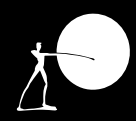


NOTHING
HAS
CHANGED.



EVERYTHING
HAS
CHANGED.

ENTRY
KIT
2019



G E N E R A L

R U L E S

1. The awards are open to all 4As member agencies and other advertising-related, non-4As organisations. To be eligible, all entries must be developed in Singapore for Singapore or regional or international media.
2. Entries submitted for previous Creative Circle Awards (CCA) aka GONG are not eligible.
3. Entries which are deemed by the Jury to be local adaptations of existing international material will be disqualified. Existing international material is defined as work in any medium whose executional core (concept, layout and any subject matter) is known to have been previously published outside Singapore for the same client.
4. Campaign entries must consist of at least three (3) advertisements, appearing in different media. Campaign entries for Print & Publishing Gongs, Posters and Billboards must consist of at least Two executions. Please refer to specific categories for entry requirements. A piece of work can be entered as a single entry, or as part of a campaign. Never both. Judges' right to combine entries into campaigns.
5. Entrants are not allowed to use their Agency logo or branding or refer to their Agency or anyone who has contributed to the entry anywhere in the submission. Failure to abide by this rule will lead to disqualification.
6. All entries must conform to the Singapore Code of Advertising Practice. Any execution barred from publication or broadcast under rulings based on these codes is not eligible.
7. Entries are non-returnable. The 4As reserves the right to use or reproduce the work of all accepted entries for the awards presentation, in the publishing of the Awards Annual and for any other industry-related or educational activities.
8. Fees paid are non-refundable for any reason including disqualification.
9. Entries that are not paid by **26/08/19** will not be judged. There will be no refund for these entries.
10. All entries must be accompanied by a cross cheque covering all fees for the entries and made payable to "The 4As Limited". Entries will only be officially accepted when The 4As receives the payment.
11. The Organiser reserves the right to request for verification/ further evidence in the form of client letters bearing original signatures and media schedules/ tear sheets or photographs.

Please note that non-verified entries may be disqualified without any notice or explanation. Submissions that do not meet the entry requirements in full will be disqualified and fees will not be refunded. The decisions of the Jury are final and no comments or enquiries will be entertained.
12. Criteria/ rules and submission requirements/ guidelines set out elsewhere in the Entry Forms, Entry Kit and website are to be treated as part of the entry rules.
13. All entries must be submitted **exactly** in the same manner they are published, aired or implemented and must not be modified in any way.
14. All entries must have been made within the context of a normal paying contract with a client, except in the GONG for Good categories.
15. Entrants which are proven to have deliberately and knowingly contravened any rule relating to eligibility may be barred from entering future awards for a period of time as determined by the Organiser.
16. All entrants are to have permission to enter the entry from the commissioning Client/brand-owning company and to include the Client contact details in the entry including name, position and full contact details.
17. The Organiser reserves the right to move entries to more appropriate categories, if necessary.
18. **Entries are required to upload any applicable entry images, audio/video files, case films and/or any supporting materials on awards website – www.creativecircle.com.sg. Mounted (compressed board, no thicker than 5mm) Physical presentation boards, proofs are to be submitted where applicable.**

Please refer to specific categories for entry requirements.
19. All participants wishing to qualify for Young Designer, Young Copywriter and Young Art Director awards must be **30 years of age** and under in the **year 2019** (Dec). Participants must include evidence of date of birth. Photocopies of NRIC/ Passport must accompany the entry submitted on the relevant entry form.

