



**Spikes Asia**  
FESTIVAL OF CREATIVITY



2017

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Because winning a Spike seems an elusive prize, you can begin to believe that, behind the scenes of the work that does win, a series of serendipitous circumstances must have combined to make it all possible – the perfect brief, the brave client, a brilliant concept and a fat budget all assembling in the right place at the right time. But that's almost never the case.

The most celebrated and successful work hardly ever enjoys a dream run from idea to execution. Instead, they're most often eked out, fought for, agonized over and eventually sent into the world the same way kids are deposited at the school gates on their first day – tenderly and trepidatiously, because their future is uncertain. It's the late nights and hard graft that turns good ideas into great ideas; taking chances, pushing harder, rallying support, sticking to your guns and hoping for the best.

Everyone who enters a piece of work is passionately campaigning for creativity. Recognising this creative struggle, and celebrating the results, is why the awards exist. There are a couple of developments this year. The Digital Craft Spike and the Music Spike. These important additions remind us that the festival reflects an ever shifting branded communications landscape. Spikes Asia continues to evolve with industry trends, ensuring the categories accurately represent the way highly creative work is produced and experienced now, and help point the way forward. They are Asia's enduring symbol of creative excellence, and for winners, they are a moment in time – crystallising an achievement that will be remembered as a career highlight.

We understand the blood, sweat and tears behind the work that's entered, and the amount of hope you have for its success. We also understand that entering is in itself no small feat. So, with this year's competition now open, I wanted to take a moment to remind you that we're here to help as much as we possibly can.

Remember each award is supervised by an expert. An Awards Manager. They have extensive knowledge when it comes to their category and you can ask for their advice or assistance at any time - I really encourage you to do it. They also oversee every stage of the process, taking tremendous care of entries and preserving a level playing field for them. By the time your work reaches the jury rooms it will have been viewed half a dozen times or more to ensure everything is correct and operational, allowing judges to focus on their task of selecting the winners.

We want to thank you for your support of Spikes Asia. The high standard of your work, and the immense effort which goes into entering, ensures that these awards remain a coveted and prestigious creative accolade that is highly recognised throughout the industry.

Wishing you the very best of luck.

**Simon Cook**

Director of Awards

If you would like to get in touch at any stage during the process please contact us on +65 (0) 6579 0549 or [awards@spikes.asia](mailto:awards@spikes.asia)

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SPIKES ASIA

## GENERAL INFORMATION

## KEY DATES

BEFORE THE FESTIVAL	Eligibility period	1 July 2016 – 31 August 2017
	Open for entries	11 May 2017
	Deadline	21 July 2017
	Late fee applies after	21 July 2017

If you are concerned that you won't meet the final deadline on 21 July 2017, please get in touch.

		SHORTLISTS ONLINE	AWARDS CEREMONY	WINNERS ONLINE
DURING THE FESTIVAL	Creative Effectiveness	29th Sept	29th Sept	30th Sept
	Design	27th Sept	29th Sept	30th Sept
	Digital	28th Sept	29th Sept	30th Sept
	Digital Craft	28th Sept	29th Sept	30th Sept
	Direct	27th Sept	29th Sept	30th Sept
	Entertainment	27th Sept	29th Sept	30th Sept
	Film	27th Sept	29th Sept	30th Sept
	Film Craft	27th Sept	29th Sept	30th Sept
	Healthcare	27th Sept	29th Sept	30th Sept
	Innovation	w/c 11th Sept	29th Sept	30th Sept
	Integrated	29th Sept	29th Sept	30th Sept
	Media	27th Sept	29th Sept	30th Sept
	Mobile	28th Sept	29th Sept	30th Sept
	Music	29th Sept	29th Sept	30th Sept
	Outdoor	27th Sept	29th Sept	30th Sept
	PR	27th Sept	29th Sept	30th Sept
	Print & Outdoor Craft	27th Sept	29th Sept	30th Sept
	Print & Publishing	27th Sept	29th Sept	30th Sept
	Promo & Activation	27th Sept	29th Sept	30th Sept
	Radio	28th Sept	29th Sept	30th Sept

## NOTIFICATION OF WINNERS

1. All judging takes place in Singapore, the award winning entries will be selected by a jury comprised of regional industry leaders.
2. Shortlisted work and winners will be announced on [www.spikes.asia](http://www.spikes.asia).
3. Winners are announced at the Award Ceremony and will appear online.
4. The Entrant Company will be named alongside the winning work, at the awards show and will receive trophies and certificates, where appropriate.
5. Duplicate trophies can be purchased by other companies or individuals credited on the work, after the Festival.

## GENERAL INFORMATION

### FEES

Spikes	Price up to and including 21 July 2017 in SGD	Price after 21 July in SGD
Creative Effectiveness	SDG 765	SDG 830
Design	SDG 500	SDG 565
Digital	SDG 500	SDG 565
Digital Craft	SDG 500	SDG 565
Direct	SDG 500	SDG 565
Entertainment	SDG 600	SDG 665
Film	SDG 500	SDG 565
Film Craft	SDG 525	SDG 590
Healthcare	SDG 500	SDG 565
Innovation	SDG 600	SDG 665
Integrated	SDG 765	SDG 830
Media	SDG 500	SDG 565
Mobile	SDG 500	SDG 565
Music	SDG 500	SDG 565
Outdoor	SDG 500	SDG 565
PR	SDG 500	SDG 565
Print & Outdoor Craft	SDG 500	SDG 565
Print & Publishing	SDG 500	SDG 565
Promo & Activation	SDG 500	SDG 565
Radio	SDG 500	SDG 565

A SGD 65 late fee per entry will be added after the original 21 July 2017 deadline.

TAX: The Festival only needs to charge the 7% GST to Singaporeans. Non Singaporeans do not have to pay GST on entries or delegates.

# ELIGIBILITY DATES

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## ELIGIBILITY DATES

**Is your work eligible for Spikes Asia 2017?** To be eligible for all Spikes (except Creative Effectiveness) your work must have aired, launched or been released to the public for the first time between 1 July 2016 and 31 August 2017.

**Eligibility for Creative Effectiveness Spikes only.** To be eligible your work must have won or been shortlisted at Spikes Asia 2014, 2015 or 2016.

To ensure that work judged at Spikes Asia is fresh and reflective of the good ideas that drive the industry forward it is important we structure the competition with eligibility dates.

We understand that some campaigns span several years, in these cases you will need to demonstrate a significant evolution in order to be considered.

- Work must have aired, launched or been released to the public for the first time between 1 July 2016 and 31 August 2017. A minimum of two thirds of the campaign implementation must fall within these dates.
- The same piece of work cannot be submitted into the same Spike category in consecutive years. However, providing the eligibility dates are met, you may enter the work into an alternative Spike Award.
- If you're entering a campaign that has run over 2 or more years, you will need to provide proof of the campaign's evolution from year to year. The Festival has the right to decide if the entry has evolved sufficiently and can be deemed as a new, eligible entry.
- If entering a 'Campaign of Executions' then the whole campaign must fall within the eligibility dates.
- If you are showcasing a continuation of a campaign that aired before the eligibility period then you must clearly show how the campaign has progressed.

# REFUNDS/CANCELLATIONS POLICY

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This helpful summary is only a guide to the key points about refunds/cancellations. It is not a substitute for reading the full rules of entering, terms & conditions, refunds/cancellations and our policies on ineligible and "scam" entries, which can all be downloaded from the Spikes Asia website.

### **1. ENTRANT WITHDRAWS BEFORE 21 JULY 2017 - RECEIVING A REFUND**

An entrant may withdraw their entries before 21 July 2017 for any reason and be eligible for a refund of the entry fee paid.

### **2. ENTRANT WITHDRAWS AFTER 21 JULY 2017 - NOT RECEIVING A REFUND**

An entrant may withdraw their entries after 21 July 2017 but will not be eligible for a refund

# SUMMARY OF THE RULES FOR ENTERING

This is a helpful summary of the key points about eligibility. Full rules of entering, as well as terms & conditions can be found below.

1	The work has aired, launched or been released to the public for the first time between 1 July 2016 and 31 August 2017. (If a campaign exceeds this period, a minimum of two thirds must fall within this window.)
2	The work has been created within the context of a normal paying contract with a client OR if it's a case of self-promotion or a non-profit organisation, the client must have approved all of the media/production/implementation.
3	You have permission to enter this work from the commissioning client/brand-owning company and you have included the client contact details (We may request proof of this permission at any time The Festival reserves the right to contact the client, if necessary and the entrant shall notify the client accordingly.
4	The work has been submitted exactly as published/aired/released and must not be modified for the awards entry.
5	The work is not speculative or conceptual advertising, and has not been banned or withdrawn from airing.
6	A senior officer (CD, CEO or Chairman) from your company has given permission for this work to be entered.
7	The work was not entered to the same Spike Award the previous year. (You can enter the work into an alternative Spike Award, provided it meets the eligibility date requirements.)
8	There is no reference to your agency or any contributing creative companies in any digital or physical materials and all supporting case films and materials are correct and final versions (These cannot be changed later.)
9	The work, and/or case film can be understood in English. (See the 'Supporting Materials Guidelines'.)
10	All media included in your entry must be the final version at the point that you complete and pay for them. No replacement or additional media can be accepted after an entry has been finalised and received by the Festival without exception.
11	If new results are collected after the entry has been paid for, we will only accept additional written information in the results section of the entry form up to 01 September 2017.
12	You understand entries cannot be withdrawn by entrants after 15 August 2017. Please refer to our official statement on 'Cancellations, refunds and withdrawals' for information.
13	<p>Entries will be accepted on the basis that:</p> <ul style="list-style-type: none"><li>- They are designed specifically for and to run in the Asia Pacific* region and are created by agencies in the Asia Pacific* region</li><li>- They are designed specifically for and to run in the Asia Pacific* region and are created by agencies outside the Asia Pacific* region</li><li>- They are designed to run globally as long as they are created by agencies in the Asia Pacific* region.</li></ul> <p>*For the purpose of Spikes Asia, those countries are: Australia, Bangladesh, Bhutan, Brunei, Cambodia, China, Hong Kong, India, Indonesia, Japan, Kazakhstan, Korea, Laos, Malaysia, Maldives, Mongolia, Myanmar, Nepal, New Zealand, Pakistan, The Philippines, Singapore, Sri Lanka, Taiwan, Tasmania, Thailand, Vietnam, Turkmenistan, Uzbekistan, Kyrgyzstan, Tajikistan.</p>

If you're unable to meet all the above requirements, your work may be ineligible for the Spikes Asia 2017 festival. Failure to meet all these requirements could see your entry being disqualified or withdrawn without a refund.



## GENERAL INFORMATION

# CAMPAIGN OF EXECUTIONS

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### WHAT IS A 'CAMPAIGN OF EXECUTIONS'?

It's a coordinated series of linked executions for the same product/service with a single creative idea running through it. Each execution you enter, is counted as an individual entry and incurs a full entry fee.

Entries submitted as a 'Campaign of Executions' have the chance of being awarded a 'Campaign Spike Award' or if the jury feel one execution of the campaign is stronger, a 'Spike Award' for an individual execution can be awarded.

Campaigns like this should be entered as multiple single entries in the following Awards:

- Digital (Section: D. Online Video)
- Film (Sections: A. TV & Cinema Film, B. Online Film, C01. Viral Film, C03. Screens & Events)
- Film Craft
- Healthcare (Mediums: Film: Cinema, TV and Digital Film Content; all Film Craft mediums; Ambient Outdoor; Standard Outdoor; Standard Print; all Print & Outdoor Craft mediums; Radio Craft: Script; Radio Craft: Use of Music / Sound Design)
- Outdoor (Sections: A Billboards & Street Posters, B. Indoor Posters)
- Print & Publishing (Sections: A. Print)
- Print & Publishing Craft
- Radio

When entering a 'Campaign of Executions' you will be asked to give each piece of work in your campaign a unique 'execution title' plus a title for the campaign as a whole. Work submitted as part of a 'Campaign of Executions' cannot be entered again as a single entry in the same category.

In all other Spikes, you can enter any number of executions from your campaign in a single entry.

# DIGITAL AND MATERIAL REQUIREMENTS

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## 1. THINGS YOU NEED TO KNOW

Supporting materials are the most important elements of your entry. This is what the judges will examine, watch and read during their decision-making. Each Spike has different material requirements. In some cases they are mandatory and in some, they are recommended or optional.

It's important to remember there are strict rules about adding extra information or replacing files once you've submitted your entry. Please make sure you are absolutely ready to submit before you pay.

If new results are collected after the entry has been paid for, we will only accept additional written information in the results section of the entry form up to 01 May 2017. This does not apply to entry media e.g. case films and JPGs, which cannot be updated under any circumstances.

In order to avoid your work being withdrawn from the festival, please adhere to the following guidelines:

- All case films and presentation images must be in English.
- Work which was not originally published in English (TVCs, print ads, billboards etc) can be translated or subtitled exactly as it was published or aired, so that they can be understood by the English-speaking jury.
- If translating original video work, please note that dubbing is not allowed. Voiceovers can be translated but visible speech must be kept in the original language and subtitled.
- Supporting materials must not contain any reference to your agency or any contributing creative companies or individuals.

## 2. LABELLING AND DELIVERY GUIDELINES

- **ENTRY LABELS:** The individual entry labels provided with your confirmation email, after payment. Labels have individual entry numbers which are specific to your entries and are vital for us to identify your physical material when they arrive. The entry labels must be attached to the board, proof or supporting material, as appropriate.



- **PACKAGE ADDRESS LABELS:** On your confirmation email, there will be a package address label for the outside of your package(s). Instructions on where and how to attach them are in your confirmation email. You can also download them from your online account. We are unable to accept entry materials which are not labelled correctly.
- **LARGE ITEMS:** If your physical support materials are oversized or require assembly instructions please contact [awards@spikes.asia](mailto:awards@spikes.asia)
- You must cover all courier and mailing costs in advance, to secure the delivery of your materials. The Festival Organisers cannot accept responsibility for packages at any stage of transit. If entries are lost, held up at customs or require payment for delivery, resolution is the sole responsibility of the entrant.
- A Customs Invoice should be included in your consignment, saying: '**Festival Material - No Commercial Value**'. A nominal amount of money, e.g. SGD1.50 per material, can be stated if necessary.
- Products should be insured against damage or loss in transit or on Festival premises. We do not accept any liability for any loss, damage or expense incurred.
- Physical support material becomes the property of the Festival Organisers once it has been received. We cannot return materials to entrants after judging. In exceptional circumstances and at the Festival's discretion, we may agree to return large or valuable items however, this must be pre-agreed with the Festival in writing and all transit costs must be covered by the entrant. Please email [awards@spikes.asia](mailto:awards@spikes.asia) for more info.

## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

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Please send all physical materials to:

**Asian Advertising Festival (Spikes Asia) Pte Ltd**

21 Media Circle

#05-05

Infinite Studios

Singapore

138562

Our telephone number is +65 (0) 6579 0549

SUPPORTING MATERIALS GUIDELINES

IMAGE FILE FORMATS GUIDELINES

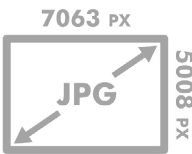
DIGITAL PRESENTATION IMAGE

A visual presentation of your work, including images and English text. 100 max words text, covering the brief, execution and results.



DIGITAL PRESENTATION IMAGE

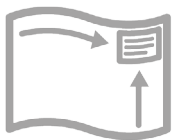
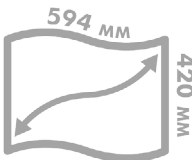
Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.



UN-MOUNTED PRESENTATION IMAGE

The physical version of your digital presentation image, printed on flexible paper.

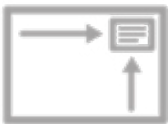
Specifications: 594mm x 420mm.



MOUNTED PRESENTATION IMAGE

The physical version of your digital presentation image, printed on thin cardboard or foam board.

Specifications: 594mm x 420mm (as above).



## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

### PROOF EXAMPLE

The digital version of the original advertisement or execution, exactly as it ran.

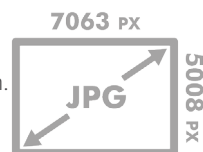


### DIGITAL PROOF

The digital version of the original advertisement or execution, exactly as it ran.

