

AADC

AWARD CATEGORIES

2021

W E L C O M E

PLEASE READ THROUGH THIS YEAR'S ENTRY KIT AS SEVERAL CHANGES HAVE BEEN MADE TO CATEGORIES.

THERE ARE FIVE MAJOR CATEGORIES IN WHICH TO ENTER WORK:

1. ADVERTISING
2. DESIGN
3. CRAFT
4. CHARITY
5. STUDENT

WITHIN EACH OF THESE MAJOR CATEGORIES THERE ARE NUMEROUS SUB-CATEGORIES DESIGNED TO ENABLE THE BROADEST, BUT MOST RELEVANT DISCIPLINES OF THE LOCAL ADVERTISING AND DESIGN INDUSTRY TO BE REPRESENTED.

MORE DETAIL AND EXPLANATION OF CATEGORIES AND SUB-CATEGORIES HAS BEEN ADDED WHERE APPROPRIATE TO HELP ENTRANTS DETERMINE THE BEST PLACE TO SUBMIT THEIR WORK.

EACH ENTRANT, WHERE RELEVANT, MAY SUBMIT AN OVERALL WRITTEN DESCRIPTION OF THE ENTRY OF NO MORE THAN 200 WORDS, AND IF IN YOUR JUDGEMENT A SUPPORTING VIDEO IS REQUIRED, ITS DURATION CAN BE NO LONGER THAN 2-MINUTES.

PLEASE NOTE, THE AADC AND THIS AWARD EVENT REPRESENTS THE INTERESTS OF THE COMMERCIAL CREATIVE COMMUNICATIONS INDUSTRY AND IS NOT A VEHICLE TO PROMOTE THE FINE ARTS OR AMATEUR PRODUCTIONS (EXCEPT IN THE CASE OF STUDENT ENTRIES).

THE OVERALL INTENTION OF THE AWARDS IS TO CELEBRATE AND PROMOTE EXCELLENCE IN CREATIVITY AND IN DOING SO, ENCOURAGE THE HIGHEST POSSIBLE CREATIVE STANDARDS.

ENTRANTS MUST BE THE CREATOR OR CRAFTSPERSON RESPONSIBLE FOR THE ENTRY. TO ENTER, YOU MUST BE AN AADC MEMBER AND RESIDENT OF SOUTH AUSTRALIA.

IF YOU'RE NOT YET A MEMBER, YOU CAN SIGN UP HERE: AADC.COM.AU/MEMBERSHIP.

2021 KEY DATES

ENTRIES OPEN — JULY 1 AT 12:01AM
ENTRIES CLOSE — JULY 29 AT 11:59PM
LATE ENTRIES — TO BE ANNOUNCED
AWARDS CEREMONY — SEPTEMBER 16
WINNERS TALK — TO BE ANNOUNCED

2021 PRICES

INDIVIDUAL: \$120
CAMPAIGN: \$150
SUBMITTING IN THE LATE PERIOD? ADD \$20

STUDENTS = FREE!

AWARD

FINALIST

ALL WORK DEEMED WORTHY OF JUDGING FOR AN AWARD IS CATEGORISED AS FINALIST AND PLACED IN THE EXHIBITION AT THE AWARDS' EVENT.

AWARD

ENTRIES THAT ACHIEVE HIGH ENOUGH AGGREGATE SCORES ARE ELEVATED FROM FINALIST TO AWARD STATUS, WITH WINNING ENTRIES EACH RECEIVING A TROPHY.

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MASTER'S CHAIR

WINNERS OF THE CRAFT CATEGORY ARE ELIGIBLE TO WIN THE MASTER'S CHAIR FOR BEST OVERALL ENTRY, AS AWARDED BY THE CHAIR OF JUDGES.

GOLD CHAIR

WINNERS OF THE ADVERTISING AND CHARITY CATEGORIES ARE ELIGIBLE TO WIN THE GOLD CHAIR FOR BEST OVERALL IDEA, AS AWARDED BY THE CHAIR OF JUDGES.

RITA SIOW DESIGN CHAIR

WINNERS OF THE DESIGN CATEGORY ARE ELIGIBLE TO WIN THE RITA SIOW DESIGN CHAIR FOR BEST OVERALL ENTRY, AS AWARDED BY THE CHAIR OF JUDGES.

CLIENT CHOICE AWARD

JUDGED BY A PANEL OF SENIOR, LOCAL MARKETERS, THE SINGLE WINNING ENTRY IS TAKEN FROM A SHORTLIST OF THE HIGHEST SCORING, AWARDED ENTRIES.

THE NATIONAL WINE CENTRE WINE DESIGN OF THE YEAR AWARD*

FOR THE MOST OUTSTANDING WINE INDUSTRY RELATED DESIGN ENTRY.