ELIGIBILITY DATES AND DEADLINE

20. All entries submitted must be designed for implementation, screening, transmission or publication and the campaign must have been implemented/ launched to the public for the first time between **1/06/18 to 31/07/19**.
21. **Deadline for submission: 26/08/19**



A W A R D C A T E G O R I E S & C O N T E N T

01 FILM & BRANDED CONTENT GONGS	/P02	PEOPLE AWARDS	/P31
02 RADIO & AUDIO GONGS	/P04	/ Gong NexGen	
03 PRINT & PUBLISHING GONGS	/P06	/ Young Designer of the Year	
04 OUTDOOR GONGS	/P08	/ Young Art Director of the Year	
05 DESIGN GONGS	/P11	/ Young Copywriter of the Year	
06 DIRECT GONGS	/P14	/ Producer of the Year	
07 MEDIA GONGS	/P17	/ Director of the Year	
08 PR GONGS	/P20	/ Photographer of the Year	
09 BRAND EXPERIENCE & ACTIVATION GONGS	/P23		
10 MOBILE & DIGITAL GONGS	/P26	COMPANY AWARDS	/P32
11 CRAFT GONGS	/P29	/ Best of Category	
12 SPECIAL AWARDS	/P31	/ Gong for Good	
		/ Advertiser of the Year	
		/ Production Company of the Year	
		/ Design Agency of the Year	
		/ Digital Agency of the Year	
		/ Independent Agency of the Year	
		/ Grand Prix – Best of Show	
		/ Agency of the Year	
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0 1 /

F I L M &

B R A N D E D

C O N T E N T

G O N G S

Film & Branded Content Gongs celebrate the creativity of the moving image and storytelling to connect to intended audiences. Entries will need to demonstrate brilliant brand storytelling intended for a screen. That is, the filmed content created for TV, cinema, online and/or out-of-home experiences.

01.1 Film

(Broadcast &/or Cinema)

Branded film spots placed in either on-air broadcast slots on channels (Free to air), cable or cinema.

01.2 Film

(Online)

Branded film on digital channels, including social media, streaming services or pre-rolls. Also includes other non-broadcast channels.

01.3 Best use of User-generated Film Content

Use of film content created by consumers through collaboration, creation or contribution.

01.4 Best use of Interactive & Dynamic Content

Films that interact with the viewer, or that adapt based on user behaviour (e.g., interactive social media advertising platforms &/or dynamic pre-rolls).

01.5 Best use of Influencers

Collaboration with celebrities, influencers, influential social media channels content or social portals (e.g., SGAG) to create engaging film &/or branded content.

01.6 Best use of Cultural Insights in Film & Branded Content

Creative use of insights derived from local culture, values, beliefs and traditions.

01.7 Innovation in Film & Branded Content

Innovative breakthrough in the creative use of film and/or branded content as platforms.

01.8 Creative Effectiveness: Film & Branded Content

Creative use of film to achieve a clear goal. Entries to show quantifiable and verifiable results.

01.9 Best use of Integrated Film & Branded Content-led campaign

Entries will be judged on how successfully they have integrated the campaign with Film and/or Branded content as core. The brand's message is communicated throughout the campaign by building and/or using Film and/or Branded content.

01.10 Gong for Good: Film & Branded Content

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

(Entries from this sub-category (01.10) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: Film & Branded Content Craft – To be entered in Craft Gongs



0 1 /

E N T R Y

C R I T E R I A

FILM & BRANDED CONTENT GONGS

- / Criteria considered during judging will predominantly be the idea and the execution.
- / Each Film and/or Branded Content execution constitutes one entry. With the exception of 01.9. (Best use of Integrated Film & Branded Content-led campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Film and/or Branded Content.
- / The same piece of work can only be entered once into Film & Branded Content Gongs 01.1 Film (Broadcast &/or Cinema) or 01.2 Film (Online). 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. For example – A 60sec Film Titled "A" can be entered in 01.1. Film (Broadcast &/or Cinema) and the same film in extended format, ie. More than 3min (180sec) Titled "A+" can be entered in 01.2. Film (Online).
- / 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.
- / The compulsory materials for Film & Branded Content Gongs are Film (Video files) in original language. Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 01.4. (Best use of Interactive & Dynamic Content).



0 2 /

R A D I O

& A U D I O

G O N G S

The Radio and Audio Gongs celebrate creativity for the radio and audio content. Entries will need to demonstrate brilliant work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling.

02.1 Best use of Radio

Branded radio spots placed in either on-air or online stations.

02.2 Best use of Branded Audio Content

Includes podcasts, music, DJ mentions or on-air promos, either online or offline, to engage with consumers.