**Specifications:** JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB

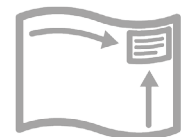
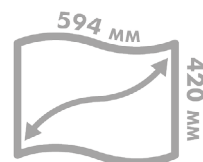
**Example of a Digital Proof**



### UN-MOUNTED PROOF

The physical version of your digital proof, to be used for judging. A high-quality print of the execution, on flexible paper. Do not glue on to card.

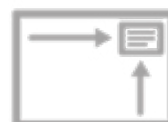
**Specifications:** 594mm x 420mm.



### MOUNTED PRESENTATION IMAGE

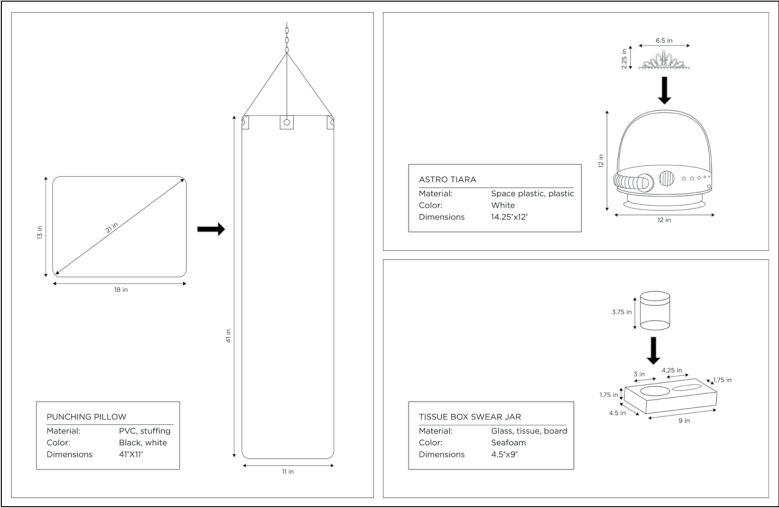
The physical version of your digital presentation image, printed on thin cardboard or foam board.

**Specifications:** 594mm x 420mm (as above).



GENERAL INFORMATION

SUPPORTING MATERIALS GUIDELINES



SCALE DRAWING

Digital image of a scale drawing of the final product showing scale and measured 1st or 3rd angle projections.

Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.

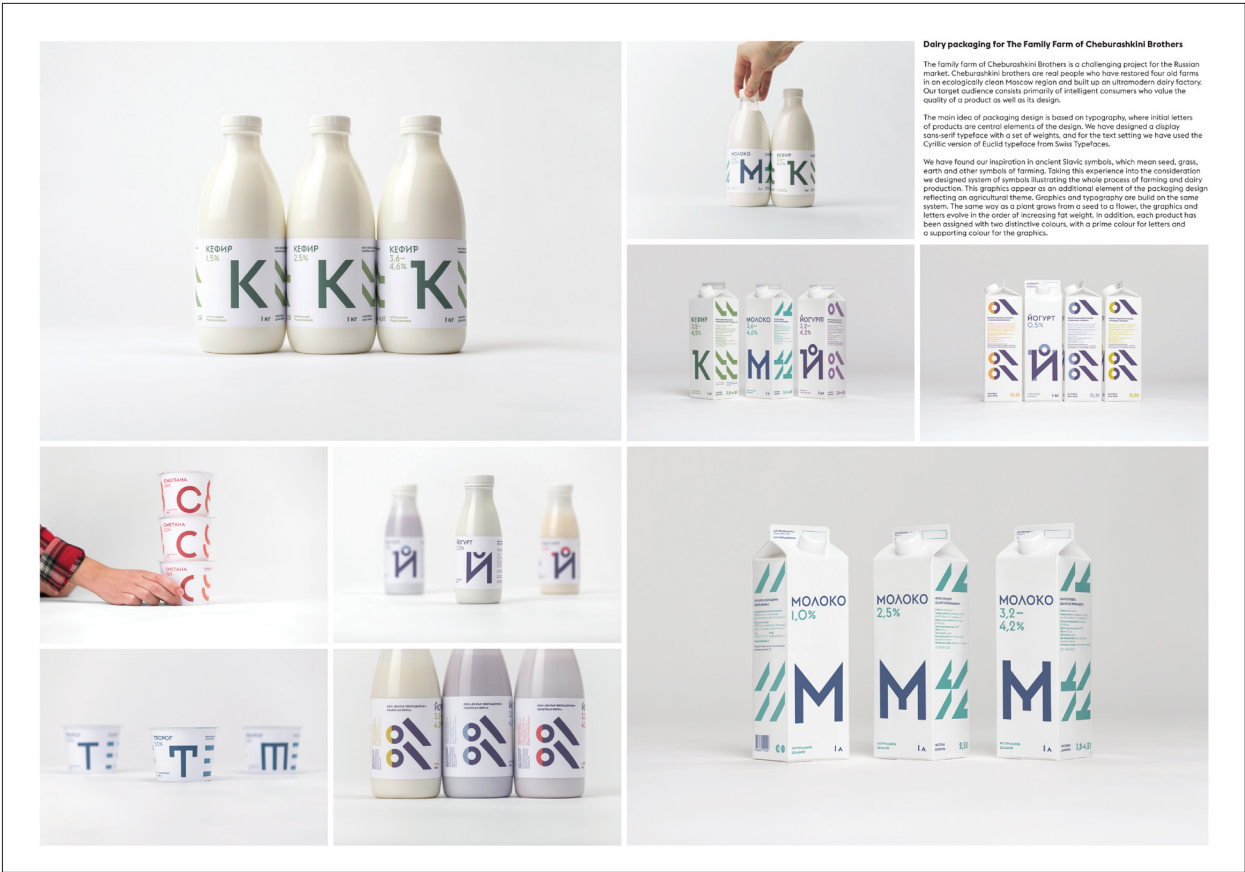
Example of a Scale Drawing

SUPPORTING IMAGES

Digital images that may help support your entry in the jury room. Maximum 5. Only to be included if necessary and relevant.

Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB.

Example of a Supporting Image



# GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

## VIDEO FILE FORMATS GUIDELINES

### VIDEO FILE SPECIFICATIONS:

Please encode a high quality video as .MOV or .MP4.  
maximum file size is 350MB

	Video Aspect Ratio	Resolution	Format / Codec	Audio
Preferred	Full HD 1080px	1920px x 1080px	.MOV/H.264	AAC, Stereo, 48kHz
	HD 720px	1280px x 720px		
Accepted	4:3 or 16:9	1024px x 576px	.MP4/H.264	AAC, Stereo, 48kHz
		720px x 576px		
		854px x 480px		
		640px x 480px		

### CASE FILM

#### MAXIMUM LENGTH: 2 MINUTES (120 SECONDS)

A short film explaining your work. Content includes the brief, execution and results. This will be used in judging and displayed publicly, including on the winners website. Case films should be in English.

Specifications: .MOV/ .MP4, 350MB.

[Example Case Film](#)

### FILM

The original film advertisement or content, exactly as it aired. No extra slates or information. Work which is not in English should be subtitled, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed. Voiceovers can be translated but visible speech must be kept in the original language and subtitled.

Specifications: .MOV/ .MP4, 350MB.

[Example Film Entry](#)

### DEMO FILM

#### MAXIMUM LENGTH: 2 MINUTES (120 SECONDS)

Depending on the Spike being entered, this is either a 'making of', a recording of the activation in action or a walk through showing the specific elements of your work. Demo Films should be in English.

Specifications: .MOV/ .MP4, 350MB.

[Example 'Walk through' Demo Film](#)

[Example 'Making of' Demo Film](#)



## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

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### AWARDS SHOW FILM

#### MAXIMUM LENGTH: (30-45 SECONDS)

A shorter, edited version of your case film. This will be shown at the award show, should your work win gold. It will not be shown to jury. Awards Show Films should be in English.

Specifications: .MOV/ .MP4, 350MB

[Example Awards Show Film](#)

## URLS

In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 October 2017. URLs must start with 'http://' or 'https://' and preferably accessible without a login or password.

### CONTENT URL

Direct link to your digital execution e.g. website, microsite, app download page or social media page.

[Example of a website entry](#)

[Example of a microsite entry](#)

[Example of an app download page](#)

[Example social media post](#)

[Example social media post](#)

### VIDEO URL

Direct link to where the online video originally aired.

[Example Video URL](#)

### PRESENTATION WEBPAGE URL

If your direct link is not in English, you may provide a URL which leads to a page which explains your work in English.

[Example Supporting Webpage URL](#)

## OTHER FILE FORMATS

### RADIO FILE

MP3 audio file of original radio advertisement, as it aired.

Specifications: 258 kbps preferred, 128 kbps = minimum accepted.

### RADIO SCRIPT

English script of original radio advertisement. Scripts will be read by the jury and should exactly replicate the original version as it aired.

### SUPPORTING CONTENT

Any supporting documents, videos, or radio files which are relevant to your entry.

File types accepted: jpg, mp3, mp4, mov, doc, docx, pdf, xls, xlsx, ppt, pptx

### CREATIVE EFFECTIVENESS APPENDIX

A collection of supplementary material to support the written submission. Could include graphs, diagrams, press clippings, screen grabs, original source data submitted as a single PDF file.



## CREATIVE EFFECTIVENESS

**The Creative Effectiveness Spikes celebrate the measurable impact of creativity. Entries will need to demonstrate hard results over the long term; that is how the work drove tangible business effects, was instrumental to cultural change or integral in the achievement of brand purpose.**

A number of criteria will be considered during judging and weighted as follows: 25% idea; 25% strategy; 50% impact and results.

**Only entries that were either shortlisted or Spike winners at Spikes Asia 2014-2016 are eligible to enter in Spikes Asia 2017.**

### Tips from the Jury

- 'Make sure you know the difference between efficiency and effectiveness – impact of social buzz versus the impact of sales and behavioural change.'
- 'We're looking for cases where the objectives are clear and say where they delivered on those objectives.'
- 'Social media statistics (views, impressions, etc.) are non-differentiating. They are, in fact, table stakes of what all work must accomplish as a baseline.'

### ENTRY REQUIREMENTS

Within your submission for Creative Effectiveness we will require the following:

- 500 word summary
- 3,000 word submission answering the following questions:
  1. What were the objectives for the creative work?
  2. What was the strategy behind the creative work?
  3. What was the creative work?
  4. What effect did it have in the market?
  5. Explain if there were any other factors that may have impacted on the effectiveness of your campaign
  6. What was the commercial gain for your client as result of running the creative work?
  7. What do you think this case adds to our understanding of how creativity can be effective?
- Client approval letter

If your entry has previously been entered into Creative Effectiveness you will need to provide a brief synopsis that outlines the previous iteration of the entry, as the jury will not have access to previous years' papers.

### SUPPORT MATERIAL

It is highly recommended that entrants upload an appendix to support the claims in the written submission.

Entrants will not need to supply any support media or any other support materials. The original entry will be shown purely for context and it will not be considered as part of the 2017 judging criteria. It is not necessary to resupply materials as it is in the Festival archive.

### ADDITIONAL INFORMATION

- All entries must be paid for and completed online at [www.spikes.asia](http://www.spikes.asia). You will not need to send your submission(s) to the Spikes Asia office.
- Entrants must use the template provided on our online entry form. We will not accept any other formats. Other formats will be returned for resubmission.
- Entrants must adhere to the word count limit of: Summary: 500 words and Written Submission: 3,000 words. Failure to do so will result in the return of your entry until it falls within the limit. It must be returned by the deadline otherwise it will not be accepted into the competition.
- ALL entries will be published in full on both the Spike Asia and World Advertising Research Center (Warc Ltd.) websites, with the exception of information entered into the CONFIDENTIAL INFORMATION SECTION of the Entry Form. The organisers retain the right to publish information outside this section without prior notification.
- The Festival reserves the right to reorganise the entry format to ensure consistency, however we will not modify the content.

## Upload Media

All entries will be reviewed by our team. They will make checks for consistency, ensuring that claims made accurately and reflect the source data. The support and advice they provide will ensure that entry submissions are appropriately presented.

Should any issues arise during this process, entrants will be invited to amend, correct or add data to their submission to strengthen the overall paper. It is in the entrants' interest to improve their submissions as much as possible.

### Top Tips for Writing an Effectiveness Paper:

- Evidence from a third party is the most reliable and the most convincing way to demonstrate results
- Agencies and clients both have objectives from a campaign: evidence to support objectives from both parties can be the most powerful
- Referencing evidence throughout the entry and using footnotes is the clearest way to prove that the claims made are based on fact
- The jury will review entries provided in English only so we strongly advise that all evidence is also provided in this format

## FAQS

**Can I still enter if I submitted the work into Creative Effectiveness in previous years?** You are still eligible to enter as long as you demonstrate the most recent results and campaign evolution since the time of your last Creative Effectiveness entry.

**What if the work was only shortlisted? Can it still win?** Yes. Creative Effectiveness is judged with different criteria to other Spikes, with a 50% focus on the results and effectiveness of the campaign, 25% on strategy and 25% on the idea.

**Does the entry have to be submitted on the Entry Template?** Yes it does, for consistency for the jury.

**Do I need to supply any supporting materials?** Entrants will not need to resupply support materials, as they are in the Festival archive. The 2014-2016 material will be shown purely for context and it will not be considered as part of the 2017 judging criteria.

**Do I need to send a hard copy of the submission and appendix?** No, we have all of the necessary files electronically.

**Are graphs, charts and appendix counted towards the word count?** No, they are not.

**What is the client approval letter?** Client approval and review of the submission means that the client has approved entry of the campaign into the Lion and that they have reviewed the paper and are happy for you to put it forward. Please ensure it is on the client company letter head and that the signatory includes their contact details.



A. Creative Effectiveness	Materials
<p><b>A01. Creative Effectiveness</b></p> <p>Celebrating the measurable impact of creativity. Entries will need to demonstrate how creative, brand-led work drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Entry Document - initial submission (3,000 words)</li><li>• Client Approval Letter</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image</li><li>• Appendix</li><li>• Entry Document (Post-Entering Spikes Asia Review)</li><li>• Appendix (Post-Entering Spikes Asia Review)</li><li>• Spikes Asia Response (Post-Entering Spikes Asia Review)</li><li>• URL</li></ul>

## DESIGN

The Design Spikes celebrate visual craftsmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages; that is work in which a unique visual identity leads to consumer recognition or understanding.

- A number of criteria will be considered during judging and weighted as follows: 40% idea; 30% execution; 30% impact and results.
- There is no overall limit to how many times the same piece of work can be entered into Design as long as the categories chosen are relevant. However, the same piece of work may be entered once in 'A. Comprehensive Branding Programs' and only three times in 'D. Brand Environment & Experience Design' and three times in 'E. Packaging Design'.

### Tips from the Jury

- 'The judges need to understand the project quickly. Avoid long winded intros and long explanations. Also, formulaic videos were boring.'
- 'It's extremely important that the real, actual physical entries are sent in for the Design jury to experience properly.'

Explore the categories and requirements below:

<b>A. Comprehensive Branding Programs</b> These categories are for developed identity solutions across multiple brand touchpoints and media platforms. Entries in these categories should demonstrate the brand experience across a variety of the following media: e.g. packaging, print, brand collateral, digital content, environment, film content. Please supply a copy of the actual piece. If this is not possible or practical, please supply images (i.e. photo of the actual sample) in JPG format.	<b>Materials</b>
<b>A01. Creation of a new Brand Identity</b> Creation of a new Brand / Corporate Identity for products and services or the public sector, charities, non-profit organisations, trade associations, NGO's, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Case Film</li> <li>• Digital Supporting Images</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> <li>• Physical Support Material</li> <li>• URL</li> </ul>
<b>A02. Rebrand / Refresh of an existing Brand</b> Rebrand / refresh of an existing brand identity for products and services or the public sector, charities, non-profit organisations, trade associations, NGO's, etc.	

