"	means one of the Independent Networks included in the list of Independent Networks set out in clause 12 of Part B of these Rules (as amended from time to time);
"Legal/Trading Name"	means either: (a) the legal name of the Company (e.g. as registered with the relevant authority); or (b) the trading name of the Company, where the Company is able to demonstrate to our satisfaction use of this name in the ordinary course of business (e.g. by reference to invoices, contracts, terms and conditions, or the Company's website);
"Media Agency"	means an Agency that advises brand owners and advertising agencies on a brand's position, messaging and creative communications;
"Media Network"	means one of the media networks included in the list of media networks set out in clause 14 of Part B of these Rules (as amended from time to time);
"Media Network Affiliation Test"	means a test that will be satisfied by Companies if they: (a) include the Media Network's name in their Legal/Trading Name; or (b) are owned by an entity that shares the same Legal/Trading Name as the Media Network;
"Media Network Ownership Test"	means a test that will be satisfied by Companies if they are 51% or more owned by: (a) the Network Parent Company; or (b) a Subsidiary Company of the Network Parent Company which is 51% or more owned by the Network Parent Company;
"Media Placement Role"	means a Media Agency that worked Significantly or solely on the media strategy of the work being submitted or any other type of Company who worked Significantly on the media strategy;
"Medium"	means a single channel or branded messaging platform;
"Mixed Ownership Companies"	means any entity which is owned by two or more Companies;

“Mixed Ownership Test”	means a test that will be satisfied by each Company providing evidence of a minimum of 20% or more ownership in the Mixed Ownership Company that has been entered for an Award. Companies with less than 20% will not be treated as an owner unless they can evidence control over management, key decisions or hold voting rights;
“Network”	means one of the networks included in the list of networks set out in clause 12 of Part B of these Rules (as amended from time to time);
“Network Affiliation Test”	means a test that will be satisfied by Companies if they: (a) include the Network’s name in their Legal/Trading Name; or (b) are owned by an entity that shares the same Legal/Trading Name as the Network;
“Network Ownership Test”	means a test that will be satisfied by Companies if they are 51% or more owned by: (a) the Network Parent Company; or (b) a Subsidiary Company of the Network Parent Company which is itself 51% or more owned by the Network Parent Company;
“Network Parent Company”	means the ultimate, and common, parent company of a Network or Independent Network;
“Notice of Dispute”	has the meaning given to it in clause 47.1 of Part A of these Rules;
“Owned”	means a Company that satisfies the applicable Ownership Test, in relation to the relevant Special Award for which it is eligible;
“Ownership Test”	is the collective term used to describe one of: (a) the Healthcare Network Ownership Test; (b) the Media Network Ownership Test; (c) the Network Ownership Test; or (d) the Mixed Ownership Test (together being the “Ownership Tests”);
“Position Field”	means the job title specified in the “Position Field” section of an Entry for creative credits;
“Production Company”	means a single office of a Production Company which is responsible for the creation, realisation and/or filming of content;
“Production Role”	means a Production Company that had a Significant role in the production of the Entry being submitted. This can be any type of Company who worked Significantly on the production. This does not refer to Companies who solely produced the ‘case film’ for the Entry;
“PR Role”	means the Company which worked Significantly on the public relations (“PR”) Campaign for the Entry being submitted. This can be any type of Company which worked on the PR Campaign;
“Published Data”	means the information in respect of the 2019 Entries which Ascential makes available online to Representatives, as set out in clause 24.1 of Part B of these Rules, including all Companies credited in Entries to eurobest 2019;
“Representative”	has the meaning given in clause 20.1 of Part B of these Rules;
“Restriction”	has the meaning set out in clause 19 of Part A of these Rules;

"Rules"	means: (a) Part A of these Rules (General Terms and Conditions that apply to all eurobest Awards); (b) Part B of these Rules (Additional Terms and Conditions that apply to Special Awards only); and (c) Part C of these Rules (Special Awards Rules); and (d) Part D of these Rules (Grand Prix for Good Rules); as applicable and as amended from time to time;
"Scam Entry"	has the meaning given in clause 9 of Part A of these Rules;
"Section"	means a constituent Section of the Awards;
"Special Award"	means an award that is won by the calculation of points rather than being awarded by a jury. Points accrue upon Entries winning or being shortlisted for eurobest Awards (as further specified in these Rules); and
"Special Awards Rules"	means the award-specific rules applying to each Special Award which can be found in Part C of these Rules.
"Significant" or "Significantly"	when used in reference to a Company's Role in relation to an Entry, shall mean the Company or Companies which contributed to the particular Role. At least one Company must be credited with the Role if there is any Company which meets at least one of the following criteria: (a) The Company contributed 20% or more of the key team members involved in carrying out the Role; (b) The Company contributed 20% or more of the total hours expended for that Role in relation to the particular Entry; (c) The Company received 20% or more of the billings/fees for that Role in relation to the particular Entry; (d) The Company was named on the contract with the advertiser and was clearly visible to the advertiser as having performed the relevant Role in relation to the particular Entry; and
"Validation Process"	means the validation process set out in clauses 20 to 26 inclusive of Part B of these Rules.