THE NATIONAL WINE CENTRE WINE ADVERTISING OF THE YEAR AWARD*

FOR THE MOST OUTSTANDING WINE INDUSTRY RELATED ADVERTISING ENTRY.

*THE WINNING ENTRIES FOR BOTH AWARDS WILL BE ON PERMANENT DISPLAY AS PART OF THE WINE DISCOVERY JOURNEY IN THE NATIONAL WINE CENTRE FOR TWELVE MONTHS.

STEWART

ADVERTISING

PROMOTING A BUSINESS, PRODUCT, MESSAGE OR BRAND THROUGH CHANNELS SUCH AS, BUT NOT LIMITED TO TV, DIGITAL, RADIO, PRINT, INSTALLATION OR OUTDOOR, IN ORDER TO CHANGE ATTITUDE OR BEHAVIOUR, SELL SOMETHING OR CREATE BRAND AWARENESS.

JUDGES WILL BE LOOKING FOR BRILLIANTLY EXECUTED, EXCEPTIONAL CREATIVE IDEAS THAT CLEARLY DEMONSTRATE AN UNDERSTANDING OF THE CONSUMER'S BEHAVIOUR WITH THE MEDIA THEY CONSUME.

*WORK IN THIS CATEGORY CAN ONLY BE ENTERED BY THE KEY CREATOR/S OF THE IDEA SUCH AS THE COPYWRITER AND/OR ART DIRECTOR.

AUDIO

**RECOGNISING EXCELLENCE IN RADIO COMMERCIALS
AND ALL AUDIO CONTENT.**

A.1 — RADIO COMMERCIAL

A COMMERCIAL OF ANY DURATION BROADCAST ON A RADIO STATION, PLATFORM OR STREAMING DEVICE.

A.2 — RADIO CAMPAIGN

A CAMPAIGN OF AT LEAST 3 COMMERCIALS BROADCAST ON A RADIO STATION, PLATFORM OR STREAMING DEVICE.

A.3 — INNOVATIVE USE OF RADIO

GROUND-BREAKING IDEAS THAT PUSH THE BOUNDARIES OF THE MEDIUM BY USING IT IN A NEW WAY TO PROMOTE A BUSINESS, BRAND, PRODUCT OR SERVICE.

A.4 — PODCASTS AND BRANDED AUDIO

A SINGLE OR SERIES OF PODCASTS INTEGRATING A BRAND INTO ITS CONTENT ON BEHALF OF A PAID CLIENT AND EXISTING ON AUDIO PLATFORMS INCLUDING RADIO, STREAMING PLATFORMS, PODCAST SERVICES AND PROGRAM SPONSORSHIP.

A.5 — BEST USE OF MUSIC

WHEN THE USE OF ORIGINAL OR EXISTING MUSIC IS CENTRAL TO THE ADVERTISING IDEA.

DIGITAL

RECOGNISING EXCELLENCE IN COMMERCIAL COMMUNICATIONS ACROSS DIGITAL CHANNELS.

A.6 — WEBSITE

A WEBSITE OR MICROSITE CREATED TO PROMOTE A BRAND, PRODUCT, SERVICE OR MESSAGE.

A.7 — DIGITAL ADVERTISING

A SINGLE ADVERTISEMENT APPEARING AS A DISPLAY OR NATIVE AD IN FORMATS INCLUDING, BUT NOT LIMITED TO BANNERS, MED-RECS, POP-UPS AND PAGE TAKEOVERS.

A.8 — DIGITAL ADVERTISING CAMPAIGN

A CAMPAIGN OF AT LEAST 3 ADS APPEARING AS DISPLAY OR NATIVE ADS IN FORMATS INCLUDING BANNERS, MED-RECS, POP-UPS AND PAGE TAKEOVERS.

A.9 — SOCIAL MEDIA

A SINGLE EXECUTION IN THE FORM OF AN AD, SPONSORED POST, COMPETITION OR APP ON PLATFORMS INCLUDING YOUTUBE, FACEBOOK, SNAPCHAT, INSTAGRAM AND TIKTOK.

A.10 — SOCIAL MEDIA CAMPAIGN

A CAMPAIGN OF AT LEAST 3 EXECUTIONS IN THE FORM OF AN AD, SPONSORED POST, COMPETITION OR APP ON PLATFORMS INCLUDING YOUTUBE, FACEBOOK, SNAPCHAT, INSTAGRAM AND TIKTOK.