<b>B. Communication Design</b> Please supply a copy of the actual piece. If this is not possible or practical, please supply images (i.e. photo of the actual sample) in JPG format.	<b>Materials</b>
<b>B01. Publications &amp; Brand Collateral</b> Including but not limited to magazines, newspapers, brochures, articles, etc. Collection of media used to promote the brand and support the sales and marketing of a product or service. Including but not limited to press/media kits, computer games, CD, DVD, record sleeves, letterheads, business cards, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>Physical Support Material</li> <li>URL</li> </ul>
<b>B02. Promotional Item Design</b> Focus should be placed on the use of an item to promote and further a brand's communication, demonstrating a clear understanding of the brand's target audience. Including but not limited to clothing, promotional gifts and samples, guerrilla marketing accessories, promotional items and brand merchandise.	
<b>B03. Self-Promotion</b> Any type of media format designed by agencies to promote themselves.	
<b>B04. Posters</b> Focus will be placed on the design of the poster for the use of promotion and brand communication. The item should have been created as a poster, not a concept conceived for another medium and applied to a poster format. <b>Poster campaigns of 2+ should be entered combined into a single entry.</b>	
<b>B05. Books</b> Including editorial and cover design for printed books. Please indicate in your submission whether you would like the cover or the whole book to be considered/judged <b>E-books should be entered in C01. Digital Design</b>	
<b>B06. Annual Reports &amp; Other Corporate Communication <b>new</b></b> The judges will be considering charts, diagrams, infographics and information design.	



C. Digital & Interactive Design	Materials
<p><b>C01. Digital &amp; Interactive Design</b></p> <p>Focus will be placed on the execution of design to aid the function and use of the digital application, rather than the functionality. Including but not limited to websites, microsites, online publications, digital installations, apps, data visualisation etc.</p> <p><b>In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 October 2017.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image JPG</li><li>• Mounted Presentation Image (Physical)</li><li>• URL</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Case Film</li><li>• Awards Show Film</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content</li><li>• Demo Film</li></ul>



<b>D. Brand Environment &amp; Experience Design</b> The Brand Environment & Experience Design categories are focused on the personal experience of the brand story or message as told in space and in time. Entries should convey why the target audience find their experience remarkable, meaningful and memorable. It is highly recommended that entries in this category provide a case film to demonstrate the live experience and how it moves people in reality. Please also supply 3-5 images in JPG format showing different views of the interior or exhibition, including a floor plan or layout if helpful or practical. The same entry can be submitted up to 3 times in this section.	<b>Materials</b>
<b>D01. Retail</b> Demonstrating a new or developed design and construction of the retail space. Consideration will be placed on the functionality to the product or service being sold, presentation of the clients brand values and ease of sale. Entries in this category may include but are not limited to department & specialist stores, supermarkets, DIY stores, pharmacies, opticians, hairdressers, beauty salons, laundry service, banks, estate agents, telecom, car showrooms, shops in shop, mono and multi brand retail spaces.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul>
<b>D02. Point of Sales, Consumer Touchpoints &amp; In-store Collateral</b> Entries in this category should fall into one of three categories: 1. Communication around the merchandise with the purpose to drive immediate sales i.e. Posters, On-shelf communication, integration of digital IE QR Codes, etc. 2. Visual merchandising & retail fixtures with the purpose to drive immediate sales: Product Displays, retail fixtures, cardboard POS, instore merchandising, visual merchandising/display, etc. 3. Post Purchase Collateral: Shopping bags, gift wrapping, instore catalogues, etc.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul>
<b>D03. Live Events</b> Focus on the narrative and storytelling elements throughout an event rather than the space itself. Event types such as athletic events, promotional events, festivals. The elements of focus include the programme, film content, sound, light, guests, script, performance, hosts, and use of product, all of which play a part of the holistic journey throughout the event.	<b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>Demo Film</li> <li>URL</li> </ul>
<b>D04. Spatial Brand Installation &amp; Experience</b> Spatial installations for the purpose of brand communication and brand experience. Focus should be on the spatial design and the space - designed with a clear commercial agenda - to communicate and share the brand experience. Entries in this category may include, but are not limited to, hotels, restaurants and fast food, bars and night clubs, airport interiors, offices, work place environments.	
<b>D05. Omni-channel Experience</b> Entries in this category should be able to demonstrate the user experience and a user journey across online and offline channels and how the experience creates a personalised offer to the customer/user. Focus will be placed on the user journey, human interface moments and the holistic brand experience across multiple touchpoints. Touchpoints may include (but are not limited to) the web, email, mobile and tablet devices, kiosks, retail touchpoints, and physical locations (such as storefronts or service centres). The jury will be looking at how the personal connections across different media are built and maintained. <b>For entries in this category we highly recommend supplying a Demo Film and visualised customer journey maps/ diagrams to demonstrate the user journey.</b>	
<b>D06. Trade Stands / Exhibitions</b> The design of trade stands to create a brand experience that drives sales. Focus will be placed on the stands use of space and interaction as a marketing vehicle for its commercial agenda.	
<b>D07. Wayfinding &amp; Signage new</b> The design of signage and digital / analogue wayfinding & signage systems for the enhancement of environmental and brand experience. Focus will be placed on the integration of the signage to create seamless brand experience, crowd direction and navigation. Including but not limited to public signs, residential, smart maps, use of geo and iBeacons, office, exhibition, event and festival signs.	



<b>E. Packaging Design</b> Packaging used to promote, sell or display the following items. Please supply a sample of the actual packaging piece or range. If this is not possible or practical, please supply images in JPG format. The same entry can be submitted up to 3 times in this section.	<b>Materials</b>
<b>E01. Food</b> To include all types of food packaging, such as packaging specific to retails stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>Physical Support Material</li> <li>URL</li> </ul>
<b>E02. Drinks</b> To include all types of packaging for drinks, such as packaging specific to retails stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).	
<b>E03. Beauty &amp; Healthcare</b> All types of packaging for beauty products & cosmetics. All types of packaging for health products and Over-the-Counter pharmaceutical products.	
<b>E04. Consumer Electronics &amp; Technology <span style="color: red;">new</span></b> Televisions, gaming consoles, cameras, home computers, music devices, mobile phones.	
<b>E05. Other Packaging</b> All other types of packaging not covered by E01-E04	





<b>F. Product Design</b> Product Design celebrates creativity that fuses form and function. Entries will need to demonstrate aesthetics that are inseparable from application; that is work that blurs the line between a product's beauty and utility by achieving both.	<b>Materials</b>
<b>F01. Consumer Products</b> Focus will be placed on its visual impact as well as the use and experience of the brands values through design. Entries in the consumer goods categories will take the following elements into consideration; form, function, problem solving, innovation, production and research. Please note that the products must be sold with the festival's eligibility dates.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Mounted Presentation Image (Physical)</li> <li>• Scale Drawing JPG</li> <li>• Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Physical Support Material</li> <li>• Digital Supporting Content</li> <li>• Demo Film</li> <li>• Digital Supporting Images JPG</li> <li>• URL</li> <li>• Awards Show Film</li> </ul>
<b>F02. Environmental / Social Impact</b> Entries will be judged on how effective the solution is in solving real life problems and focus will be placed on the ergonomic functionality and day to day solutions provided through design. It's about making people's lives better through design or the design process. The entries will not be judged on their results in marketing or sales. Areas of consideration for the jury will include but are not limited to health and medical, educational, environmental/energy saving, disaster relief. Please note – all entries submitted in this section will be judged by the scale and audience/consumer reach of the client involved.	
<b>F03. Brand Communication <span style="color: red;">new</span></b> Products which embody the brand and for which the design enhances the brand recognition & desirability and supports the intended message.	
<b>F04. Innovation &amp; Solution <span style="color: red;">new</span></b> Innovation refers to the use of new technologies, techniques, methods and materials to create a truly innovative product. The jury will be looking for ground-breaking developments and products which push boundaries within product design. Solution refers to product design solutions that enhance the quality of life. Focus will be placed on the functionality and day to day solutions provided through design. Areas of consideration for the jury will include, but are not limited to, problem solving, ease of use, ergonomics, products' compliance with appropriate standards, etc. Entries should clearly describe the problem that the product is looking to solve and the solution achieved through production process and final design.	



<b>G. Design Craft</b> Entries will be judged by their use of design craft as an aid in communication and experience to inform brand ethos and product messages. Focus will be placed on how the use of craft amplifies the brand or message of the campaign, rather than purely judging the craft itself.	<b>Materials</b>
<b>G01. Typography</b> Best use of type as an aid to communicate the brand or its intended message.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Mounted Presentation Image (Physical)</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Case Film</li> <li>Award Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>G02. Illustration</b> Best use of illustration as an aid to communicate the brand or its intended message.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Mounted Presentation Image (Physical)</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Case Film</li> <li>Award Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>G03. Logo Design</b> Focus will be placed on the simple application of the logo or trademark to help create or refresh a company's brand or corporate identity and foster their immediate customer recognition.	
<b>G04. Sound Design</b> Focus will be placed on the use of sound or music to enhance the user or viewers experience. Entries in this category may include but are not limited to website, videogames & apps, titles, channel idents, sound logos, environment and installation.  Please supply either a Case Film showcasing the user experience and interaction of the work, or an MP3 file. Please note that an MP3 is not required if a Case Film has been provided.	
<b>G05. Motion Graphics Design &amp; Animation</b> Focus will be placed on the use of animation, motion graphics to communicate the brand or its intended message. Including but not limited to channel branding, brand film, ads, product video, programme branding, graphic overlays, title sequences, projections, other video content, corporate image film, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Mounted Presentation Image (Physical)</li> <li>Film</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Case Film</li> <li>Award Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>G06. Photography / Curation of Images</b> Creative application of photography, artwork, or other images. Entries in this category may include but are not limited to album artwork, editorial, packaging, publications and posters.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Mounted Presentation Image (Physical)</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Case Film</li> <li>Award Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>G07. Copywriting</b> Writing for brands / tone of voice copy created to embody or further a brand's message or campaign. This category is open to work across multiple platforms from posters, packaging, leaflets, websites etc.	

## DIGITAL

The Digital Spikes celebrate creativity experienced digitally. Campaigns entered will exploit the digital form to enhance a brand's message and will need to demonstrate a strong strategy and results. This can include, but is not limited to, the innovative use of digital platforms and technologies.

- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Cyber as long as the categories chosen are relevant. However, the same piece of work may only be entered three times into 'F. Social'.
- You may enter a 'Campaign of Executions' in section D. Online Video only.

If your submission is for a Mobile/Tablet/Handheld Device, please refer to the **MOBILE SPIKES** categories.

### Tips from the Jury

- 'Be honest about your case. If the whole world didn't all start sharing your idea, that's not a problem. As long as it's a good idea.'
- 'Making the complexity of the technology almost invisible to the user, helps.'
- Don't overdo things. Keep the idea, the results and the presentation simple, clear and effortless. The jury don't need to be told an idea is great. They just need to be presented with the concept in a simple way.
- 'There is merit in getting to the point as soon as possible. Setting up a story in an overly complicated way in order to then make your solution seem more important or significant than it actually was does your chances no good at all.'

Explore the categories and requirements below:

<b>A. Web Campaign</b> Online-only campaigns that consist of at least 2 web executions i.e. 1 website, 1 online video, 1 social post, etc. If you would like to submit a single website/microsite, please see B. Web Platforms.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> </ul>
<b>A02. Durable Consumer Goods</b> Clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications including videogames, streaming services, music, TV and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>A07. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A08. Corporate Social Responsibility</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	



<b>A09. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A10. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

<b>B. Web Platform</b> Single executions, including microsites.	<b>Materials</b>
<b>B01. Website</b> Long-term site destinations for a brand, product or service (i.e. AudiUSA.com, CNN.com, etc.).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>B02. Microsite</b> Creative short-term campaign sites made specifically to support a branded campaign.	
<b>B03. Web Service / Web App</b> Client-server software applications and services provided to a target audience to improve their experience and engagement with a brand. <b>Mobile Apps should be entered into Mobile Awards, B02. Mobile Apps.</b>	

<b>C. Online Ad</b> Single executions of paid online desktop display advertising.	<b>Materials</b>
<b>C01. Online Ad</b> Single executions of paid online desktop display advertising, including web banners and native advertising.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>

<b>D. Online Video</b> The online context and audience engagement strategy will specifically be considered by the jury. Entries in this section must have been commissioned and exclusively created for online execution.	<b>Materials</b>
<b>D01. Social Video</b> Online videos specifically created for online social platforms that are intended for widespread sharing.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Film</li> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>D02. Interactive Video</b> Online videos in which interactivity is core to the idea: conversational, customisable, narrative, or explorative.	
<b>D03. Webisodes / Series</b> A series of online videos. <b>Each episode must be submitted and paid for individually.</b>	
<b>D04. Brand / Product Video</b> One-off videos, product demonstrations, tutorials, brand videos, etc. intended for a niche audience.	



<b>E. Social</b> Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components / activity as a secondary element should not be entered. The same entry can be submitted up to 3 times in this section.	<b>Materials</b>
<b>E01. Social Business &amp; Commerce</b> Creative social activity that utilises the power of an online community to impact business objectives and/or to enhance relationships with a brand, community or consumers. This may include content, operations, intelligence, resourcing, bartering, sales, product development and other aspects of the value chain that may or may not rely on monetary exchange or payment.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> <li>Case Film</li> </ul>
<b>E02. Social Purpose</b> Creative social activity that utilises the power of an online community to impact business objectives and/or to enhance relationships with a brand, community or consumers. This may include content, operations, intelligence, resourcing, bartering, sales, product development and other aspects of the value chain that may or may not rely on monetary exchange or payment.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>E03. Innovative Use of Social or Community</b> Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.	
<b>E04. Real-time Response</b> Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large scale conversational insight and responsive social listening.	
<b>E05. Influencer / Talent</b> Social initiatives or executions that utilise a celebrity, social ambassador, or social influencer in order to engage with a specific audience.	
<b>E06. Co-Creation &amp; User Generated Content</b> Social based activity designed to encourage a community/fans to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
<b>E07. Content Placement</b> Content and editorial strategy and placement using social channels. The strategic arrangement and curation of appropriate content that may either drive or enhance a wider social campaign.	
<b>E08. Community Building / Management</b> Social activity that is designed to engage, build or maintain an online social community. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.	
<b>E09. Use of Social Data &amp; Insight</b> The creative interpretation of social data in order to target, engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of data/analytics and associated targeting methods will also be considered.	
<b>E10. Apps / Tools</b> Digital application or tool specifically designed for a social platform.	



<b>F. Branded Games</b> Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.) The same entry can only be entered once in this section.	<b>Materials</b>
<b>F01. Branded Games</b> Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.)	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>G. Branded Tech</b> Branded technology or digital solutions that have been utilised or harnessed as part of a brand's creative strategy. Please note: if your submission is a Mobile/Tablet app, please see Mobile categories.	<b>Materials</b>
<b>G01. Tangible Tech</b> Digital product (large or small scale), utilities and tools that create brand value between the product and consumer and enhance the users' lifestyle or behaviour (e.g. robotics, virtual reality, biotech, wearable tech, etc.)	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Scale Drawing JPG</li> <li>Awards Show Film</li> <li>Physical Support Material</li> </ul>
<b>G02. Spatial Tech</b> Digital activations in an outdoor/offline space e.g. installations, exhibitions, interactive screens, etc.	
<b>G03. Digital Billboard new</b> Outdoor/offline digital advertising.	
<b>H. Campaign</b> Multiple online and offline executions. One of the elements can be offline provided that it either drives or is inherently necessary to the overall execution of the campaign.	<b>Materials</b>
<b>H01. Integrated Multi-Platform Campaign (Online &amp; Offline)</b> Multiple online and offline executions. One of the elements can be offline providing that it either drives or is inherently necessary to the overall execution of the campaign.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>Awards Show Film</li> </ul>

## DIGITAL CRAFT

The Digital Craft Spikes celebrate technological artistry. Entries will need to demonstrate exceptional form and function in a digital context; that is, work with flawless design, masterful execution and outstanding user experience created for all digital environments.

- Criteria considered during judging will predominantly be the execution and experience.
- There is no overall limit to how many times the same piece of work can be entered into Digital Craft.

### Tips from the Jury

- ‘Make sure the technology works for the jury. Make sure it is not just a good idea, but crafted and made to work effortlessly. Making the complexity of the technology almost invisible to the user also helps.’