02.3 Best use of Audio Technology

The technology demonstrated should be specifically for the use of radio, where creative use has directly enhanced the experience of the listener. 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.

02.4 Best use of Cultural Insights in Radio & Audio

Creative use of insights derived from local culture, values, beliefs and traditions.

02.5 Innovation in Radio & Audio

Innovative breakthrough in the creative use of radio and/or audio medium.

02.6 Creative Effectiveness: Radio & Audio

Creative use of radio and/or audio to achieve a clear goal. Entries to show quantifiable and verifiable results.

02.7 Best use of integrated Radio & Audio-led campaign

Entries will be judged on how successfully they have integrated the campaign with Radio and/or Audio content as core. The brand's message is communicated throughout the campaign by building and/or using Radio and/or Audio content.

02.8 Gong for Good: Radio & Audio

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

(Entries from this sub-category (02.8) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: Radio & Audio Craft – To be entered in Craft Gongs



0 2 /

E N T R Y

C R I T E R I A

RADIO & AUDIO GONGS

- / Criteria considered during judging will predominantly be the idea and the execution.
- / Each Radio and/or Audio execution constitutes one entry. With the exception of 02.7. (Best use of integrated Radio & Audio-led campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Radio and/or Audio.
- / There is no overall limit to how many times the same piece of work can be entered into Radio & Audio Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in script and/or Case film in English to aid juries in judging.
- / The compulsory material for Radio & Audio Gongs is MP3 file in original language. Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Scripts and/or Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.



0 3 /

P R I N T & P U B L I S H I N G

G O N G S

The Print & Publishing Gongs celebrate creativity in published media. Entries will need to demonstrate ideas that leap off the page with insight and outstanding craftsmanship.

03.1 Best use of Print

Print advertisements on newspapers and magazines that leap off the page.

03.2 Best use of Printed or Published Media

The creation of books, magazines and other printed publications for commercial or promotional purposes, to help the brand engage with the consumer.

03.3 Best use of Digital Publications

Publications created for a digital platform, including e-books and digital magazines.

Note: Pieces like native content and blogs would fall under the Mobile & Digital Experience Gongs.

03.4 Innovation in Print & Publishing

An innovative breakthrough in the creative use of the print & publishing medium. These may include print ads with physically active or digital and interactive elements, such as downloadable applications, QR codes, augmented reality and NFC.

03.5 Best use of Cultural Insights in Print & Publishing

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging printed or published content.

03.6 Creative Effectiveness: Print & Publishing

Creative use of print & publishing to achieve a clear goal. Entries to show quantifiable and verifiable results.

03.7 Best use of integrated Print & Publishing-led campaign

Entries will be judged on how successfully they have integrated the campaign with Print and/or Publishing media as core. The brand's message is communicated throughout the campaign by building and/or using Print & Publishing content.

03.8 Gong for Good: Print & Publishing

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

(Entries from this sub-category (03.8) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: : Print & Publishing Craft – To be entered in Craft Gongs



0 3 /

E N T R Y

C R I T E R I A

PRINT & PUBLISHING GONGS

- / Criteria considered during judging will predominantly be the idea and the execution.
- / Each Print and/or Publishing execution constitutes one entry. With the exception of 03.7. (Best use of integrated Print & Publishing-led campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Print and/or Publishing.
- / There is no overall limit to how many times the same piece of work can be entered into Print & Publishing Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Translation can be printed/shown outside of proof if applicable.
- / The compulsory material for Print & Publishing Gongs is digital image of entry proof and/or presentation board **AND** physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 03.3. (Best Use of Digital Publications).



0 4 /

O U T D O O R

G O N G S

The Outdoor Gongs celebrate creativity experienced out of home. Entries will need to demonstrate ideas that engage in-the-field, existing in external public spaces to telegraph a message or immerse consumers in a brand experience.

04.1 Best use of Billboards

Best use of sheet or static digital billboards made for standard billboard spaces including roadsides, highways and transit sides. Work may include connected 3D or ambient elements.