A.11 — INTEGRATED DIGITAL CAMPAIGN

A DIGITAL-ONLY CAMPAIGN OF AT LEAST 3 ADS UTILISING AT LEAST 3 DIFFERENT DIGITAL PLATFORMS (I.E. WEBSITE, BANNER AND SOCIAL MEDIA).

*DO NOT INCLUDE NON-DIGITAL COMPONENTS IN THIS CATEGORY.

A.12 — AR & VR

DIGITAL ADVERTISING USING TECHNOLOGIES INCLUDING VR, AR AND 360.

A.13 — APPS

A BRANDED APPLICATION CREATED FOR DEVICES AND PLATFORMS USED ONLINE OR DOWNLOADED, INCLUDING UTILITY, MOBILE AND PAYMENT APPS.

*PLEASE ENSURE A LINK IS PROVIDED FOR JUDGES TO DOWNLOAD THE APP.

DIRECT MARKETING

THIS CATEGORY RECOGNISES COMMUNICATIONS THAT SPEAK DIRECTLY TO A SINGLE CONSUMER. JUDGES ARE LOOKING FOR WORK THAT HAS USED CREATIVE IDEAS TO PERSONALISE DIRECT MARKETING THAT DIFFERENTIATES IT FROM MASS-MEDIA COMMUNICATIONS.

A.14 — DIRECT MAIL

ANY DIGITAL OR PHYSICAL MAILING TARGETING A SPECIFIC AUDIENCE IN THE FORM OF A LETTER, POSTCARD, EDM, GREETING CARD, INVITATION, SAMPLE, POP-UP, OUTER ENVELOPE, BROCHURES AND OTHER COLLATERAL.

A.15 — DIMENSIONAL DIRECT MAIL

AN PHYSICAL MAILING TARGETING A SPECIFIC AUDIENCE IN THE FORM OF AN OBJECT, PRODUCT, DEVICE OR PRODUCT SAMPLE.

A.16 — DIRECT RESPONSE ADVERTISING

A PRINT OR DIGITAL PIECE OF COMMUNICATION DESIGNED SPECIFICALLY TO ELICIT A DIRECT RESPONSE FROM THE SPECIFIED AUDIENCE. IT MUST BE MORE THAN A MESSAGE DIRECTING A PERSON TO A WEBSITE. IT SHOULD BE AN INVITATION TO RESPOND IN A MORE ACTIVE WAY (I.E. COMPLETE THIS SURVEY, ATTEND THIS EVENT, JOIN THIS MOVEMENT, ETC.)

*TO BE ELIGIBLE IN THIS CATEGORY EACH PIECE OF WORK MUST HAVE A SPECIFIC AND MEASURABLE CALL TO ACTION.

ENTERTAINMENT

RECOGNISING THE EXCELLENCE IN COMMERCIAL COMMUNICATION THROUGH A DIVERSE RANGE OF CHANNELS.

A.17 — MUSIC PROMOS

LIVE ACTION AND ANIMATED MUSIC VIDEOS PROMOTING A BRAND, MUSICIAN OR MUSICAL ACT THAT LEVERAGES THE MEDIA FORMAT TO COMMUNICATE WITH CONSUMERS.

A.18 — BRANDED VIDEO

A NON-FICTION FILM OR VIDEO OF UP TO 3-MINUTES TO PROMOTE A BRAND, PRODUCT OR SERVICE AIRED ON TELEVISION, CINEMA OR ONLINE.

A.19 — BRANDED CONTENT

THE PROMOTION OF A BRAND, PRODUCT, SERVICE OR MESSAGE VIA THE CREATION OF CONTENT ENTIRELY FUNDED OR PRODUCED BY THE ADVERTISER IN FORMATS INCLUDING TELEVISION, FILM, ONLINE, VIDEO GAMES AND EVENTS.

*BY WAY OF EXAMPLE, THE SERIES OF SHORT FILMS CALLED THE HIRE FOR BMW AND THE RED BULL AIR RACE ARE EXAMPLES OF BRANDED CONTENT AS OPPOSED TO A PRODUCT PLACEMENT OR EVENT SPONSORSHIP.

A.20 — GAMES

A BOARD GAME, VR, AR, ONLINE, SOCIAL, MOBILE, APP, CONSOLE, COMPUTER OR OTHER DIGITAL GAME DEMONSTRATING HOW THE BRAND, PRODUCT OR SERVICE IS AN INTEGRAL COMPONENT OF THE GAMEPLAY AND GAMING CONTENT.

A.21 — LIVE BROADCAST

A BRANDED LIVE BROADCAST OR STREAM OF AN EVENT VIA ANY CHANNEL INCLUDING LIVE-STREAMING PLATFORMS, TELEVISION, CINEMA AND ONLINE CONTENT.