Explore the categories and requirements below:

<b>A. Form: Image; Sound; Aesthetic</b> All digital entries including mobile can be entered multiple times in this section: The jury will consider the overall creative aesthetic value of the work entered in both sound and visuals.	<b>Materials</b>
<b>A01. Interface &amp; Navigation (UI)</b> The interactive journey created through the transference of a brand's visual assets to a digital product or service; with particular focus on the overall consistency in presentation, look, feel and interaction.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Demo Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> </ul>
<b>A02. Digital Illustration</b> Creative application of illustration within a digital context, including 3D modeling.	
<b>A03. Video / Moving Image</b> Creative use of online video and digital footage; including animation, motion graphics, hologram, AR, VR, etc.	
<b>A04. Image Design</b> Creative use of still images; including photography, artwork, image manipulation, AR, VR etc.	
<b>A05. Music / Sound Design</b> Creative use of music and/or sound design including sonic branding, music/brand partnership, and music initiated campaigns, etc.	
<b>A06. Typography</b> Creative design, arrangement and application of type.	
<b>A07. Overall Aesthetic Design</b> The overall achievement in aesthetic composition and fluidity of graphic design for a digital product or service.	



<b>B. Function: Design; Construction; Experience</b> All digital entries including mobile can be entered multiple times in this section: The jury will consider the practical use and/or purpose in the creative design, operation and performance.	<b>Materials</b>
<b>B01. User Experience Design (UX)</b> Design practice focused on the emotional and behavioural response to a digital product or service created through relevant, seamless and consistent user experience at every point of interaction; with particular focus on the overall support, structure and usability.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul>
<b>B02. Native &amp; Built-In Feature Integration</b> The creative use of built-in and existing integral features of a mobile or desktop device; including cameras, microphones, touchscreens, Bluetooth, mobile sensors, GPS etc.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul>
<b>B03. Experience Design: Multi Platform</b> Immersive large or small scale digital experiences and events which are set up to engage and strengthen relationships with the consumer. This can include, but is not limited to VR, AR, installations, motion chairs, multi-screen and multi-dimensional experiences.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>B04. Overall Functional Design</b> The overall excellence in performance of all user functions of a digital product or service.	
<b>C. Content</b> All digital entries including mobile can be entered multiple times in this section: The jury will consider the creative use of content, placement and delivery of message in a digital context.	<b>Materials</b>
<b>C01. Editorial</b> Publication of text specifically created for a digital product or service.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul>
<b>C02. Rich Media</b> Creative use of interactive digital advertising that utilise advanced technology to enhance engagement.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul>
<b>C03. Omni-Channel Storytelling</b> Creation of cross-platform digital content that develops or embodies a brand identity. Successful ideas/stories will utilise various digital platforms and devices to continue and amplify meaningful consumer engagement. Can include, but is not limited to; desktop, mobile, wearable technology, outdoor installation, billboard, retail experience etc.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>D. Data</b> All digital entries including mobile can be entered multiple times in this section: The jury will consider how data is presented or utilised to enhance brand experience.	<b>Materials</b>
<b>D01. Curation of Data</b> The creative tracking and/or collection of personal and big data to enhance user experience, design and content in a significant way. Including, but not limited to, non-traditional interface, transactional/non-transactional, active/passive user data capture, social listening/analytics, GPS, internet of things, biometrics etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul>
<b>D02. Data Storytelling</b> The creative use of curated online or mobile data/insight in order to target, engage or develop a meaningful relationship with a specific audience or community.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul>
<b>D03. Data Visualisation</b> Creative visual representation and presentation of digital data and insights.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>





<b>E. Technology</b> All digital entries including mobile can be entered multiple times in this section: The jury will consider the value of the applied technology as a platform for creative digital content and how it is executed to enhance the user experience.	<b>Materials</b>
<b>E01. Augmented Reality (AR)</b> The creative application of real-time superimposed graphics, audio and other digital enhancements over a real-world environment.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>E02. Virtual Reality (VR)</b> Creative application of virtual reality photography and video content including immersive systems, video mapping, window on world systems (WoW), telepresence and mixed reality, including 360 videos.	
<b>E03. Innovative Use of Technology</b> The inventive use of an existing or new digital technology in order to enhance the user experience and/or brand communication.	
<b>E04. Technological Achievement in Digital Craft</b> Digital creative works that use existing or new technology to achieve unprecedented levels of accomplishment which contributes to the progress of digital communications.	

## DIRECT

The Direct Spikes celebrate response-driven and relationship-building creativity. Entries will need to demonstrate the pursuit and application of customer relationships, directly targeting a specific audience with a call-to-action which produces measurable and meaningful results.

- A number of criteria will be considered during judging and weighted as follows: 30% idea; 20% strategy; 20% execution; 30% results.
- The same piece of work can only be entered three times into Direct. However, the same piece of work may only be entered once in 'A. Sectors'.

### Tips from the Jury

- 'Be super clear. Who were you talking to, what was the challenge, what was the idea, and what were the results.'
- 'Make sure it's Direct. Make sure it's generating data as part of a one-to-one relationship between customer and company.'
- 'The best advice I can give is show the work. We saw lots of entries which showed a great strategy but we didn't see what the consumer saw. Let's see the ads.'

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best direct campaigns for the sector selected. The same work can be submitted only once in this section.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods including toiletries and cleaning products, food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications including video games, streaming services, music, TV and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>A07. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns, including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A08. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	

**A09. Public Sector new**

Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.

**A10. Charities & Non-profit**

Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.

**B. Use of Direct Marketing**

Work in these categories will be judged specifically on how the medium was used as a piece of direct communication for a brand.

**B01. Flat Mailing**

One dimensional mailing without samples or pop-ups, including greetings cards, invitations, change of address notices.

**Please send physical samples for the jury to experience.**

**B02. Dimensional Mailing**

Multi-dimensional mailing with samples or pop-ups.

**Please send physical samples for the jury to experience.**

**B03. Use of Ambient Media: Small Scale**

Non-mail and print collateral, including items in bars & restaurants and all other hand-held (or equivalent in size) items.

**Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.**

**B04. Use of Ambient Media: Large Scale**

Non-traditional media, including direct response stunts, street teams, direct response events, outdoor/ambient media and other mediums which encourage direct interaction and seek to gain a measurable response.

**Large Scale' refers to the physical size of the ambient item, not the scale of the distribution.**

**B05. Use of Broadcast new**

Direct campaigns using Cinema, TV or Radio. Entries should demonstrate how the chosen medium supported the other direct elements in the campaign.

**B06. Use of Print or Outdoor**

Direct campaigns using Print or Outdoor. Entries should demonstrate how the chosen medium supported the other direct elements in the campaign. Including, but not limited to, newspapers, magazines, inserts, trade journals, traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.

**Augmented billboards to be entered into B04. Use of Ambient Media: Large Scale**

**B07. Use of Technology**

Use of existing or new technology to execute or support a direct campaign including, but not limited to, digital installations (POS & Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology. Does not include prototypes of early stage tech.

**Materials****Compulsory**

- Digital Presentation Image JPG
- Mounted Presentation Image (Physical)

**Highly Recommended**

- Case Film

**Optional**

- Digital Supporting Images JPG
- Physical Support Material
- Awards Show Film
- Digital Supporting Content
- URL



<b>C. Digital &amp; Social</b> Work in these categories will be judged on how well the digital and social mediums and techniques were used as a piece of direct communication for a brand.	<b>Materials</b>
<b>C01. Use of Digital Platforms</b> Online platforms or associated technologies and harnessing digital environment in a promotional campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging. <b>Social media-led campaigns should be entered in C03, C04 or C05.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>C02. Use of Mobile</b> Entries in this category must feature targeted communication with a clearly identifiable call-to-action or response mechanism delivered through mobile/portable devices such as mobile phones and mobile technology.	
<b>C03. Use of Social Platforms</b> Direct Marketing campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.	
<b>C04. Real-Time Response</b> Targeted social activity that utilizes social platforms in order to respond to world events, public affairs and other real-world, real-time activity in an immediate and meaningful way, which prompts social sharing and elicits a measurable response.	
<b>C05. Co-Creation &amp; User Generated Content</b> Social activity designed to encourage a community/fans to contribute or collaborate with a brand initiative through a clear call to action. Engagement may be intended to drive long term value through collaborative interaction.	
<b>D. Data</b> Work in these categories should demonstrate how a direct campaign was enhanced or driven by data.	<b>Materials</b>
<b>D01. Use of Data <span style="color: red;">new</span></b> Work in these categories should demonstrate how a direct campaign was enhanced or driven by data.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>



<b>E. Strategy</b> Work that generated significant consumer response by following a specific direct strategy.	<b>Materials</b>
<b>E01. Acquisitions</b> Direct marketing initiatives driving B2B or B2C audiences to a business or product.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>E02. Retention</b> Direct marketing used to maintain and reinvigorate relationships with B2B and B2C audiences.	
<b>E03. Launch / Re-launch</b> Direct Marketing campaigns created to launch or re-launch a product or service on the market.	
<b>F. Craft</b> In these categories, the jury will consider whether the craft of the work adds something to the idea and pushes the execution. This might, for example, take into account the quality of the writing and/or the skilful use of the design, as well as the customers' emotional and behavioural response to the campaign.	<b>Materials</b>
<b>F01. Copywriting</b> A campaign or individual communication showcasing outstanding copywriting skill that has led to a successful and measured response.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>F02. Art Direction / Design</b> A campaign or individual communication showcasing outstanding art direction that has led to a successful and measured response.	
<b>F03. Experience Design</b> A campaign or individual communication showcasing outstanding design in the customer experience that has led to a successful and measured response.	
<b>G. Campaign</b>	<b>Materials</b>
<b>G01. Integrated Campaign led by Direct</b> Programmes that use multiple platforms in one campaign which is initiated, led or driven predominantly by direct marketing. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen element or channels throughout the campaign.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>G02. Low Budget / High Impact Campaign</b> Entries should demonstrate the success of a direct campaign against a limited budget. Entrants must detail the total budget as well as providing information about any direct tactics used to deliver the campaign. <b>Entrants must provide details of the total budget.</b>	

## FILM

The Film Spikes celebrate creativity focused on the moving image. Entries will need to demonstrate brilliant brand storytelling intended for a screen; that is, filmed commercially-driven content created for TV, cinema, online and out-of-home experiences.

- Criteria considered during judging will predominantly be the idea and the execution.
- Each film execution constitutes one entry.
- The same piece of work can only be entered once into Film. The exception is when there are different executions which are more than 30 seconds different in length. In this case, you may enter both executions, but each execution constitutes one entry. Please give your executions unique titles.
- A demo film is compulsory for D: Use of Film. The film may be entered as supporting content but is not compulsory.
- You may enter a 'Campaign of Executions' into sections A: TV & Cinema Film, B: Online Film and C: Other Film Content.

### Tips from the Jury

- 'We only look at film, so don't bother entering 'case films' as they will be instantly disregarded.'
- 'If your ad is not in English, make sure you are happy that the subtlety of the copywriting is not hindered by the translation and its subtitling.'
- 'Gold winning work must have exceptional execution as well as a brilliant creative idea – editing, sound, script, casting – the execution is as important as the idea.'

Explore the categories and requirements below:

<b>A. TV &amp; Cinema Film</b> Films designed and aired on TV or in cinemas.	<b>Materials</b>
<b>A01. Food</b> All foods.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>• Film (3 minute limit)</li> </ul>
<b>A02. Drinks</b> All drinks.	
<b>A03. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries and cleaning products, and excluding food and drinks.	
<b>A04. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A05. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A06. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A07. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A08. Media &amp; Publications</b> All media and publications including video games, streaming services, music, TV and radio stations.	
<b>A09. Financial Products &amp; Services</b> All financial products and services including insurance.	
<b>A10. B2B Products &amp; Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	



<b>A11. Commercial Public Services</b> All commercial public services including telecommunications, private healthcare and private education.	
<b>A12. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A13. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A14. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A15. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

<b>B. Online Film</b> Standard format advertising films which aired only online including pre-roll adverts.	<b>Materials</b>
<b>B01. Food new</b> All foods.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> <li>Video URL</li> </ul>
<b>B02. Drinks new</b> All drinks.	
<b>B03. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries, healthcare and household products, excluding food and drinks.	
<b>B04. Durable Consumer Goods</b> All durable consumer goods, including clothing and accessories, furniture and consumer electronics.	
<b>B05. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>B06. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>B07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>B08. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>B09. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	

<b>B10. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>B11. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>B12. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

C. Other Film Content	Materials
<b>C01. Viral Film</b> Films created with the primary intention of being shared and/or user-distributed online.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> <li>Video URL</li> </ul>
<b>C02. Branded Content &amp; Entertainment Film</b> Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films or music videos. The brand does not necessarily have to be revealed in the film.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> </ul> <b>Optional:</b> <ul style="list-style-type: none"> <li>Video URL</li> </ul>
<b>C03. Screens &amp; Events</b> Films aired on screens other than TV, cinema or the internet.	
<b>C04. Micro-film new</b> Short form films including those made for Snapchat, Instagram etc.	
<b>C05. 360° / VR Film new</b> Video and computer generated content created for immersion and/or interaction. Entries can include either 360-degree live action photography or explorable digital simulations.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> </ul> <b>Optional:</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Video URL</li> </ul>





D. Use of Film	Materials
Innovative use of the film medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience.	
<b>D01. Use of Film</b> Innovative use of the film medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience.	<b>Compulsory:</b> <ul style="list-style-type: none"><li>Demo Film</li></ul> <b>Optional:</b> <ul style="list-style-type: none"><li>Film</li><li>Video URL</li></ul>

## FILM CRAFT

The Film Craft Spikes celebrate onscreen artistry. Entries will need to demonstrate exceptional filmmaking; that is work in which technical skill and production prowess elevates an idea or dramatically enhances its execution.

There is no overall limit to how many times the same piece of work can be entered into Film Craft.

### Tips from the Jury

- 'In the categories that offer it, make use of the Demo Film – then we can all understand the work you've done – for example, in visual effects – we need to have a good idea what visual effects are added.'
- 'Be smart about where you enter - choose the craft discipline(s) that are truly strongest in each individual piece of work you enter.'
- 'To win Gold you have to lift an excellent idea into something that is a truly exceptional execution of the craft discipline.'

Explore the categories and requirements below:

A. Film Craft	Materials
<b>A01. Direction</b> The vision and achievement of the direction. The jury will think about the translation of the creative brief through a director's vision and how well that vision has been achieved. This will include the way that production elements (including casting, set design, sound design and cinematography) have been used to bring that vision to life.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Video URL</li> <li>• Demo Film</li> </ul>
<b>A02. Script</b> The film's script, as written. Analysis of the script will include dialogue, voice-overs, scene-setting, movement, actions and expressions. The jury will look at how successfully the script delivers on the creative idea and supports the final execution. <b>You are required to provide a written English translation of the script as part of your submission.</b>	
<b>A03. Casting</b> The vision and achievement of the casting. This category includes the pre-production selection of actors, dancers, singers, models, non-professionals, animals and other talent. The entry form requires you to provide a description of the casting process and any significant information about that cast. <b>It is highly recommended to provide a two minute DEMO FILM showcasing the casting process in addition to the film as it aired.</b>	
<b>A04. Production Design / Art Direction</b> The aesthetic of the Production Design/Art Direction. This includes set design and location builds, as well as the overall look, feel and atmosphere of the piece. The jury will consider how the narrative has been enhanced by the artful management of the visual components.	
<b>A05. Cinematography</b> The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered.	
<b>A06. Editing</b> The technical and creative success of the edit. All aspects of the film's edit will be considered, including timing, pace, visual dynamics, dialogue dynamics, sound integration and overall story-telling. The jury will respond to innovation and flair in the editing decisions, and think about the part that the edit has played in the success of the final execution.	
<b>A07. Use of Original Music</b> The impact and success of original music compositions, created specifically for film advertisements. The artistic achievement of a track itself will be considered, along with its contribution to aims of the piece as a whole.	
<b>A08. Use of Licensed / Adapted Music</b> The selection of licensed or adapted music within film advertising. The way a track supports the script idea, creates the necessary atmosphere or otherwise delivers on the creative brief will be considered.	

**A09. Sound Design**

The creative use of sound design within film advertising. Technical excellence in recording, mixing and the synthesis of samples and sound effects will be considered, along with the cohesion of the edit and its impact on the overall piece.

**A10. Animation**

The use and aesthetic of animation in film advertising. All types of animation, including cel, stop-motion, graphic, silhouette and computer animation in 2D or 3D will be accepted.