04.2 Best use of Posters

Best use of static free-format posters made for public spaces. Work may include connected 3D or ambient elements.

For Digital posters, please enter under 04.3.

04.3 Best use of Digital Screens

Best use of digital out-of-home (DOOH) advertising spaces. This may include animated DOOH content, interactive elements that require consumer interaction, or dynamic screens that uses personalised or real-time data.

04.4 Best use of Ambient

Best use of non-standard and free format outdoor advertising, which may include display ads, point-of-sale marketing, small/large scale (physical size) solutions, distributed promotional items, vehicle and/or transit wraps.

For static billboards & posters, please enter under 04.1/04.2.

04.5 Best use of Interactive & Immersive Experiences

Best use of interactive outdoor experiences that involve something live on the part of the consumer. Entries may include digital experiences, experiential marketing, consumer and audience participation, physical interaction and interactive games. Immersive experiences surround and engage consumers, transporting them to new worlds. Examples include immersive storytelling, experiential marketing, use of mobile with a strong outdoor touch point, virtual and augmented reality, wearables, facial recognition, 360-degree content, gamification and holographs.

04.6 Best use of Live Outdoor Experiences

Best use of live branded performances, concerts, demonstrations, stunts, roadshows, live games, and/or audience participation events.

04.7 Innovation in Outdoor

An innovative breakthrough in the creative use of the outdoor medium. These may include new ways to engage with, interact with or respond to outdoor content.



0 4 /

O U T D O O R

G O N G S

04.8 Best use of Cultural Insights in Outdoor

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging outdoor ideas.

04.9 Creative Effectiveness: Outdoor

The creative use of outdoor to achieve a clear goal. Entries must demonstrate verifiable results.

04.10 Best integrated Outdoor-led Campaign

Entries will be judged on how successfully they have integrated the campaign with Outdoor media as core. The brand's message is communicated throughout the campaign by building and/or using Outdoor content.

04.11 Gong for Good: Outdoor

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

(Entries from this sub-category (04.11) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: : Outdoor Craft – To be entered in Craft Gongs



0 4 /

E N T R Y

C R I T E R I A

OUTDOOR GONGS

- / Criteria considered during judging will predominantly be the idea and the execution.
- / Each Outdoor execution constitutes one entry. With the exception of 04.10 (Best integrated Outdoor-led campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Outdoor.
- / There is no overall limit to how many times the same piece of work can be entered into Outdoor Gongs as long as the categories chosen are relevant. You are allowed to enter the same piece of work into both 04.1. (Best use of Billboards) and 04.2. (Best use of Posters).
- / Work submitted should be in original language. Translation can be printed/shown outside of proof if applicable.
- / The compulsory material for Outdoor Gongs is digital image of entry proof and/or presentation board **AND** physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films and On-site Photographs) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.



0 5 /

D E S I G N

G O N G S

The Design Gongs 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 crafted in exceptional aesthetics with intuitive function to connect with people, solving a problem for a brand or cause.

05.1 Brand Identity Design

Creation of a new brand identity, or refresh of an existing brand.

05.2 Poster design

The design of printed posters on standard, transit, in-store and free-format sites, or digital posters on digital OOH screens.

05.3 Printed Communication Design

Publication & editorial design for printed books, annual reports, brand collaterals, promotional items and other printed media.

For posters, please enter in 05.2

05.4 Motion Design

The use of motion graphics, video or moving images, etc.

05.5 Digital & Interactive Design

User interface and user experience design on digital media, including websites, apps, social channels, digital installations, wearables, data visualisation, etc.

05.6 Environment & Experience Design

Retail environment design, spatial & sculptural installations, point-of-sale marketing and in-store collaterals, wayfinding and signage, and other physical exhibitions and experiences.

05.7 Packaging Design

Packaging for products, as well as special & promotional packaging.

05.8 Product Design

Entries that demonstrate aesthetics that are inseparable from application; that is work that blurs the line between a product's beauty and utility by achieving both. Applicable to designs on goods sector, fashion, furnishing, promotional and bespoke items.