FILM & VIDEO

RECOGNISING THE EXCELLENCE IS COMMERCIAL COMMUNICATION THROUGH THE COMBINATION OF MOVING PICTURES AND AUDIO.

A.22 — TELEVISION COMMERCIAL

A SINGLE COMMERCIAL OF ANY LENGTH, AIRED ON FREE-TO-AIR, PAID TELEVISION OR CATCH-UP TV.

A.23 — TELEVISION COMMERCIAL CAMPAIGN

AT LEAST 3 COMMERCIALS OF ANY LENGTH, AIRED ON FREE-TO-AIR, PAID TELEVISION OR CATCH-UP TV.

A.24 — CINEMA COMMERCIAL

A SINGLE COMMERCIAL OF ANY LENGTH, AIRED AT AN INDOOR OR OUTDOOR CINEMA.

A.25 — CINEMA COMMERCIAL CAMPAIGN

A CAMPAIGN OF AT LEAST 3 COMMERCIALS OF ANY LENGTH, AIRED AT AN INDOOR OR OUTDOOR CINEMA.

A.26 — DIGITAL VIDEO COMMERCIAL

A SINGLE VIDEO COMMERCIAL OF UP TO A MAXIMUM 3-MINUTE DURATION TO PROMOTE A BRAND, PRODUCT, SERVICE OR MESSAGE.

A.40 — DIGITAL VIDEO COMMERCIAL CAMPAIGN

A CAMPAIGN OF AT LEAST 3 VIDEO COMMERCIALS OF UP TO A MAXIMUM OF 3-MINUTE DURATION EACH TO PROMOTE A BRAND, PRODUCT, SERVICE OR MESSAGE.

*CAREFUL CONSIDERATION SHOULD BE GIVEN TO THE MEDIUM, PARTICULARLY IN REGARD TO SCREEN SIZE (MOBILE VIEWING) AND AUDIO. FOR EXAMPLE, A CINEMA COMMERCIAL REFORMATTED TO RUN ONLINE, IS UNLIKELY TO BE AN IDEAL EXAMPLE OF A DIGITAL VIDEO COMMERCIAL.

INTEGRATED

THE COHESIVE COMBINATION OF DIFFERENT, MULTIPLE CHANNELS TO CREATE A SINGLE, UNIFIED CAMPAIGN.

A.27 — INTEGRATED CAMPAIGN

A FULLY INTEGRATED CAMPAIGN OF AT LEAST 3 ELEMENTS UTILISING AT LEAST 3 DIFFERENT CHANNELS INCLUDING, BUT NOT LIMITED TO, TELEVISION, RADIO, PRESS, WEBSITE, BANNER, APP, EVENT AND DIRECT MAIL.

PRESS

EXCELLENCE IN COMMERCIAL COMMUNICATIONS IN THE PRESS.

A.28 — NEWSPAPER AND MAGAZINE

A SINGLE ADVERTISEMENT OF ANY SIZE IN CONSUMER OR TRADE PRESS.

A.29 — NEWSPAPER AND MAGAZINE CAMPAIGN

A CAMPAIGN OF AT LEAST 3 ADVERTISEMENTS OF ANY SIZE IN CONSUMER OR TRADE PRESS.

A.30 — SUPPLEMENT, INSERT OR WRAP

INSERT, LIFT-OUT SECTION, SUPPLEMENT OR WRAP OF AN ENTIRE PUBLICATION IN CONSUMER OR TRADE PRESS.

OUTDOOR & POSTER

RECOGNISING EXCELLENCE IN STATIC, MOVING, PRINT AND DIGITAL, OUTDOOR AND INDOOR ADVERTISING.

A.31 — LARGE FORMAT OUTDOOR

A SINGLE OUTDOOR ADVERTISEMENT APPEARING ON A CONVENTIONAL OUTDOOR POSTER SITE, INCLUDING BILLBOARDS, SUPERSITES, SPECTACULARS AND DIGITAL BILLBOARDS.

A.32 — SMALL FORMAT OUTDOOR

A SINGLE OUTDOOR ADVERTISEMENT APPEARING ON ADSHELTS, METROLITES, STREET FURNITURE, SPECIAL BUILDS AND POSTERS, IN PRINT OR DIGITAL FORMATS.

A.33 — TRANSIT & MOBILE

A SINGLE OUTDOOR ADVERTISEMENT APPEARING ON BUSES, TRAMS, TRAINS, TAXIS AND TOWED BILLBOARDS.

A.34 — INDOOR

A SINGLE ADVERTISEMENT APPEARING INDOORS, SUCH AS A SHOPPING CENTRE, STADIUM, CINEMA OR THEATRE AND CAN INCLUDE FORMATS SUCH AS CITILIGHTS, METROLIGHTS IN DIGITAL OR PRINT FORM AND POSTERS, USUALLY REPRODUCED IN STANDARD A-SIZES AND POSTED ON WALLS AND WINDOWS.