**You are required to provide supporting information to give the jury a clear understanding of animation methods used in the production process. It is highly recommended to provide a two minute DEMO FILM showcasing the animation process in addition to the film as it aired.**

**A11. Visual Effects**

The creation of film environments and other visual effects. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.

**You are required to provide supporting information to give the jury a clear understanding of visual effects created in the production process and are highly recommended to upload a two minute DEMO FILM showing offline edit, pre-effects, for comparison in addition to the film as it aired.**

**A12. Achievement in Production**

The overall success of a film advertisement, assessed within the context of its individual ambitions and challenges. You are required to include a detailed description of the production process, including how the production team made best use of resources available to them, to achieve the final execution. The jury will find information on the following areas useful to their understanding: scale of production, budget constraints, technical issues, challenges faced during the production process and how elements of the filmmaking process were used to fulfil the ambitions of the brief.

**It is highly recommended to provide a two minute DEMO FILM showcasing the production process e.g. a 'making-of' or 'behind the scenes' film, in addition to the film as it aired.**



# INTEGRATED

The Integrated Spikes celebrate creative campaigns. Entries will need to demonstrate holistic excellence; that is, work that has been executed across multiple media, incorporating an idea into diverse environments such that it is enriched by each.

- The same piece of work can only be entered once into Integrated.

## Tips from the Jury

- ‘Be pithy and to the point.’
- ‘I would recommend that the potential entrants watch the winning awards from last year in the categories they intend to enter.’

There are no categories in the Integrated Spikes.

A. Integrated	Materials
<p><b>A01. Integrated Campaign</b></p> <p>The definition of Integrated for the purpose of Spikes Asia is fully integrated campaign executed across multiple platforms.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image JPG</li><li>• Case Film</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Award Show Film</li><li>• URL</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content</li><li>• Physical Supporting Material</li></ul>

## MEDIA

The Media Spikes celebrate the context of creativity. Entries will need to demonstrate an inspiring and innovative implementation of ideas; that is work which is enhanced and amplified by a game-changing channel strategy.

- A number of criteria will be considered during judging and weighted as follows: 30% insight and idea, 20% strategy and targeting; 20% execution; 30% impact and results.
- The same piece of work can only be entered three times into Media. However, the same piece of work may only be entered once in 'A. Sectors'.

### Tips from the Jury

- 'Nothing sells your entry like a strong video tailored to the unique attributes of the category.'
- 'Craft a simple story for your entry that focuses on the key elements and milestones and don't forget to include actual business results.'
- 'It's less about video quality or slickness of the story and more so about getting the main point across in that 2 minute window clearly and powerfully.'

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best media campaign for the product and service selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications including videogames, streaming services, music, TV and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>A07. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns to build the image/raise the profile/shape the perceptions of a brand.	
<b>A08. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A09. Public Sector <span style="color: red;">new</span></b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	

**A10. Charities & Non-profit**

Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.

**B. Channels**

Work in these categories will be judged specifically on creativity and innovation within a channel.

E.g. - a campaign entered into Use of Print will be judged on its specific use of the print as a medium, regardless of the product/service advertised.

**Materials****B01. Use of Screens**

Screens other than TV. These might include, but are not limited to, screens that require interaction with the consumer, i.e. touch screens and responsive displays.

**B02. Use of Audio Platforms**

Including radio, podcasts and other audio technology.

**B03. Use of Print**

Including, but not limited to, newspapers, magazines, inserts and trade journals.

**B04. Use of Outdoor**

Traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.

**B05. Use of Ambient Media: Small Scale**

Including items in bars & restaurants all other hand-held (or equivalent in size) items.

**'Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.**

**B06. Use of Ambient Media: Large Scale**

Non-traditional outdoor/billboards, including 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, helicopter banners and other executions that utilise a space or an existing permanent feature.

**'Large Scale' refers to the physical size of the ambient item or execution, not the scale of the distribution.**

**B07. Use of Events**

Including live shows, festivals, concerts, sporting events, event sponsorship etc.

**You can submit the same entry in B08. Use of Events and B09. Use of Stunts only once.**

**B08. Use of Stunts**

Including guerrilla marketing, large and small scale stunts, one off experiential events, etc.

**You can submit the same entry in B08. Use of Events and B09. Use of Stunts only once.**

**B09. Use of Digital Platforms**

Online platforms or associated technologies and harnessing digital environment in a media campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging.

**Social media-led campaigns should be entered in B12. Use of Social Platforms.**

**B10. Use of Mobile**

Mobile technology including smartphones, tablets, Bluetooth, SMS, MMS, WAP, GPS, mobile games and applications, QR codes, etc.

**B11. Use of Social Platforms**

Media campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with consumers.

**B12. Use of Technology new**

New technology that pushes the boundaries of digital innovation to execute or support a media campaign, including artificial intelligence, augmented and virtual reality, robotics, gadgets and electronics, wearable and interactive technology, etc.

**Compulsory**

- Digital Presentation Image JPG
- Mounted Presentation Image (Physical)

**Highly Recommended**

- Case Film

**Optional**

- Digital Supporting Images JPG
- Physical Support Material
- Awards Show Film
- Digital Supporting Content
- URL



<b>C. Data</b> Entries in these categories must demonstrate how a media execution was enhanced or driven by data.	<b>Materials</b>
<b>C01. Use of Data Driven Insight new</b> Entries in this category should demonstrate how data was used to uncover or generate insights that contributed to the effectiveness of a media campaign.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul>
<b>C02. Use of Real-Time Data new</b> Entries in this category should demonstrate how data, created or used in real-time, provided dynamic content or enabled an on-going consumer relationship.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul>
<b>C03. Data Driven Targeting new</b> Entries in this category should demonstrate how the creative use or interpretation of data delivered effective targeting. Entrants should show how data contributed either to programmatic targeting, or provided a key quantitative insight that helped define the target, brand message or channel.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>D. Branded Content &amp; Entertainment</b> Work in these categories will be judged on how successfully the content (TV sponsorship, video, native advertising, digital content, etc.) was used to engage with the consumers and deliver measurable results (i.e. incremental reach, viral effect, earned media). Please note that the entries in these categories will not be judged on the content itself, but the role of media in creating, leveraging, and amplifying the content.	<b>Materials</b>
<b>D01. Use of Brand or Product Integration into a Programme or Platform</b> Including film, TV, mini-series, web series, music video, online/digital, sponsorship, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul>
<b>D02. Use of Co-Creation &amp; User Generated Content</b> Use/placement of content generated by engagement with an audience who have contributed to, or collaborated with a brand initiative. Content must have been used as part of a broader branded platform.	<b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul>
<b>D03. Use of Branded Content created for Digital or Social Media</b> Including branded social media, websites, microsites, mobile applications, games, native advertising, etc.	<b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>E. Campaign</b>	<b>Materials</b>
<b>E01. Use of Integrated Media</b> Entries in this category MUST show that multiple types of media were used in the campaign (e.g. Screens, Social, Outdoor). Entrants will be judged on how successfully they have integrated the chosen media throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>

## MOBILE

The Mobile Spikes celebrate device-driven creativity. Entries will need to demonstrate performance in portable platforms; that is work where a hand-held or wearable environment is integral to the idea and enables key aspects of the execution.

- Criteria considered during judging are as follows: Idea; Execution; Platform relevance; Impact and Results.
- There is no overall limit to how many times the same piece of work can be entered into Mobile as long as the categories chosen are relevant.

### Tips from the Jury

- 'Ask yourself this question when looking at the work: "Without mobile technology and behaviours, could this idea still work?" This is really good way of filtering what to enter where. Weirdly some agencies entered whole campaigns without showing how the idea worked in mobile.'
- 'Consult with Spikes Asia about the categories in order to make sure you are entering the work in the right place.'
- 'The video can show your idea but we want to actually test the apps and wearables so send them in.'
- 'The best entries solved real world problems, pairing utility with joy of use and illustrated them in the case films. The app experience itself was the clincher. I would say both the film and the app experience together delivered the complete package.'

Explore the categories and requirements below:

<b>A. Technology</b> The creative application of mobile technology to enrich a brand, product or service.	<b>Materials</b>
<b>A01. Activation by Location</b> Use of geolocation technology (including GPS and other macro-scale technologies) to activate the mobile campaign or experience.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Case Film</li> <li>• URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> </ul>
<b>A02. Activation by Proximity</b> Activations that operate within the range of proximity technologies e.g. Bluetooth 4 - 30ft., NFC, RFID, m-Commerce payment solutions, Bluetooth, push notifications (e.g. iBeacon), etc.	
<b>A03. Augmented Mobile Experience</b> Use of AR, visual search, image recognition, including image and object recognition technology, trigger markers such as QR codes, barcodes, etc.	
<b>A04. Virtual Reality Experience</b> Use of mobile based virtual reality technology to immerse a user within an experience.	
<b>A05. 360° Videos <span style="color: red;">new</span></b> Mobile based videos and computer generated content created for immersion and/or interaction. Including, but not limited to, 360-degree live action photography or explorable digital simulations.	
<b>A06. Networked / Connected Mobile Technology</b> Networked screens in connection with a mobile device (including second screen experiences, Smart TV and cinema screen integration, networked digital billboard games etc.)	
<b>A07. Connected Devices</b> Cross-device work that uses at least one other device connected to a mobile phone (including, but not limited to, wearables, drivables, sports devices, smart watches, flyables, household objects). The device itself and its integration with a mobile device (or ecosystem) will be judged here.  <b>For Connected Screens, please enter into A06. Networked / Connected Mobile Technology</b>	
<b>A08. Wearable Technology</b> Native applications for wearable platforms that leverage the unique attributes of the platform they are on. The software (e.g. the app or platform) will be judged here.	



**A09. Data / Insight**

The creative use of personal data to arrive at creative mobile solutions in order to target, engage or develop a meaningful relationship with a specific audience or community.

**A10. Innovative Technology**

The creative application of innovative technology; ground-breaking use of mobile device or innovative use of existing features. These might include, but are not limited to, touchscreen, accelerometer, speaker, vibration, etc.

**B. Use of Mobile****B01. Mobile Websites**

Mobile or tablet specific websites or unique layout based on responsive design, fully fluid or with mobile specific breakpoint. Please highlight any mobile specific interface paradigms and metaphors that were introduced to make it uniquely mobile.

**B02. Mobile Apps**

Any application (native, hybrid, web-based or pre-installed) for a mobile device or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms.

**B03. Social for Mobile**

Mobile first executions or campaigns with people and social thinking at the core. The jury will consider levels of engagement, social reach, activation/attribution, demand generation and the creative use of social networks / activity in meeting set objectives.

**B04. Mobile Games**

Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device.

**B05. Mobile Advertising**

Mobile banners, interstitials and other rich media designed for and played on a mobile phone, smart phone, tablet or any other mobile device. You will be required to show how the ad was originally displayed on the mobile device.

**Materials****Compulsory**

- Digital Presentation Image JPG
- Case Film
- URL

**Optional**

- Digital Supporting Images JPG
- Physical Support Material
- Awards Show Film
- Digital Supporting Content

**C. Campaign**

Mobile first campaigns and communication (not one-off executions) to enrich a brand, product or service.

**C01. Integrated Campaign**

Campaigns that utilise mobile technology alongside other mediums. Entries in this category should demonstrate how the mobile component of the campaign interacted with the other channels (such as TV, in-store omni-channel experiences, press, outdoor, web, etc.).

**C02. Cross-device Campaign**

Campaigns that utilise connected/ networked mobile devices (minimum of 2 devices) e.g. communication which follows the user from one screen to another, campaigns which link various mobile devices etc.

**C03. Messaging Campaign**

Campaigns that employ messaging platforms including, but not limited to, instant messaging, push notifications (including iBeacon and similar technology), video messaging, photo sharing, SMS etc.

**Materials****Compulsory**

- Digital Presentation Image JPG
- Case Film
- URL

**Optional**

- Digital Supporting Images JPG
- Physical Support Material
- Awards Show Film
- Digital Supporting Content

## OUTDOOR

The Outdoor Spikes celebrate creativity experienced out of home. Entries will need to demonstrate ideas that engage in-the-field; that is work which leverages public spaces to telegraph a message or immerse consumers in a brand experience.

The limits to how many times the same piece of work can be entered are defined by the medium:

- Classic Sheet Posters can only be entered into: 'A. Billboards & Street Posters' and 'B. Indoor Posters'.
- Digital Posters can be entered into: 'C01', 'C02' and 'C03', (the digital categories), 'E03. Use of Digital Outdoor'.
- Adapted Posters can only be entered into: 'D01. Use of Adapted Billboards / Posters'.
- Ambient Outdoor work can only be entered into: E. Ambient, D02. Use of Ambient Outdoor and F. Integrated Campaign
- You may enter a Campaign of Executions' in sections A Billboards & Street Posters, B. Indoor Posters.

### Tips from the Jury

- 'Good presentation images are straight to the point, complete with translations and cultural explanations.'
- 'Don't "over-tell" the idea. A great idea needs little explanation. Provide enough context and allow the idea to sell itself.'
- 'If your idea caused a hype in your country, never take it for granted that everybody in an international jury knows that.'
- Ensure you have explained specifically why your entry is an outdoor activation.'

Explore the categories and requirements below:

<b>A. Billboards &amp; Street Posters</b> Classic sheet posters made for outdoor and standard transit spaces. The same entry can be submitted only once in this section	<b>Materials</b>
<b>A01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Proof JPG</li> <li>• Unmounted Proof (Physical)</li> <li>• Mounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> </ul>
<b>A02. Drinks</b> All drinks.	
<b>A03. Household Goods</b> All household goods including cleaning products and detergents.	
<b>A04. Cosmetics, Toiletries, Healthcare &amp; Pharmacy</b> All cosmetics, beauty products and toiletries. All healthcare and pharmacy products including condoms, contact lenses, hearing aids and vitamins.	
<b>A05. Home Appliances, Furnishings, Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>A06. Miscellaneous</b> Products not included in other categories: pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A07. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories including luggage and sunglasses.	
<b>A08. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A09. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains including cafes and bars.	
<b>A10. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	



<b>A11. Media &amp; Publications</b> All media and publications including videogames, streaming services, music, TV and radio stations.	
<b>A12. Financial Products &amp; Services</b> All financial products and services including insurance.	
<b>A13. B2B Products &amp; Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	
<b>A14. Commercial Public Services</b> All commercial public services including telecommunications, private healthcare and private education.	
<b>A15. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A16. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A17. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A18. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

B. Indoor Posters	Materials
Classic sheet posters made for indoor public spaces i.e. supermarkets. The same entry can be submitted only once in this section.	
<b>B01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (Physical)</li> <li>Mounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> </ul>
<b>B02. Drinks</b> All drinks.	
<b>B03. Household Goods</b> All household goods, including cleaning products and detergents.	
<b>B04. Cosmetics, Toiletries, Healthcare &amp; Pharmacy</b> All cosmetics, beauty products and toiletries. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>B05. Home Appliances, Furnishings, Consumer Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>B06. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>B07. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories, including luggage and sunglasses.	
<b>B08. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>B09. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	



<b>B10. Travel &amp; Transport</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>B11. Media &amp; Publications</b> All media and publications including videogames, streaming services, music, TV and radio stations.	
<b>B12. Financial Products &amp; Services</b> All financial products and services including insurance.	
<b>B13. B2B Products &amp; Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	
<b>B14. Commercial Public Services</b> All commercial public services including telecommunications, private healthcare and private education.	
<b>B15. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>B16. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>B17. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>B18. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

<b>C. Digital Outdoor</b> All digital 'out of home' work including all digital screens and ambient use of digital. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>C01. Static Digital Billboards / Posters</b> Awarding excellence and interesting use of non-motion, static digital billboards and posters. Ads may have been created to be exhibited in loop with other digital posters.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> </ul>
<b>C02. Interactive &amp; Dynamic Billboards / Posters</b> Digital billboards or posters that necessarily require active engagement with consumer or other online/offline locations. Entries may include (but are not limited to) user generated content, participatory elements, digital games and motion detection technology, live streaming.	<b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Awards Show Film</li> </ul>
<b>C03. Ambient Use of Digital Technology</b> All uses of digital outdoor and ambient digital that elicits physical interaction, engagement and experiences for consumers. Examples include (but are not limited to) use of mobile with a strong outdoor touch-point, interactive installations and special build, holographic images etc. Entries may include (but are not limited to) use of augmented reality, interactive ambient experiences, immersive special builds and installation with digital elements or any digital adaptation/site specific use of existing environments.	
<b>C04. Ambient Experiential &amp; Immersive Digital</b> Ambient digital that elicits physical interaction, engagement and experiences for consumer. Entries may include (but are not limited to) use of augmented reality, interactive ambient experiences, immersive special builds and installation with digital elements or any digital adaptation/site specific use of existing environments.	