05.9 Innovation in Design

An innovative breakthrough in design application and technique. This may include innovative packaging design, environmental design, interactive design or product design.



0 5 /

D E S I G N

G O N G S

05.10 Best use of Cultural Insights in Design

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging design.

05.11 Creative Effectiveness: Design

The creative use of design to achieve a clear goal. Entries must demonstrate verifiable results.

05.12 Best Integrated Design-led Campaign

Entries will be judged on how successfully they have integrated the campaign with mediums using Design as core. The brand's message is communicated throughout the campaign by building and/or using Design content.

05.13 Gong for Good: Design

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

Design Craft

(All design categories, Including Communication, Product, Packaging, Motion Graphics and Digital Design)

05.14 Design Craft: Art Direction**05.15 Design Craft: Copywriting****05.16 Design Craft: Typography****05.17 Design Craft: Illustration****05.18 Design Craft: Photography**

(Entries from this sub-category (05.13) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: : GOLD Winners in Design Craft will not be eligible for the Best of Category Award.



0 5 /

E N T R Y

C R I T E R I A

DESIGN GONGS

- / Criteria considered during judging will predominantly be the idea and the execution.
- / Each Design execution or campaign (Including Design Craft) of execution constitutes one entry. (Eg, Poster campaigns of 2+ executions should be entered together as a single entry.). 05.12 (Best integrated Design-led campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Design.
- / There is no overall limit to how many times the same piece of work can be entered into Design Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for Design Gongs is digital image of entry proof and/or presentation board **AND** physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm). It is also advisable to submit compulsory materials using the actual posters (unmounted), and/or actual products. Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 05.5. (Digital & Interactive Design).



0 6 /

D I R E C T

G O N G S

The Direct Gongs 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 produced measurable and meaningful results.

06.1 Best use of Direct

(Mailing Channels)

Includes direct flat, one and multi-dimensional mailings with a direct call-to-action and seek measurable response.

06.2 Best use of Direct

(Film, Radio & Audio Broadcast Channels)

The use of film (including infomercials) for television, cinema and outdoor, as well as radio spots, radio promos or DJ mentions where there is a direct call-to-action and seek measurable response.

For online film and audio content, please enter in 06.4 (Best use of Direct - Digital Channels).

06.3 Best use of Direct

(Print & Outdoor Channels)

The use of small and/or large-scale media. Non-mail and print collateral, including items in bars & restaurants and all other hand-held (or equivalent in size) items. Also including direct response stunts, street teams, direct response events, outdoor/ambient media, events and live experiences which encourage direct interaction and seek a measurable response.

06.4 Best use of Direct

(Digital Channels)

Websites, microsites, social media, online advertising, online (film & audio) content, eDM, mobile, SMS and location-based marketing with a direct call to action and seek measurable response.

06.5 Best Customer Retention/Loyalty Campaign

A relationship-building direct marketing initiative to encourage retention, reinvigorate lapsed relationships and drive loyalty.

06.6 Innovation in Direct

An innovative breakthrough in the way we evolve direct response from the consumer. This may include innovative direct marketing techniques and solutions across all channels.

06.7 Best use of Cultural Insights in Direct

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging direct marketing solutions.



0 6 /

D I R E C T

G O N G S

06.8 Creative Effectiveness: Direct

The creative use of direct marketing solutions to achieve a clear goal. Entries must demonstrate verifiable results.

06.9 Best Integrated Direct-led Campaign

Entries will be judged on how successfully they have integrated the campaign with mediums using Direct marketing as core. The brand's message is communicated throughout the campaign by building and/or using Direct marketing across all channels.

06.10 Gong for Good: Direct

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

(Entries from this sub-category (06.10) will be combined with all Gong for Good sub-categories and to be judged separately by Gong for Good Juries.)

Note: : Direct Craft – To be entered in Craft Gongs



0 6 /

E N T R Y

C R I T E R I A

DIRECT GONGS

- / Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.
- / Each Direct execution constitutes one entry. With the exception of 06.9. (Best Integrated Direct-led Campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Direct.
- / There is no overall limit to how many times the same piece of work can be entered into Direct Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for Direct Gongs is digital image of presentation board **AND** physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 06.4. (Best use of Direct (Digital Channels)).