A.35 — CAMPAIGN

A CAMPAIGN OF AT LEAST 3 ADVERTISEMENTS CAN BE MADE OF ADVERTISEMENTS FROM THE SAME FORMAT (I.E. 3 X ADSHELTS) OR A COMBINATION OF FORMATS (I.E. 1 X ADSHEL, 1 X SPECTACULAR AND 1 X BUS).

PROMOTIONAL & EXPERIENTIAL

IMMERSIVE ACTIVITIES DESIGNED TO CREATE
INTERACTION AND CONSUMER ENGAGEMENT.

A.36 — EVENTS

A BRAND-OWNED EVENT, EXPERIENCE, OR ACTIVATION HELD IN A PUBLIC PLACE. IT CAN BE A STAND-ALONE EVENT OR A SMALLER ACTIVATION WITHIN A LARGER EVENT, INCLUDING PUBLIC EVENTS, BRAND-OWNED FESTIVALS, CONCERTS, VENUE TAKEOVERS, TRADE SHOWS AND PRODUCT DEMONSTRATIONS AT AN EVENT.

A.37 — AMBIENT AND GUERRILLA

A LIVE, OUT-OF-HOME EXPERIENCE OR ACTIVATION WITNESSED BY AN AUDIENCE INCLUDING LIVE PERFORMANCES, GUERRILLA MARKETING, STREET STUNTS, FLASH MOBS, ETC.

A.38 — INSTALLATIONS

INDOOR OR OUTDOOR, TEMPORARY OR PERMANENT DISPLAYS THAT DRAW PEOPLE TOGETHER TO CONNECT WITH THE BRAND IN A SHARED EXPERIENCE, INCLUDING POP-UP STORES, VENUE TAKEOVERS, KIOSKS, TRADE STANDS AND STREET ART.

A.39 — BEST USE OF TECHNOLOGY

BRAND EXPERIENCES WHERE THE AUDIENCES' EXPERIENCE IS ENHANCED THROUGH THE USE OF EXISTING OR NEW TECHNOLOGY SUCH AS AR, VR, MOBILE, SOCIAL MEDIA INTERACTION, MULTI-SCREENS, ETC.

DESIGN

PROMOTING A BUSINESS, PRODUCT, MESSAGE OR BRAND THROUGH CHANNELS SUCH AS, BUT NOT LIMITED TO TV, DIGITAL, RADIO, PRINT, INSTALLATION OR OUTDOOR, IN ORDER TO CHANGE ATTITUDE OR BEHAVIOUR, SELL SOMETHING OR CREATE BRAND AWARENESS.

RECOGNISING EXCEPTIONAL DESIGN DEVELOPED FROM A DEEP UNDERSTANDING OF CONSUMER PSYCHOLOGY TO COMMUNICATE IDEAS AND EXPERIENCES.

DESIGN

B.1 — BRAND IDENTITY (LARGE CORPORATE)

A BRAND IDENTITY FOR A LARGE (50+ STAFF), ORGANISATION, PRODUCT OR SERVICE INCORPORATING AT LEAST 3 ELEMENTS AND EXECUTED ACROSS MULTIPLE PLATFORMS.

B.2 — BRAND IDENTITY (SMALL BOUTIQUE)

A BRAND IDENTITY FOR A SMALL (1-49 STAFF), ORGANISATION, PRODUCT OR SERVICE INCORPORATING AT LEAST 3 ELEMENTS AND EXECUTED ACROSS MULTIPLE PLATFORMS.

B.3 — BROCHURE AND COLLATERAL

THE DESIGN OF A SINGLE ITEM IN THE FORM OF A BROCHURE, LEAFLET, ANNUAL REPORT, MANUAL, PROGRAM, BOOKLET, ETC.

B.4 — PUBLICATIONS

THE DESIGN OF A COVER, EDITORIAL SPREAD OR AN ENTIRE MAGAZINE, NEWSPAPER OR BOOK.

B.5 — SPATIAL DESIGN

THE DESIGN OF A TEMPORARY OR PERMANENT PHYSICAL ENVIRONMENT OR INSTALLATION INCLUDING, BUT NOT LIMITED TO, PUBLIC SPACES, EXHIBITIONS, SHOPS, OFFICES, STAGE SETS AND WAYFINDING.

B.6 — POSTER DESIGN

THE DESIGN OF A POSTER PROMOTING A BRAND, PRODUCT OR SERVICE.