<b>D. Use of Outdoor</b> In these categories, the jury will reward the creative and/or innovative use of the outdoor medium to communicate the brand's message. The jury will consider how well brands are finding new ways to enhance and reinvigorate the consumers' experience by allowing them to engage with and respond to the outdoor content.	<b>Materials</b>
<b>D01. Use of Adapted Billboards / Posters</b> Billboards/Posters designed for standard advertising sites, but with 3-dimensional, active or (non-digital) interactive elements. <b>For digitally adapted posters, please enter into category E03. Use of Digital Outdoor.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Physical Support Material</li> <li>Digital Supporting Images JPG</li> <li>Awards Show Film</li> </ul>
<b>D02. Use of Ambient Outdoor</b> This category is aimed to provide a space for those entries that look towards the future of ambient outdoor advertising.	
<b>D03. Use of Digital Outdoor</b> Specifically for entries that are forward thinking and groundbreaking in their innovation.	
<b>E. Ambient</b> Non-standard and free-format outdoor advertising. Work designed for standard poster sites are not accepted in the Ambient categories. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>E01. Non-Standard Indoor Advertising</b> All non-standard, format-free in-store and indoor advertising.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Physical Support Material</li> <li>Digital Supporting Images JPG</li> <li>Awards Show Film</li> </ul>
<b>E02. Small Scale Special Solutions</b> Small items which are either on display or distributed in the out of home environment. Advertising may include stickers, flyers, ambient signage, key-rings, balloons, balls, stationary and other branded items, petrol pumps, miniature models and builds, small attachments to existing items or areas and promotional give-aways.	
<b>E03. Special Build</b> Physical constructions, adaptations of exterior locations including buildings, street furniture or the environment, large scale signage, exhibitions, installations and displays. Advertising may include supersize sites, pop-up shops, 3D/non-standard shaped sites or physical constructions, ticket barriers and floor media.	
<b>E04. Live Advertising and Events</b> Outdoor activations which involve something live on the part of the advertiser. Advertising may include live performance, demonstrations, branded concerts, promotional events.	
<b>E05. Interactive Outdoor Experiences</b> Non digital outdoor activations which involve something live on the part of the consumer. Advertising may include experiential marketing, consumer and audience participation, interactive games & events.	
<b>E06. Transit</b> Non-standard or free-format advertising using vehicles or transit sites/locations. Advertising may include the non-standard or free-format advertising use of cars, trains, buses, taxis, trucks, airplanes etc. or the use of transit sites such as car parks, airports, stations (bus & train), ferry ports, roads and driving tracks.	



F. Integrated	Materials
<p><b>F01. Integrated Campaign led by Outdoor</b></p> <p>Campaigns with multiple elements or channels that are predominantly Outdoor driven. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>Digital Presentation Image JPG</li><li>Unmounted Presentation Image (Physical)</li><li>Mounted Presentation Image (Physical)</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>Demo Film</li><li>Digital Supporting Images JPG</li><li>Awards Show Film</li></ul>

## PR

The PR Spikes celebrate creative work which successfully builds trust and cultivates relationships with credible third-parties, utilising mainly earned-media tactics or channels to influence public dialogue and ultimately change perceptions and behaviours in ways that protect and enhance the reputation and business of an organisation or brand with its target audiences.

- A number of criteria will be considered during judging and weighted as follows: 20% idea; 30% strategy; 20% execution; 30% results.
- A piece of work can be entered up to three times in PR. However, a piece of work may only be entered once in A. Sectors, once in E. Geographies and once in F. Reports.

### Tips from the Jury

- 'Make sure you let us how the PR idea was at the heart of the campaign.'
- 'Demonstrate how you sparked credible conversations, created compelling stories and changed perceptions or behaviours.'
- 'Creative use of PR strategy has the potential to create campaigns that could compete globally'
- 'Present results in a meaningful way, including KPIs, and explain the impact of your PR work.'

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best PR campaign for the Sector selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• PDF</li> <li>• Physical Support Material</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> <li>• URL</li> </ul>
<b>A02. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV networks and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance.	
<b>A07. Public Sector <span style="color: red;">new</span></b> All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A08. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	



<b>B. Practices &amp; Specialisms</b> In these categories, your entry will be judged specifically on the PR practice & specialism selected.	<b>Materials</b>
<b>B01. Corporate Communication &amp; Reputation Management</b> Campaigns to build the image/raise the profile/shape the perceptions of a corporate brand, organisation or corporation, trade associations, institutes and councils.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
<b>B02. Public Affairs &amp; Lobbying</b> Campaigns planned to influence or inform the public policy agenda using either lobbying or wider public affairs strategies; as well as political or ballot initiatives.	
<b>B03. Crisis Communications &amp; Issue Management</b> Campaigns to plan and/or handle the consequences of a crisis or an issue that may affect a company's credibility and reputation.	
<b>B04. Business Citizenship / Corporate Responsibility and Environment</b> Business to employee communications and engagement, including change management.	
<b>B05. Internal Communications &amp; Employee Engagement</b> Business to employee communications and engagement, including change management.	
<b>B06. Media Relations</b> PR that puts media relations at the heart of the campaign and uses a high-degree of innovation to engage, educate or influence online/offline editorial media (newspapers, magazines, radio, television etc.), and change attitudes among targeted media audiences.	
<b>B07. Events &amp; Stunts</b> PR campaigns that use stunts, competitions, promotional games, pop-up events, street art, guerrilla marketing, corporate events, launch parties etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.	
<b>B08. Live Shows / Concerts / Festivals</b> PR campaigns that use concerts, festivals, sports events, exhibitions, live online streamed events etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.	
<b>B09. Celebrity Endorsement</b> PR campaigns that associate a celebrity with a product/service in order to reach specific awareness/business goals and/or to help establish trust and affinity between the product/service and the public.	
<b>B10. Sponsorship &amp; Partnership</b> PR campaigns that utilise sponsorship and/or partnership programs to support a product or service in order to meet specific awareness/business goals as well as to enhance the image of a corporate brand, organisation or corporation.	
<b>B11. Launch / Re-launch</b> PR campaigns created to launch or re-launch a product or service.	
<b>B12. Brand Voice &amp; Strategic Storytelling</b> Customised PR strategy designed to guide a brand/organisation to communicate its particular point of view/story in a consistently relevant way and to build emotional connection with employees, shareholders and customers alike.	
<b>B13. Content-led Engagement &amp; Marketing</b> Creation and distribution of valuable and relevant online/offline content for brand/corporations, to drive engagement and achieve desired business outcomes. Includes blogs, photo & video galleries, newsletters, online films, documentaries, podcasts, eBooks, editorial, advertorial, whitepapers, magazines, webzines, infographics.	





<b>C. Digital &amp; Social</b> In these categories, your entry will be judged specifically on how well the digital medium/ social platform was used to execute the PR campaign.	<b>Materials</b>
<b>C01. Use of Digital in a PR campaign</b> Digital communications desktop including: websites, microsites, search engine marketing, native advertising, banner ads, email marketing, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
<b>C02. Use of Social in a PR campaign</b> PR campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.	
<b>C03. Social Community Building &amp; Management</b> Social activity that is designed to build or maintain a branded community or one that is based on social networks that may result in an enhanced brand affinity and/or change in attitudes among targeted audiences. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at users will all be considered.	
<b>C04. Audience Targeting / Engagement Strategies</b> Employment of social channels/activities that rely on listening/responding strategies (including audiences' surveys and monitoring). Demonstrated ability to put the information gained to use in communications initiatives will be considered.	
<b>C05. Social Influencer Communication &amp; Amplification</b> Social initiatives or projects that feature a social ambassador or influencer (i.e. blogger, video blogger, etc.) to provide social amplification and engage with a public/audience.	
<b>C06. Real-time Response</b> Targeted and non-targeted social activity that may utilise social platforms or real-time engagement newsrooms in order to respond to hot issues, crises and other online/offline activity in a creative and meaningful way, which prompts social sharing and engagement.	
<b>C07. Co-Creation &amp; User Generated Content</b> Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
<b>C08. Innovative Use of Social Media</b> Creative utilisation of existing or emerging social platform(s). Evidence of innovative use of the social medium, levels of engagement, social reach and strategy will all be considered.	
<b>C09. Use of Technology</b> Existing or new technology that pushes the boundaries of digital innovation to execute or support a PR campaign, including artificial intelligence, virtual reality, robotics, gadgets and electronics, wearable and interactive technology, etc.	
<b>D. Data &amp; Measurement</b>	<b>Materials</b>
<b>D01. PR Excellence in Effectiveness <span style="color: red;">new</span></b> Recognises creative campaigns that have produced a measureable and proven impact on a client's business and reputation. Entrants should provide details of the evaluation methods, measurement tools and post-campaign analysis to provide a meaningful insight into the effectiveness of a public relations programme. Consideration will be given to the sound measurement of the effect on outcomes, business results and the quality and quantity of media.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Material</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
<b>D02. Research, Data Analytics &amp; Insight Generation <span style="color: red;">new</span></b> Research, data or actionable insight that provides a meaningful contribution or input to a public relations program. Entrants should provide evidence of research or insight, quality of thinking and the development of a strategy.	



E. Campaign	Materials
<p><b>E01. Integrated Campaign led by PR</b> Programmes that use multiple media platforms in one campaign which is initiated, led or driven predominantly by PR. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul>
<p><b>E02. Costs / Creative Performance PR Campaign</b> Entries should demonstrate how well a low budget campaign (excluding all agency fees) met its objectives. Entrants must detail the total budget as well as providing information about any PR tactics or initiatives used to deliver the campaign.</p> <p><b>Client must not be a charity or not-for-profit organisation.</b></p>	<p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>



# PRINT & OUTDOOR CRAFT

Celebrating artistry in printed & poster work. Entries will need to demonstrate exceptional form and function in a Print or Outdoor context; that is, work with flawless design, masterful artistry and outstanding execution.

- Criteria considered during judging will predominantly be the execution.
- There is no overall limit to how many times the same piece of work can be entered into Print & Outdoor Craft.
- You may enter a 'Campaign of Executions' in any section.

If entering a publishing or ambient piece of work (e.g. calendar) please provide us with:

**Compulsory**

- 1 Digital presentation image (JPG) per entry
- 1 Mounted presentation image (physical) per entry
- 1 Unmounted presentation image (physical) per entry

If entering a classic poster series (a campaign of executions) please provide us with:

**Compulsory**

- 1 Digital proof (JPG) of each poster, per entry
- 1 Mounted proof (physical) of each poster, per entry
- 1 Unmounted proof (physical) of each poster, per entry

**Optional**

- 1 Digital presentation image (JPG) for the whole campaign
- 1 Mounted presentation image (physical) for the whole campaign

Explore the categories and requirements below:

A. Print & Publishing Craft	Materials
The same entry may be submitted more than once in this section.	
A01. Art Direction	<b>Compulsory</b> <ul style="list-style-type: none"><li>• Digital Presentation Image</li><li>• Mounted Presentation Image (Physical)</li><li>• Unmounted Presentation Image (Physical)</li></ul> <b>Optional</b> <ul style="list-style-type: none"><li>• Physical Support Material</li><li>• Demo Film</li><li>• Digital Supporting Images JPG</li></ul>
A02. Copywriting	
A03. Illustration	
A04. Photography	
A05. Typography	
A06. Digital Poster Craft <b>new</b>	

## PRINT & PUBLISHING

The Print & Publishing Spikes celebrate creativity in circulation. Entries will need to demonstrate ideas that leap off the page; that is work that exhibits ingenuity and outstanding craftsmanship in published media.

- Criteria considered during judging will predominantly be the idea and the execution.
- You may enter a 'Campaign of Executions' in sections 'A. Print', 'E. Print & Publishing Craft' only.

The limits to how many times the same piece of work can be entered are defined by the medium:

- Traditional print advertising can be entered only once in 'A. Print' - plus up to five times into 'E. Print and Publishing Craft'.
- Publishing work and non-traditional print work can be entered once into 'B. Use of Print', 'C. Original Publishing: Content' and 'D. Original Publishing: Covers'.

### Tips from the Jury

- 'I would encourage you to provide English translations with all non-English pieces.'
- 'We want original and relevant ideas, simplicity in thinking and excellence in craft.'
- 'My advice would be, if you have that gut feeling that you have found a gem, before you dive right into execution, explore ALL the methods on how you can implement that idea.'

Explore the categories and requirements below:

<b>A. Print</b> Traditional format print advertising. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Proof JPG</li> <li>• Unmounted Proof (Physical)</li> <li>• Mounted Proof (Physical)</li> </ul>
<b>A02. Drinks</b> All drinks.	
<b>A03. Household Goods</b> All household goods including cleaning products and detergents.	
<b>A04. Cosmetics, Toiletries, Healthcare &amp; Pharmacy</b> All cosmetics, beauty products and toiletries. All healthcare and pharmacy products including condoms, contact lenses, hearing aids and vitamins.	
<b>A05. Home Appliances, Furnishings, Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>A06. Miscellaneous</b> Products not included in other categories: pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A07. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories including luggage and sunglasses.	
<b>A08. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A09. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains including cafes and bars.	
<b>A10. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	

<b>A11. Media &amp; Publications</b> All media and publications including videogames, streaming services, music, TV and radio stations.	
<b>A12. Financial Products &amp; Services</b> All financial products and services including insurance.	
<b>A13. B2B Products &amp; Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	
<b>A14. Commercial Public Services</b> All commercial public services including telecommunications, private healthcare and private education.	
<b>A15. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A16. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A17. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A18. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	

B. Use of Print and Publishing	Materials
<b>B01. Use of Print and Publishing</b> Use of print to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience by allowing them to engage with and respond to the content. This might include adapted traditional print adverts as well as digital and interactive ones. The same entry can be submitted only once in this section.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Awards Show Film</li> <li>Physical Support Material</li> </ul>



C. Original Print and Publishing	Materials
<p><b>C01. Original Print and Publishing</b></p> <p>Entries in these categories should show the creation of original printed content or its integration into published media. The same entry may be submitted more than once in this section.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>Digital Presentation Image JPG</li><li>Unmounted Presentation Image (Physical)</li><li>Mounted Presentation Image (Physical)</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>Digital Supporting Images JPG</li><li>Demo Film</li><li>Awards Show Film</li><li>Physical Support Material</li></ul>

## PROMO & ACTIVATION

The Promo & Activation Spikes celebrate creativity that brings brands to life. Entries will need to demonstrate ideas that generate interaction; that is work where consumer participation in an activity serves to promote a product or service.

- A number of criteria will be considered during judging and weighted as follows: 20% strategy; 30% idea; 20% execution; 30% impact and results.
- The same piece of work can only be entered three times into Promo & Activation. However, the same piece of work may only be entered once in 'A. Sectors'.

### Tips from the Jury

- 'Thoroughly answer the text based questions since the jury reads them to get a full and better view on the results and background of the campaign.'
- 'Be truthful because it's easy to discover when that information is fussily presented to cover up mistakes etc.'
- 'Results!'