0 7 /

M E D I A

G O N G S

The Media Gongs celebrate the context of creativity. Entries will need to demonstrate the creative use of media, demonstration of how the core ideas understand the target market, the innovative implementation of media channel strategies across different platforms leading to a successful outcome.

07.1 Best use of Film, Radio & Audio Platforms

Including TV, video-on-demand platforms (VOD) and other online service providers. Screens other than TV might include, but are not limited to, screens that require interaction with the consumer e.g. touch screens and responsive displays. Audio channels include radio, podcast and other audio technology channels.

07.2 Best use of Print & Outdoor

Including, but not limited to, newspapers, magazines, inserts and trade journals. Outdoor channels include static and traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.

07.3 Best use of Ambient, Events & Stunts

Non-traditional outdoor/billboards, including 3D and non-standard shaped sites, ticket barriers, signage, digital billboards, window clings, building wrapping, helicopter banners and other executions that utilise a space or an existing permanent feature. Guerrilla marketing involving small/large scale stunts, and/or applicable to one-off experiential events. Other events include live shows, festivals, concerts, sporting events and event sponsorship.

07.4 Best use of Digital & Mobile Platforms

Online platforms or associated technologies and the harnessing of a digital environment in a media campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging. Mobile technology including smartphones, tablets, Bluetooth, SMS, MMS, WAP, GPS, mobile games and applications, etc.

For Social media-led campaigns, please enter in 07.5. (Best use of Social Platforms)

07.5 Best use of Social Platforms

Work entered in this category should be planned and executed on social platforms as opposed to campaigns that went social. Media campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with consumers.



0 7 /

M E D I A

G O N G S

07.6 Excellence in Media Insights, Planning and Strategy

Entries in this category will be judged on how a media campaign succeeded in unlocking insights and understanding of consumer behaviour/needs. The campaign must also show how successfully media platforms were sourced and selected, achieving client's specific business objectives, marketing goals and overall brand's positioning.

07.7 Innovation in Media

Innovative breakthrough in the creative use of single/multiple media platforms.

07.8 Best use of Cultural Insights

The creative use of insights derived from local culture, values, beliefs and traditions to develop relevant creative media solutions.

07.9 Creative Effectiveness: Media

Entries in this category will be judged on how a media campaign uses insights and understanding consumer behaviour/needs in order to develop a customised media strategy to achieve client's specific business objectives, marketing goals and overall brand's positioning. Entries must demonstrate verifiable results.

07.10 Best Integrated Media-led Campaign

Entrants will be judged on how successfully they have integrated the chosen media throughout the campaign and must demonstrate how well the different mediums complement and build on each other to communicate the brand's message. Entries in this category must show that multiple types of media were used in the campaign.

07.11 Gong for Good: Media

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

0 7 /

E N T R Y

C R I T E R I A

MEDIA GONGS

- / Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.
- / Each Media execution constitutes one entry. With the exception of 07.10. (Best Integrated Media-led Campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Media.
- / There is no overall limit to how many times the same piece of work can be entered into Media Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for Media Gongs is digital image of presentation board **AND** physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 07.4. (Best use of Digital & Mobile Platforms).



0 8 /

P R

G O N G S

The PR Gongs celebrate creative work which successfully builds trust and cultivates relationships with credible third-parties, utilising media or channels to influence public dialogue and ultimately change perceptions and behaviours in ways that engages the idea with its target audiences.

08.1 Best use of Non-Digital Platforms

Entries will be judged specifically on how well non-digital platform was used to support or execute the PR campaign. Non-digital platforms include print, outdoor, film, radio and audio. Traditional outdoor platforms include posters and billboards, but not restricted to ambient, guerrilla marketing, events and stunts.

08.2 Best use of Digital & Mobile Platforms

Entries will be judged specifically on how well digital and mobile platform was used to support or execute the PR campaign. Mobile, including portable devices and technology, including the use or creation of any application (native, hybrid, web based or pre-installed) for a mobile device (smartphones, tablets etc.).