B.7 — PACKAGING DESIGN

DESIGN OF PACKAGING FOR A COMMERCIALY-AVAILABLE PRODUCT IN THE FORM OF THE PHYSICAL STRUCTURE CONTAINING THE PRODUCT AND/OR ITS LABEL.

B.8 — PRODUCT DESIGN

THE DESIGN OF PHYSICAL COMMERCIAL PRODUCTS INCLUDING FURNITURE, TECHNOLOGY, CLOTHING, HOMEWARES, PERFUMES, FMCG, HARDWARE AND SPECIAL, LIMITED EDITION PRODUCTS.

B.9 — INTEGRATED DESIGN CAMPAIGN

AT LEAST 3 SEPARATE DESIGN ELEMENTS THAT TOGETHER FORM A COHESIVE DESIGN SUITE. FOR EXAMPLE, THIS COULD INCLUDE PRODUCT, PACKAGING AND BRAND IDENTITY.

B.10 — DIGITAL DESIGN

DESIGN SPECIFICALLY APPLIED TO DIGITAL APPLICATIONS INCLUDING WEBSITES, APPS, GAMES, EDMS, EBOOKS, ETC.

CRAFT

RECOGNITION OF THE ARTISTRY, SKILL, TALENT
AND FLAIR TO REFINE AND BRING AN IDEA TO LIFE.

*WORK IN THIS CATEGORY CAN ONLY BE
ENTERED BY THE CRAFTSPERSON SUCH AS
THE CINEMATOGRAPHER, PHOTOGRAPHER,
ILLUSTRATOR, SOUND ENGINEER OR EDITOR.

ENTRANTS CANNOT BE THOSE WHO COMMISSION
OR OVERSEE THE PRODUCTION.

ART DIRECTION

RECOGNISING EXCELLENCE IN ENHANCING AN IDEA
BY CRAFTING ITS VISUAL EFFECTIVENESS.

C.1 — ART DIRECTION

THE CRAFT OF COMMUNICATION ENHANCEMENT
THROUGH A COMBINATION OF VISUAL BALANCE,
COMPOSITION, TONE AND EXECUTION ACROSS ALL
VISUAL MEDIA CHANNELS INCLUDING TELEVISION,
PRINT, DESIGN, DIRECT MAIL, OUTDOOR AND DIGITAL.

ILLUSTRATION

RECOGNISING THE EXCELLENCE IN ILLUSTRATION
TO BRING AN IDEA TO LIFE.

C.2 — STATIC

THE CRAFT AND FLAIR OF BRINGING AN IDEA TO LIFE
THROUGH ILLUSTRATION APPLIED ACROSS ALL STATIC
MEDIA CHANNELS INCLUDING PRINT ADVERTISING,
DESIGN, DIRECT MAIL, OUTDOOR AND DIGITAL.

C.3 — MOVING IMAGE

THE CRAFT AND FLAIR OF BRINGING AN IDEA TO LIFE
THROUGH ILLUSTRATION APPLIED ACROSS ALL MOVING
MEDIA CHANNELS INCLUDING TELEVISION, CINEMA,
DESIGN, DIRECT MAIL, DIGITAL OUTDOOR AND ONLINE
DIGITAL CHANNELS.

AUDIO PRODUCTION

EXCELLENCE IN ALL AUDIO PRODUCTION AND
ENGINEERING THAT BRINGS AN IDEA TO LIFE.

C.4 — RADIO PRODUCTION

THE CRAFT OF RADIO PRODUCTION AND ENGINEERING
FOR A COMMERCIAL AIRED ON A RADIO STATION,
PLATFORM OR STREAMING DEVICE.

C.5 — TELEVISION, CINEMA & DIGITAL VIDEO PRODUCTION

THE CRAFT OF AUDIO PRODUCTION AND ENGINEERING
FOR A COMMERCIAL AIRED ON FREE-TO-AIR,
PAID TELEVISION, CATCH-UP TV, ONLINE DIGITAL
VIDEO AND INDOOR OR OUTDOOR CINEMA.

C.6 — ORIGINAL MUSIC

THE SCORING, ARRANGEMENT AND PRODUCTION OF
AN ORIGINAL MUSIC COMPOSITION CREATED FOR
A COMMERCIAL BRAND, PRODUCT OR SERVICE.

C.7 — MUSICAL ARRANGEMENT

THE CRAFT OF RE-RECORDING, REMIXING OR ADAPTING
AN EXISTING MUSICAL COMPOSITION/S FOR A
COMMERCIAL BRAND, PRODUCT OR SERVICE.