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best promotional campaign for the product and service selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>A07. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns to build the image/raise the profile/shape the perceptions of a brand.	
<b>A08. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	



<p><b>A09. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.</p> <p><b>A10. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood &amp; organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.</p>	
<p><b>B. Use of Promo: Mediums</b> In these categories, your work will be judged specifically on how the medium was used to evoke consumer activation.</p> <p><b>B01. Use of Ambient Media: small scale</b> Including items in bars &amp; restaurants and all other hand-held (or equivalent in size) items. <b>'Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.</b></p> <p><b>B02. Use of Ambient Media: large scale</b> Non-traditional outdoor/billboards, including 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, helicopter banners and other executions that utilise a space or an existing permanent feature. <b>'Large Scale' refers to the physical size of the ambient item or execution, not the scale of the distribution.</b></p> <p><b>B03. Use of Broadcast</b> Promotional campaigns and activations using Cinema, TV or Radio. Entries should demonstrate how the chosen medium supported the other promotional elements in the campaign.</p> <p><b>B04. Use of Print or Outdoor</b> Promotional campaigns and activations using Print or Outdoor. Entries should demonstrate how the chosen medium supported the other promotional elements in the campaign. Including, but not limited to, newspapers, magazines, inserts, trade journals, traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.</p> <p><b>B05. Use of Technology</b> Use of existing or new technology to execute or support a promotional campaign including, but not limited to, digital installations (POS &amp; Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology. Does not include prototypes of early stage tech.</p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<p><b>C. Use of Promo: Experience</b> Work in these categories will be judged specifically on how the activation or promotion succeeded in creating a closer bond between the consumer and the brand by immersing them in an engaging and memorable experience.</p> <p><b>C01. Guerrilla Marketing &amp; Stunts</b> Any brand activation using guerrilla marketing, short/one-off live pop up events and executions, street teams, publicity stunts and street stunts to drive customers' engagement.</p> <p><b>C02. Live Shows / Concerts / Festivals</b> Any brand activation using big-scale events such as sport events, festivals, concerts, corporate entertainment, built stages, etc. to engage with customers.</p> <p><b>C03. Exhibitions / Installations</b> Any brand activation creating a space or using a more permanent spatial feature to drive customers' engagement. Including galleries exhibitions, fairs, trade shows, vending machines, signage, floor graphics, etc.</p> <p><b>C04. Competitions &amp; Promotional Games</b> Brand activation using games in a promotional context (i.e. where a prize is awarded) to drive customers' engagement. Including lotteries, sweepstakes, contests, prize-draws etc. <b>Digital gaming work should be entered in D02. Use of Mobile.</b></p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>



**C05. Customer Retail / In-Store Experience new**

Brand activation using product, price, place or promotion with the aim to engage and guide shoppers on all channels of their path to purchase. Including in-store and retail location activity, using samples, special discounts, customer marketing, promotions, incentives, product demonstrations, store-within-a –store, banners, posters, etc.

**C06. Immersive Customer Experience new**

Engaging, interactive, face-to-face customer focussed brand experiences with an holistic-multifaceted nature and story-telling at the heart. Campaigns in this category should create memorable, in-depth, tangible and real-life experiences, using space and interaction to immerse consumer in the created world. Including immersive brand experiences, immersive theatre-brand partnerships, immersive content, alternate reality games (ARG) and gamification.

**D. Digital & Social**

Work in these categories will be judged on how well the digital and social mediums and techniques were used to evoke consumer activation

**D01. Use of Digital Platforms**

Online platforms or associated technologies and harnessing digital environment in a promotional campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging.

**D02. Use of Mobile**

Entries in this category must feature communication with a clearly identifiable consumer activation delivered through mobile/portable devices such as mobile phones and mobile technology.

**D03. Use of Social Platforms**

Promotional campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.

**D04. Real-time Response**

Targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in an immediate and meaningful way, which prompts social sharing and engagement.

**D05. Co-Creation & User Generated Content**

Social activity designed to encourage a community/fans to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction.

**Materials****Compulsory**

- Digital Presentation Image JPG
- Mounted Presentation Image (Physical)

**Highly Recommended**

- Case Film

**Optional**

- Digital Supporting Images JPG
- Physical Support Material
- Awards Show Film
- Digital Supporting Content
- URL



<b>E. Strategy</b> Work in these categories will be judged on how it generated significant consumer response by following a specific promotional strategy.	<b>Materials</b>
<b>E01. Launch / Re-launch</b> Promotional campaigns or activations created to launch or re-launch a product or service on the market.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>E02. Sponsorship &amp; Partnership</b> For a campaign that utilize a sponsorship or tie-in partner e.g. sports, music and entertainment.	

<b>F. Campaign</b>	<b>Materials</b>
<b>F01. Integrated Campaign led by Promo &amp; Activation</b> Programmes that use multiple platforms in one campaign which is initiated, led or driven predominantly by Promo & Activation. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>F02. Low Budget / High Impact Campaign <span style="color: red;">new</span></b> Entries should demonstrate the success of a promotional campaign against a limited budget. Entrants must detail the total budget as well as providing information about any promotional tactics used to deliver the campaign. <span style="color: red;">Entrants must provide details of the total budget.</span>	

## RADIO

The Radio Spikes celebrate creativity for the airwaves. Entries will need to demonstrate ideas that are wired for sound; that is work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling.

- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Radio as long as the categories chosen are relevant. However, the same piece of work may only be entered once into 'A. Radio & Audio'.

### Tips from the Jury

- 'Work hard on your write up, that's the sales pitch.'
- 'Radio is a low involvement medium. Within the first four or five seconds, the audience is either drawn, or else its gone, so I personally looked for something that didn't need me to strain to listen.'
- 'Sometimes the jury members didn't understand some local culture or specific context around the ad that was aired. If this is your case, don't forget to describe it.'

Explore the categories and requirements below:

<b>A. Radio &amp; Audio</b> The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Fast Moving Consumer Goods</b> All fast moving consumer goods, including food and drinks, toiletries and cleaning products.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• MP3 English Version</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A03. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services including petrol stations, breakdown and car hire services.	
<b>A04. Travel, Leisure, Retail, Restaurants &amp; Fast Food Chains</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A05. Media &amp; Publications</b> All media and publications including video games, streaming services, music, TV and radio stations.	
<b>A06. Financial Products &amp; Services, Commercial Public Services, B2B Products &amp; Services</b> All financial products and services, including insurance. All commercial public services, including telecommunications, private healthcare and private education. All business-to-business products and services, including advertising agencies, courier services and stationery.	
<b>A07. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns, including event sponsorship, to build the image/raise the profile/shape the perceptions of a brand.	
<b>A08. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	

**A09. Public Sector new**

Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.

**A10. Charities & Non-profit**

Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.

**B. Use of Radio & Audio**

Innovative use of the radio medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience by allowing them to engage with and respond to the radio content.

**B01. Use of Radio or Audio as a Medium**

Recognises the innovative or creative use of radio or audio as a medium in a campaign. These entries are not typical spots which are used for direct brand communication, but are part of a bigger idea. The entries demonstrate the creative or innovation use of radio as an Individual medium to communicate the brand's message.

**B02. Use of Audio Technology**

Recognises forward thinking ideas, whose creative use has directly enhanced the experience of the listener. The technology demonstrated should be specifically for the use of radio. This may include use of apps or mobile/web technology, software development, and technology that demonstrates a development in the production process and distribution of audio.

**B03. Branded Content / Programming**

Recognises creative excellence in paid-for, sponsored or brand funded content/ programming on radio stations. There is a synergy between the brand and programming/ radio station and it is more than a traditional 'spot'. This may include streaming or podcasting or programme sponsorship. The content should exemplify the brand message/ ethos, as well as enhance the experience of the listener.

**Materials****Compulsory**

- MP3 Original Version

**Optional**

- MP3 English Version
- Digital Supporting Content
- Demo Film
- Awards Show Film
- URL

C. Craft	Materials
<b>C01. Use of Music</b> Including original composition, licensed recordings or adapted/alterd versions of an existing recording.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• MP3 English Version</li> <li>• Digital Supporting Content</li> <li>• Demo Film</li> <li>• Awards Show Film</li> <li>• URL</li> </ul>
<b>C02. Sound Design</b> The process of specifying, acquiring, manipulating or generating audio elements. Including sound effects, location recordings, 'atmos', etc.	
<b>C03. Script</b> Recognises the ability of script to creatively transform a brand idea or message into an audio context, that enhances the experience of the listener and meets the confines of the brief and regional regulations. Scripts should be specific to the Radio medium (i.e. not a TV script).	
<b>C04. Casting &amp; Performance</b> Recognises the overall execution of the script through performance, where voice performance is integral to the success of the spot. This could include; tone and pacing, use of accents and impressions etc.	

# HEALTHCARE

Healthcare celebrates creativity found in consumer healthcare as well as the more highly regulated pharmaceutical industry.

For consumer healthcare, entries will need to demonstrate an inspired approach to exceptionally engaging work which publically educates, promotes non-prescription products, allows self-diagnosis or facilitates pro-active personal care.

Pharma entries will need to demonstrate ideas that inform and engage health practitioners, patients and targeted consumers; that is work that brings science and innovation to life, facilitating diagnosis, prescription, disease mitigation or illness management.

- Restrictions or regulations imposed by regulatory bodies, government or broadcasters will be taken into account in judging. Other criteria considered vary by category.
- Craft categories and those defined by medium (eg: Mobile, Film) are primarily assessed on idea and execution. Categories defined by discipline (eg: Direct, PR) may include weighting for strategy, impact and additional factors.
- There is no overall limit to how many times the same piece of work can be entered into Health & Wellness as long as the categories chosen are relevant.
- You may enter a 'Campaign of Executions' in the following mediums - Film: Cinema, TV and Digital Film Content; all Film Craft mediums; Ambient Outdoor; Standard Outdoor; Standard Print; all Print & Outdoor Craft mediums; Radio Craft: Script; Radio Craft: Use of Music / Sound Design

## Tips from the Jury

- 'If you have an entry that you think it would help for the jury to touch, hold, play with, interact with — make sure you send in the physical piece.'
- 'The best case studies go to the heart of the problem quickly, followed by concise informative answer delivered in a creative manner.'
- 'The work is judged on a number of criteria, but for me, it was about finding the work that was highly original and unique and clearly offered a dynamic solution for the client, and with a market impact.'

Explore the categories and requirements below:

### A. Health & Wellness: Consumer Products

Campaigns that are aimed at consumers for products that do not require prescriptions but provide a meaningful health benefit.

#### A01. OTC Oral Medicines

Non-prescription drugs, OTC medicines & tablets, digestive health.

#### A02. OTC Applications

Insect repellents, skin remedies (non-cosmetic), corn treatments, wart & verruca treatments, athletes foot treatments, eye drops, ear drops, heat creams, nail treatments, foot treatments, hand sanitizer, toothpaste, mouthwash, medicated shampoo, hair loss products.

#### A03. OTC Products/Devices

Condoms, contact lenses, prescription glasses, dental floss, adhesive plasters, heat pads, first aid kit items, orthotics, back supports, incontinence products, hearing aids, pregnancy tests, fertility testing kits/products, TENS machines, thermometers, drug free pain relief, other health and wellness products.

#### A04. Nutraceuticals

Vitamins, minerals, herbal remedies, supplements, functional food, micronutrients, omega3s, antioxidants, probiotics, effervescent vitamin drinks.

#### A05. Health & Wellness Tech **new**

Digital products, apps, wearables and gadgets that aid a healthy lifestyle, including but not limited to fitness, diet, stress and sleep.

## B. Health & Wellness: Awareness & Advocacy

### B01. Brand led Education & Awareness **new**

Brand/Client sponsored messages to promote health awareness such as self-examination, anti-smoking, anti-drugs, health and hygiene information, AIDS awareness, alcohol abuse awareness, sexual health awareness, dietary information, cardio-vascular care, exercise and wellbeing. This category will also include unbranded disease awareness.

### B02. Pro-Bono led Education & Awareness **new**

Public health awareness messages and non-profit cause marketing such as self-examination, anti-smoking, anti-drugs, health and hygiene information, AIDS awareness, alcohol abuse awareness, sexual health awareness, dietary information, cardio-vascular care, exercise and wellbeing. This category will include public health, and unbranded disease awareness.

### B03. Fundraising & Advocacy **new**

Health and Wellness charity and institutions fundraising, patient advocacy (to non-healthcare professionals), disease and condition advocacy, treatment literature, blood and organ donations, volunteers. It must be shown clearly that this is for the attention of consumers.

## C. Health & Wellness: Health Services & Corporate Communications

### C01. Corporate Image & Communication

Corporate image campaigns for health & wellness products, companies, producers, clinics, hospitals, retail and facilities.

### C02. Health Services & Facilities

Communications directly promoting consumer facilities, including: hospitals, clinics and surgeries, psychiatrists, psychologists, therapists, physiotherapists, opticians, optometrists, dental clinics, chiropodists, osteopaths, chiropractors, dermatologists, obstetricians & gynaecologists, cardiologists, paediatricians, plastic surgeons, urologists, endocrinologist, oncologist, nutritionists, dieticians, pharmacies, health shops, gyms, fitness & yoga studios.

### C03. Insurance

Medical insurance and financial plans.

## D. Health & Wellness: Animal Health

### D01. Animal Health

Health products and services for consumers that show a meaningful health benefit. Including animal wellbeing, veterinary clinics and surgeries, fundraising for animal charities and facilities.

## E. Pharma: Communications to Healthcare Professionals

Campaigns that are made solely for the attention of healthcare professionals.

### E01. Prescriptions - Branded Communication

Campaigns for prescription-only medicines and biologics.

### E02. Prescriptions - Unbranded Communication

Campaigns aimed directly at healthcare professionals with no brand mention, but with the intention of increasing sales and/or awareness of a prescription-only product.

**Please note that Spikes Health considers unbranded communication to mean there is no product mentioned in the communication, but the mentioning of the client is acceptable.**

### E03. Devices & Diagnostics

Communication promoting any instrument, apparatus, implant or other related product used to diagnose, prevent or treat medical conditions.

**Please note that entries in this product group will be judged on the communication to promote or sell the device or diagnostic tool, not the device itself. If you wish to enter a communication device please see section C. Patient Support & Disease Management.**

### E04. Education & Awareness

Campaigns aimed at Healthcare Professionals to educate or raise awareness of the diagnosis, treatment, and/or prevention of a particular disease or ailment. Including Clinical Trials.

**For communications to increase awareness or sale of a product please see A02. Prescriptions - Unbranded Communication.**

### E05. Business to Business

Other campaigns promoting services and utilities to support, protect or nurture healthcare professionals and organisations, including: recruitment and career services, online peer communities, legal services, B2B services and professional insurance.

## F. Pharma: Communications to Non-Healthcare Professionals

Campaigns that are aimed directly at the patient or consumer as prescribed by a health care professional.

### F01. Prescriptions - Branded Communication

Campaigns for prescription-only medicines and biologics, aimed directly at the patient or consumer.

### F02. Prescriptions - Unbranded Communication

Campaigns aimed directly at the patient or consumer with no brand mention, but with the intention of increasing sales and/or awareness of a prescription-only product.

**Please note that Spikes Health considers unbranded communication to mean there is no product mentioned in the communication, but the mentioning of the client is acceptable.**

### F03. Devices & Diagnostics

Communication promoting any instrument, apparatus, implant or other related product used to diagnose, prevent, manage or treat medical conditions as prescribed by healthcare professionals.

**Please note that entries in this product group will be judged on the communication to promote or sell the device or diagnostic tool, not the device itself. If you wish to enter a communication device please see section C. Patient Support & Disease Management**

### F04. Patient Education & Adherence

Education and awareness campaigns, medication adherence and treatment literature for patients with pre-existing conditions diagnosed and treated by health care professionals. Including Clinical Trials.

**These communications must be clearly for the attention of patients who have pre-existing conditions which they are aware of. These conditions will need to be diagnosed by a healthcare professional and will in most cases be treated, cured or managed by prescription medication or surgery.**

### F05. Other

Other campaigns promoting services and utilities to support, protect or nurture the patient or consumer as prescribed by a healthcare professional.

## G. Pharma: Patient Support & Disease Management

Communications within the Pharma industry for the individual and “beyond the pill” solutions between healthcare professionals and patients. It would be expected that entries into this section would aid in the communication of a brand ethos as well as have a positive impact on improving people's lives.

### G01. Patient to HCP Communications

To include mobile and digital medical appointment tools; pharmaceutical products purchasing solutions (ePrescribing); integrated health systems; wearable hardware and software tools; point of care solutions.

### G02. Patient Engagement Utilities

To include mobile and digital solutions to manage, treat or diagnose pre-existing Pharma conditions, online patient communities, devices and tools to improve patient independence, stunts, events and 360 experiences to complement and improve the treatment of patients; devices and products to de-stigmatise patient conditions.

### G03. HCP Devices & Diagnostics

Communication tools and devices to assist Healthcare Professionals with the treatment, diagnosing and data collection of patients. To include mobile and digital devices, software and hardware, clinical trial tools, diagnostic tools, treatment tools. It would be expected that entries into this product group would aid in the communication of a brand ethos as well as have a positive impact on improving people's lives.