08.3 Social Community Building and Management

Social activity that is designed to build or maintain an online community that may result in an enhanced brand affinity and/or change in attitudes among targeted audiences. Community activity, engagement levels and the tone of targeted conversation will all be considered.

08.4 Real-Time Response

Real-time social activity designed to respond and engage in the conversation around world events, public affairs and other real-world, real-time activity in a creative and meaningful way.

08.5 Co-creation & User Generated Content

Social based activity designed to engage with a community/fanbase 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.

08.6 Brand Voice & Strategic Storytelling

Customised strategy designed to communicate a particular point of view/story of a brand in a consistently relevant way and to build an emotional connection with employees, shareholders and customers alike.

08.7 Launch / Re-launch

Campaigns created to launch or re-launch a product or service.



0 8 /

P R

G O N G S

08.8 Best use of Celebrity, Influencers & Key Opinion Leaders

Campaigns that associate a personality or expert of great influence with a product/service in order to reach specific awareness/business goals and/or to help establish trust with the target audience.

08.9 Innovation in PR

Innovative breakthrough in the creative use and practice in the field of PR.

08.10 Best use of Cultural Insights

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging and relevant PR solutions.

08.11 Creative Effectiveness: PR

Entries in this category will be judged based on measurable and proven impact on a client's business and reputation. Please provide details of the evaluation methods, measurement tools and post-campaign analysis. Entries must demonstrate verifiable results.

08.12 Best Integrated PR-led Campaign

Entries will be judged on how successfully they have integrated the campaign with mediums using PR as core. Entries in this category will be judged on the demonstration of exceptional and creative best practice within your chosen PR specialism.

08.13 Gong for Good: PR

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

0 8 /

E N T R Y

C R I T E R I A

PR

- / Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.
- / Each Media execution constitutes one entry. With the exception of 08.12. (Best Integrated PR-led Campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by PR.
- / There is no overall limit to how many times the same piece of work can be entered into PR Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for PR Gongs is digital image of presentation board **AND** physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 08.2. (Best use of Digital & Mobile Platforms).



0 9 /

B R A N D

E X P E R I E N C E

& A C T I V A T I O N

G O N G S

The Brand Experience & Activation Gongs celebrate the creative brand building through immersive retail, activation, 360° digital or on-ground customer engagement. Entries should demonstrate how the customer journey, brand experience and optimised touch points led to increased brand affinity and/or commercial success.

09.1 Best use of Non-Digital-led Brand Experience & Activation

Use of non-digital media such as film, radio, print, conventional outdoor, promotional merchandise and/or ambient collaterals and sites leading to immediate activation and/or sales.

09.2 Best use of Digital-led Brand Experience & Activation

A brand experience, activation, promo or stunt that used mobile, web, AR, VR, mixed reality, social media, tangible digital installations and/or other forms of digital tech leading to increased brand affinity and sales.

09.3 Best use of Events & Live Experiences

Guerilla marketing stunts, launch events, roadshows, field marketing, sampling activities, experiential events, and/or live promotional stunts that lead to immediate activation.

09.4 Best use of Sponsorships & Partnerships

Creative utilisation of sponsorships and/or tie-in partnerships (e.g. sports, music, entertainment) to drive brand affinity and activation.

09.5 Best Launch/Relaunch

Creative utilisation of sponsorships and/or partnerships (e.g. sports, music, entertainment partners) to drive brand affinity and activation.

9.6 Best In-store/Retail experience

In-store and retail location activities including product launches/activations, demonstrations, sampling activities, pop-ups and in-store promotions or competitions that drive shopper engagement.

09.7 Self-promotion

Any type of media format driving brand affinity and activation produced by agencies to promote the company, its expertise, philosophy and services.

09.8 Innovation in Brand Experience & Activation

An innovative breakthrough in brand experience. This may include innovative brand experience techniques and/or creative breakthrough solutions across activation ideas.