C.8 — SOUND DESIGN

THE COMPOSITION, MANIPULATION AND CREATION OF
AUDIO ELEMENTS, INCLUDING SOUND EFFECTS, LOCATION
RECORDING, VOICE, ETC. AND APPLIED TO COMMUNICATION
FOR A COMMERCIAL BRAND, PRODUCT OR SERVICE.

C.9 — VOICE OVER RADIO

THE PERFORMANCE OF THE VOICE OVER ARTIST IN A RADIO,
TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

*AWARD RECIPIENT CAN ONLY BE THE ACTOR.

COPYWRITING

RECOGNISING THE EXCELLENCE OF THE WRITTEN WORD IN IMAGINATIVELY CAPTURING AND EFFECTIVELY CONVEYING AN IDEA.

C.10 — COPYWRITING

THE CRAFT OF THE WRITTEN WORD ACROSS ALL MEDIA CHANNELS INCLUDING PRINT, RADIO, TELEVISION, DESIGN, DIRECT MAIL, OUTDOOR AND DIGITAL.

TYPOGRAPHY

THE EXCELLENCE AND UNDERSTANDING OF TYPE AND TYPE DESIGN, AND THE ROLE IT PLAYS IN ENHANCING EFFECTIVE COMMUNICATION.

C.11 — STATIC

FONT CREATION, TYPE DESIGN AND THE APPLICATION OF TYPE ACROSS ALL STATIC MEDIA CHANNELS INCLUDING PRINT, DESIGN, DIRECT MAIL, OUTDOOR AND DIGITAL.

C.12 — MOVING IMAGE

FONT CREATION, TYPE DESIGN AND THE APPLICATION OF TYPE ACROSS ALL MOVING MEDIA CHANNELS INCLUDING TELEVISION, CINEMA, DESIGN, DIRECT MAIL, OUTDOOR AND DIGITAL.

FILM & VIDEO

RECOGNISING THE EXCELLENCE OF CRAFT IN THE FILMMAKING PROCESS. *CANNOT INCLUDE DIRECTOR'S CUTS OR AGENCY VERSIONS.

C.13 — DIRECTION

WHETHER THROUGH SIMPLICITY OR TECHNIQUE, HOW THE ART OF DIRECTION, ITS PLANNING AND EXECUTION CAN AMPLIFY A CREATIVE IDEA FOR A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

C.14 — CINEMATOGRAPHY

THE CRAFT OF IN-CAMERA CINEMATOGRAPHY INCORPORATING THE STYLE, CAMERAWORK, TECHNIQUES, COMPOSITION, LIGHTING AND OTHER EFFECTS FOR A CREATIVE IDEA FOR A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

C.15 — EDITING

INNOVATION AND FLAIR IN TIMING, PACE, VISUAL DYNAMICS, DIALOGUE DYNAMICS, SOUND INTEGRATION AND OVERALL STORYTELLING FOR A CREATIVE IDEA FOR A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

C.16 — ANIMATION

2D AND 3D ANIMATION WITH CHARACTERS AND ENVIRONMENTS AS A STAND-ALONE PIECE OF WORK OR AS AN ELEMENT WITHIN A LARGER EXECUTION FOR A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

C.17 — VISUAL EFFECTS

THE COMBINATION OF VISUAL ELEMENTS FROM SEPARATE SOURCES AND INTEGRATED INTO THE SAME FRAME FOR A TELEVISION, CINEMA, DIGITAL VIDEO COMMERCIAL, TELEVISION PROGRAM AND FILM PROMOTIONS, TELEVISION AND CINEMA TITLE SEQUENCES.

C.18 — POST-PRODUCTION

INCORPORATING COLOUR GRADE, INCLUDING COLOUR CORRECTION AND ARTISTIC EFFECTS AND FINAL REFINEMENT FOR A TELEVISION, CINEMA, DIGITAL VIDEO COMMERCIAL, TELEVISION PROGRAM AND FILM PROMOTIONS, TELEVISION AND CINEMA TITLE SEQUENCES.

C.19 — CASTING FOR ADVERTISING

HOW THE SELECTION OF TALENT MAKES A SIGNIFICANT AND POWERFUL IMPACT ON THE CREATIVE IDEA FOR A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL AND CAN INCLUDE ACTORS, DANCERS, SINGERS, MODELS, NON-PROFESSIONALS, ANIMALS AND OTHER TALENT.

C.20 — FILM DESIGN & MOTION GRAPHICS

ANIMATED GRAPHICS AND IMAGES APPLIED TO THE MOVING IMAGE FOR STAGE GRAPHICS, TELEVISION AND CINEMA TITLE SEQUENCES, PRESENTATIONS, ANIMATED SIGNAGE, ONLINE ANIMATION AND ENVIRONMENTAL INSTALLATIONS SUCH AS TECHNOLOGY WALLS AND STADIUMS.