## MEDIUMS

Branded Content & Entertainment	Materials
<p><b>Branded Content: Digital &amp; Social</b> Digital work that communicates a brand or product. To include digital game/gaming, branded social media, websites, microsites, mobile apps, native advertising.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Private Case Film (Pharma Only)</li> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>Branded Content: Film, TV and Online Film Content</b> Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films. Entries can include original content or natural integration of a brand into existing formats.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>Branded Content: Live Experience</b> Original live content where the brand is creatively positioned using: original events and shows, installations, festivals.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Private Case Film (Pharma Only)</li> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>

Digital	Materials
<p><b>Digital</b> Creative work which encompasses branded online, digital, and technological communication. Content to include, but not restricted to websites, microsites and banners, social media (including video sharing sites and apps), games, interactive learning platforms, email advertising, digital stunts, e-detailing, interactive sales aids.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
Digital Craft	Materials
<p><b>Digital Craft</b> The interactive journey created through the transference of a brand's visual assets to a digital product or service; with particular focus on the overall consistency in presentation, look, feel and interaction.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul>
<p><b>Digital Craft: User Experience (UX)</b> The emotional and behavioural response to a digital product or service.</p>	<p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Demo Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
Direct & Promo	Materials
<p><b>Direct and Promo &amp; Activation</b> Targeted direct or promotional communication, designed with the intention of entering into a dialogue with the respondent and to generate response or specific action whilst building and prolonging relationships OR activity designed to create immediate activation and/or offer for the sale of a product or service.</p> <p>Content to include, but not restricted to; flat and dimensional mailing, ambient/alternative media, digital media (including social media), product launch and re-launches, broadcasts, print and outdoor media, eDetailing, audio including radio, downloadable content and streaming content, patient brochures, patient starter kits, sales aids, promotional branding, promotional packaging, brand creation.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>URL</li> </ul>
Film	Materials
<p><b>Film: Cinema, TV and Digital Film Content</b> Product/brand commercials and other content intended for transmissions aired on television or cinema, online, mobile, point of sale and other digital screens.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Video URL</li> </ul>

Film Craft	Materials
<p>Content judged on the quality and aesthetic of the filmmaking process.</p> <p><b>Film Craft: Animation / Visual Effects</b> The use and aesthetic of animation and the creation of film environments and other visual effects. All types of animation, including cell, stop-motion, graphic, and silhouette and computer animation in 2D or 3D will be accepted. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Video URL</li> </ul>
<p><b>Film Craft: Production Design / Art Direction</b> The aesthetic of the Production Design/Art Direction. This includes set design and location builds, as well as the overall look, feel and atmosphere of the piece. The jury will consider how the narrative has been enhanced by the artful management of the visual components.</p>	
<p><b>Film Craft: Cinematography</b> The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered</p>	
<p><b>Film Craft: Direction</b> The vision and achievement of the direction. The jury will think about the translation of the creative brief through a director's vision and how well that vision has been achieved. This will include the way that production elements (including casting, set design, sound design and cinematography) have been used to bring that vision to life.</p>	
<p><b>Film Craft: Script</b> The film's script, as written. Analysis of the script will include dialogue, voice-overs, scene-setting, movement, actions and expressions. The jury will look at how successfully the script delivers on the creative idea and supports the final execution.</p>	
<p><b>Film Craft: Use of Music / Sound Design</b> The impact and success of original/licensed music and/or the creative use of sound design within film advertising</p>	

Integrated	Materials
<p><b>Integrated Campaign</b> Creative work spread across three or more different media All entries must relate to one single campaign. Entries relating to more than one campaign (even if promoting the same product/service) must be entered separately.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>URL</li> </ul>

Mobile	Materials
<b>Mobile</b> Creative work which lives on, or is activated by, digital or mobile devices, apps or mobile sites. Content to include, but not restricted to, mobile websites/applications, social media (including video sharing and apps), games, interactive learning platforms, branded utilities, digital stunts, e-detailing, interactive sales aids.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> </ul>

Outdoor	Materials
<b>Ambient Outdoor</b> Content intended for out of home advertising including, but not restricted to: Small scale solutions, special build, digital outdoor solutions, signage, transit solutions, installations, banners, display items, guerrilla. Content generated specifically for conference/meetings/educational gatherings including conference stands, product launches, sales conference materials, sales force education	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> </ul>
<b>Standard Outdoor</b> Content intended for billboards, posters, bus stops, in store posters, point of sale.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof</li> <li>Unmounted Proof (Physical)</li> <li>Mounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> </ul>

PR	Materials
<b>PR</b> Creative work involved with reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics. Content to include, but not restricted to, digital PR, social media, live events, stunts, celebrity endorsement, launch or re-launch, media relations, corporate responsibility, crisis & issue management, corporate image, disease awareness, brand development, ethics.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>PDF</li> <li>URL</li> <li>Physical Support Material</li> </ul>

Print	Materials
<b>Print Collateral</b> Brochures, booklets, leave behinds, custom sales materials, detail aids, promotional items, brand reminders, calendars, newsletters, annual reports and press releases.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Unmounted Presentation Image (Physical)</li> <li>Mounted Presentation Image (Physical)</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>Awards Show Film</li> </ul>
<b>Standard Print</b> Content intended for published printed media including, but not restricted to; newspaper, magazines, medical journals and inserts.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Unmounted Proof (Physical)</li> <li>Mounted Proof (Physical)</li> <li>Digital Proof JPG</li> </ul>

Print & Outdoor Craft	Materials
<b>Print &amp; Outdoor Craft: Art Direction</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Unmounted Presentation Image (Physical)</li> <li>Digital Presentation Image JPG</li> <li>Mounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> </ul>
<b>Print &amp; Outdoor Craft: Copywriting</b>	
<b>Print &amp; Outdoor Craft: Illustration</b>	
<b>Print &amp; Outdoor Craft: Photography</b>	
<b>Print &amp; Outdoor Craft: Typography</b>	

Radio	Materials
<b>Radio: Digital and Analogue Audio Streaming</b> Content intended for radio, streaming audio content and downloadable audio content	<b>Compulsory</b> <ul style="list-style-type: none"> <li>MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>MP3 English Version</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>

Radio Craft	Materials
<b>Radio Craft: Script</b> Recognises the ability of script to creatively transform a brand idea or message into an audio context, which enhances the experience of the listener and meets the confines of the brief and regional regulations. Scripts should be specific to the Radio medium (i.e. not a TV script).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo film</li> <li>Digital Supporting Content</li> <li>MP3 English Version</li> <li>Awards Show Film</li> <li>URL</li> </ul>
<b>Radio Craft: Use of Music / Sound Design</b> Content judged on the quality and aesthetic of the audio making process.	

Use of Technology	Materials
<p><b>Use of Technology</b> Celebrating the use and innovation of existing or new technology that has been utilised or harnessed to enhance a brand, message or service. To include branded tech, wearable hardware and software, data visualisation, digital demonstrations, creative and innovative use of data, digital services or tools that creates brand value between the product and consumer and enhances the users lifestyle or behaviour. Please note entries will not be judged on the technology itself but on how the technology is used to create a positive impact on the brand, product or service.</p> <p><b>If you wish to enter standalone innovative or new technologies please see Spikes Innovation.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image JPG</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Case Film</li><li>• Private Case Film (Pharma Only)</li><li>• Awards Show Film</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content</li><li>• Physical Support Material</li><li>• URL</li><li>• Demo Film</li></ul>

# INNOVATION

The Innovation Spikes celebrate pioneering technological creativity. Entries will need to demonstrate the interrelationship between a big idea and radical tech; that is, bespoke solutions that fulfil an unaddressed consumer need or deliver a product, service or brand message in a newly-invented way.

- The same piece of work can only be entered once into Innovation.
- Shortlisted entrants will be required to present their work live for the jury in Singapore.

## Tips from the Jury

- ‘Don’t just repackage someone else’s creation, prove that you have added value to an innovation.’
- ‘Demo. Demo. Demo. Ways in which this innovation met an audience and/or a brand need (a need that the agency has helped to define).’
- (For shortlisted entrants) Don’t worry about being nervous. The jury wants you to succeed and good ideas shine through however used to presenting you are (or aren’t).

Explore the categories and requirements below:

<b>A. Innovation</b> Please provide a case film with some key visuals – video, still images or any other appropriate footage to best explain the innovation with a simple, clear commentary in English. It must include a clear demonstration of the technology, workings and processes.	<b>Materials</b>
<b>A01. Innovative Technology</b> Standalone, technological solutions not in association with a brand or creative campaign. The definition of ‘Innovation’ for the purpose of this section is non-brand-aligned, breakthrough technology or solutions that advance, enrich or improve. Spikes may also be awarded to technological innovations that may have the potential to enhance or drive a creative communications initiative or brand message. The Innovative Technology category will also recognise, but are not limited to, data-led technologies, innovative platforms, tools, models, programmes, hardware, software, bespoke products and solutions or other forms of ad tech that promote innovation in marketing communication.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• PDF</li> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Applied Innovation</b> Business and technological solutions in association with a brand or creative campaign. The definition of ‘Innovation’ for the purpose of this category is brand-aligned, breakthrough ideas, revolutionary technology, and forward-thinking methods that are rooted in finding solutions to brand problems. Entries in this category must clearly demonstrate how breakthrough innovations (which include technological solutions) have allowed brands to communicate with their customers in a new or improved way. Entrants must be able to demonstrate how the use of breakthrough innovation sits at the core of the brand communication. Typical entries may be concerned with, but not limited to, innovations that have helped solve a business issue for brand marketers or have been produced/developed in order to propel a brand forward. May also include the innovative marriage of existing approaches, methods and/or technologies in order to solve a specific brand problem.	
<b>A03. Technological Craft &amp; Development <span style="color: red;">new</span></b> Entries into this category must focus on how they have overcome challenges and improved within the eligibility dates. They may also focus on the scaling out of an innovation or creative campaign enhanced by new tech, showing how their innovation has moved beyond its original objectives and goals to reach new heights. <span style="color: red;">You may have entered Innovation Spikes in previous years but must show a marked improvement in your innovation since your previous submission.</span>	
<b>A04. Early Stage Technology <span style="color: red;">new</span></b> Entries into this category are still in the testing, prototype and beta stages of their creation. They may be still attracting funding or only operating at a fraction of their projected scale. Entries must still be demonstrable at presentation stage. Concepts alone will not be permitted.	



## ENTERTAINMENT

The Entertainment Spikes celebrate creativity that turns content into culture. Entries will need to demonstrate ideas that are unskippable; that is work which captivates in order to cut-through, communicate a brand message or connect with consumers in a new way.

- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Entertainment as long as the categories chosen are relevant.

### Tips from the Jury

- 'Avoid the same old jargon and over inflated metrics. As a juror you're watching a thousand entries and flags like this can negatively impact how a piece is considered.'
- 'We don't have time to search for back story or nuance. I would recommend showing the entry to several people who don't know anything about the work and making sure the story is crystal clear to them.'
- 'If you think it deserves to be in a specific category then make sure the entry reflects that rather than submitting the exact same material into a whole bunch of categories.'

Explore the categories and requirements below:

<b>A. Audiovisual Branded Content</b> Films, series or audio content created for a brand, independently or in collaboration with a producer or content platform, to amplify a brand's message and engage with consumers.	<b>Materials</b>
<b>A01. Cinema &amp; Theatrical</b> Single fictional films or documentaries created for theatrical release.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. TV &amp; VOD</b> Single fiction films or documentaries created for television or video on demand platforms.	
<b>A03. Online: Fiction</b> Single fiction films created for online platforms such as company websites and social media.	
<b>A04. Online: Non-fiction <span style="color: red;">new</span></b> Single documentaries under 15 minutes in length created for online platforms such as company websites and social media.	
<b>A05. Audio Content</b> Content created for radio, podcasts or other audio platforms.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• MP3 English Version</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• Case Film</li> <li>• Awards Show Film</li> <li>• URL</li> </ul>
<b>A06. Co-Creation &amp; User Generated Content</b> Initiatives that use content created by an audience in order to provide message amplification.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> <li>• Awards Show Film</li> </ul>
<b>A07. Talent</b> In this category, the jury will consider the immediate and longer term collaboration between a brand and talents (i.e. influencers, celebrities, personalities, etc.) to co-create and develop entertaining and engaging content to further brand's reach, increase awareness and drive business.	



<p><b>A08. Brand Experience</b> Experiences produced across different platforms to amplify a brand's message. In these categories, the jury will consider brand experiences that harness the power of consumer influence to create and develop entertaining and engaging content to further brand's reach and awareness and to drive business.</p>	
<p><b>A09. Branded Games</b> Games and gaming initiatives that communicates a brand, product or artist through the creative production, promotion and distribution of content with gaming at the core.</p>	
<p><b>A10. Digital / Social</b> Branded websites or social media initiatives that enable a brand to provide message amplification and engage with a public/audience.</p>	
<p><b>A11. Sports new</b> Rewarding excellent examples of sports entertainment across different platforms.</p>	
<p><b>A12. Excellence in Brand or Product Integration into Existing Content</b> The integration of a brand/product as an element of existing content, including films, TV shows and online series.</p>	
<p><b>A13. Excellence in Audience Engagement &amp; Distribution Strategy</b> Exceptional audience engagement and distribution strategies that creatively and effectively further the content's reach.</p>	
<p><b>A14. Excellence in Partnerships for Branded Content</b> This category recognises excellence in partnerships in Branded Content. Entries will be judged on how effective and mutually beneficial the partnership was and how audiences were involved in compelling ways.</p>	
<p><b>A15. Innovation in Branded Content</b> Ground-breaking and unparalleled branded content.</p>	



## MUSIC

The Music Spikes celebrate creative musical collaborations and original music content. Entries will need to demonstrate original production, promotion or distribution of music for brands; work where a recording artist or platform is innovatively leveraged to communicate with consumers.

- Criteria considered during judging will predominantly be the idea and the execution.
- There is no overall limit to how many times the same piece of work can be entered into Entertainment Spikes for Music as long as the categories chosen are relevant.

Explore the categories and requirements below:

<b>A. Music &amp; Brands</b> Collaboration between a brand and music artists to co-create and develop entertaining and engaging content to further a brand's reach, increase awareness and drive business.	<b>Materials</b>
<b>A01. Artist in Partnership with a Brand or a Cause</b> Collaboration between a brand and a music artist to co-create entertaining and engaging live content to increase brand's reach and awareness and drive business. Including but not limited to concerts, tours, festivals, sports events, exhibitions, publicity stunts and other brand activations.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Use of Social / Digital Platform</b> Existing or emerging social/digital platforms that utilize a music artist in order to engage with a specific audience. Levels of engagement, social reach and the overall digital/social branded strategy will be considered.	
<b>A03. Fan Engagement / Community Building</b> Digital and social initiatives designed to engage, build and/or maintain an artist's online social fan base/community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.	
<b>A04. Use of Licensed or Adapted Music</b> Placement of a track in branded communication that has been adapted or licensed by, but not specifically created for, a brand or campaign. May take into consideration the sourcing, procurement and suitability of the music for the brand. Includes remixed, remastered, edited or rerecorded music.	
<b>A05. Use of Original Composition</b> The impact and success of original music compositions, created specifically for a brand's use. The artistic achievement of the track itself will be considered as well as its successful use in branded communications.	
<b>A06. Use of Music Streaming Platform / Video Hosting Service / App</b> Creative use of music streaming platforms or video hosting services, including playlist strategies, to promote a brand or an artist.	
<b>A07. Use of Music Technology or Innovation</b> Creation or use of new technology in the promotion of a brand or an artist.	
<b>A08. Music Live Experience</b> The design and production of experiences with music at its core. This might include concerts, stunts, installations, and activations.	
<b>A09. Excellence in Music Video</b> The jury will consider exceptional examples of original music videos	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>



<b>A10. Excellence in Audience Engagement &amp; Distribution Strategy</b> Creative distribution of music content as part of an artist's branding to reach audiences in effective ways.	<b>Compulsory</b> <ul style="list-style-type: none"><li>• Case Film</li></ul> <b>Optional</b> <ul style="list-style-type: none"><li>• Awards Show Film</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content</li><li>• URL</li></ul>
<b>A11. Excellence in Brand / Music Sponsorship or Partnership</b> Exceptional partnerships between brands and music artists that mutually benefit all parts involved.	