C.21 — ACTOR

THE PERFORMANCE OF ACTOR IN A TELEVISION, CINEMA OR DIGITAL VIDEO COMMERCIAL.

*AWARD RECIPIENT CAN ONLY BE THE ACTOR.

PHOTOGRAPHY

CELEBRATING EXCEPTIONAL PHOTOGRAPHY AS PART OF
A PAID ADVERTISING CAMPAIGN FOR A BRAND, PRODUCT
OR SERVICE.

C.22 — INDIVIDUAL

A SINGLE PHOTOGRAPH IN COLOUR OR BLACK
AND WHITE EXECUTED IN ANY MEDIA INCLUDING
OUTDOOR, POSTERS, PRINT AND DIGITAL.

C.23 — SERIES OR CAMPAIGN

A MINIMUM OF 3 PHOTOGRAPHS IN COLOUR OR BLACK
AND WHITE EXECUTED IN ANY MEDIA INCLUDING
OUTDOOR, POSTERS, PRINT AND DIGITAL.

C.24 — DIGITAL ENHANCEMENT & MANIPULATION

A SINGLE PHOTOGRAPH THAT HAS BEEN
SIGNIFICANTLY ENHANCED OR ALTERED THROUGH
THE APPLICATION OF DIGITAL TOOLS.

CHARITY

THIS CATEGORY RECOGNISES THE EXCELLENCE OF COMMUNICATION OF CHARITABLE, PRO BONO WORK.

WE RELY UPON THE HONESTY OF ENTRANTS TO CORRECTLY NOMINATE THE APPROPRIATE CATEGORY TO ENTER.

ALL AWARD-LEVEL ENTRIES IN OTHER CATEGORIES WILL BE SCRUTINISED AND SHOULD IT BE SUSPECTED TO BE PRO-BONO WORK, VERIFICATION DIRECTLY FROM THE CLIENT WILL BE SOUGHT BY THE COMMITTEE. SHOULD THE WORK ENTERED BE FOUND TO BE PRO-BONO, IT WILL BE MOVED TO THIS CATEGORY FOR JUDGING AND NOT BE ELIGIBLE FOR AN AWARD IN ANY OTHER CATEGORY.

CHARITY

ADVERTISING

- A.1 AUDIO
- A.2 DIGITAL
- A.3 DIRECT MARKETING
- A.4 ENTERTAINMENT
- A.5 FILM & VIDEO
- A.6 INTEGRATED
- A.7 PRESS
- A.8 OUTDOOR & POSTER
- A.9 PROMOTIONAL & EXPERIENTIAL

DESIGN

- B.10 BRAND IDENTITY
- B.11 BROCHURE & COLLATERAL
- B.12 PUBLICATIONS
- B.13 SPATIAL
- B.14 POSTER
- B.15 PACKAGING
- B.16 PRODUCT
- B.17 DIGITAL
- B.18 INTEGRATED DESIGN CAMPAIGN

CRAFT

- C.19 ART DIRECTION
- C.20 AUDIO
- C.21 COPYWRITING
- C.22 FILM & VIDEO
- C.23 ILLUSTRATION
- C.24 PHOTOGRAPHY
- C.25 TYPOGRAPHY

STUDENT

AN OPPORTUNITY FOR STUDENTS TO BE RECOGNISED
FOR EXCELLENCE BY LOCAL INDUSTRY LEADERS.

IDEA

A CLEAR AND EFFECTIVE CONCEPT THAT COMMUNICATES A CORE PROPOSITION IN A REFRESHING AND ENGAGING MANNER.

E.1 — IDEA

CAN INCLUDE, BUT NOT LIMITED TO, ADVERTISING-BASED IDEAS EXECUTED ACROSS NUMEROUS MEDIA CHANNELS INCLUDING TELEVISION, PRESS, DIGITAL, EVENTS, DESIGN, OUTDOOR AND POSTERS.

*ENTRIES DO NOT NEED TO BE FINISHED PIECES (I.E. HAND-DRAWN CONCEPTS CAN BE SUBMITTED) AS THE JUDGES ARE ONLY EVALUATING THE STRENGTH OF THE IDEA AND NOT THE CRAFT OF EXECUTION.

CRAFT

EXCELLENCE IN EXECUTING AND THEREBY IMPROVING THE EFFECTIVENESS OF THE IDEA.

E.2 — CRAFT

ENTRIES CAN INCLUDE, BUT NOT LIMITED TO, CINEMATOGRAPHY, EDITING, ILLUSTRATION, TYPOGRAPHY, PHOTOGRAPHY, ANIMATION AND ORIGINAL MUSIC.

GOOD

ACK