0 9 /

B R A N D

E X P E R I E N C E

& A C T I V A T I O N

G O N G S

09.9 Best use of Cultural Insights in Brand Experience & Activation

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging brand experience and activation.

09.10 Creative Effectiveness: Brand Experience & Activation

The creative use of brand experience in marketing solutions with a promotional or activation element to drive brand affinity and sales. Entries must demonstrate verifiable results.

09.11 Best Integrated Brand Experience & Activation-led Campaign

Entries will be judged on how successfully they have integrated the campaign with a series of experiences across different media that work together with a promotional or activation element to drive brand affinity and sales.

09.12 Gong for Good: Brand Experience & Activation

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

0 9 /

E N T R Y

C R I T E R I A

BRAND EXPERIENCE & ACTIVATION GONGS

- / Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.
- / Each Brand Experience and/or Activation execution constitutes one entry. With the exception of 09.11. (Best Integrated Brand Experience & Activation-led Campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Brand Experience and/or Activation.
- / There is no overall limit to how many times the same piece of work can be entered into Brand Experience & Activation Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for Brand Experience & Activation is digital image of presentation board **AND** physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable, eg. 09.2. (Best use of Digital-led Brand Experience & Activation).



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M O B I L E &

D I G I T A L

G O N G S

The Mobile & Digital Gongs celebrate device-driven creativity and creative digital experience through technology application to enrich a brand, product or service. Entries will need to demonstrate performance in portable platforms and/or digital channels.

10.1 Best use of Digital Platforms

Websites, microsites, web platforms and web applications (including mobile-responsive sites) to promote an entity, product or service.

10.2 Best use of Mobile & Wearable Platforms

Creative leveraging of mobile technology, including mobile websites, mobile applications & utilities, branded mobile utilities and mobile games. This includes smart watches and other wearable platforms.

10.3 Best use of Social & Messaging Platforms

Creative usage of social media as well as online messaging platforms, including social media content, Facebook Live campaigns, Instagram Stories, Messenger chatbots and more.

10.4 Best use of Online Advertising

This includes paid online advertising channels and media such as web banners, rich media ads, dynamic ads, search marketing, pre-rolls as well as native ads (e.g. sponsored content).

10.5 Best use of Data

Data-enhanced creativity, data-driven dynamic content and targeting, data visualisation, creative use of real-time data or APIs.

10.6 Digitally Enhanced Physical Experiences

The creative use of digital technology to enhance live events, digital installations, AR, VR and mixed reality experiences, Internet-of-Things/digitally connected physical products and cross-platform experiences.

10.7 Innovation in Mobile &/Or Digital

An innovative breakthrough in the use of web, mobile, digital, social or digitally connected physical products and experiences.

10.8 Best use of Cultural Insights in Mobile &/Or Digital

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging use of web, mobile, digital, social or digitally connected physical products and experiences.



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M O B I L E &

D I G I T A L

G O N G S

10.9 Creative Effectiveness: Mobile &/Or Digital

The creative use of mobile and/or digital experiences to achieve a clear goal. Entries must demonstrate verifiable results.

10.10 Best Integrated Mobile &/Or Digital-led Campaign

A digitally led series of experiences that work together in a campaign to engage the consumer. And/or campaign that uses mobile/portable digital devices as the core channel.

10.11 Gong for Good: Mobile &/Or Digital

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for non-profits can only be entered into this subcategory.

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E N T R Y

C R I T E R I A

MOBILE & DIGITAL GONGS

- / Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.
- / Each Mobile and/or execution constitutes one entry. With the exception of 10.10. (Best Integrated Mobile &/Or Digital-led Campaign) constitutes one entry, even though the entry shows idea is implemented using various channels, but mainly driven by Mobile and/Or Digital.
- / There is no overall limit to how many times the same piece of work can be entered into Mobile & Digital Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for Mobile & Digital Gongs is URL and/or (If applicable) digital image of presentation board **AND** (if applicable) physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.



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C R A F T

G O N G S

The Craft Gongs celebrate the art of the masterful creative skill, talent and artistry that goes into bringing an idea to life. All subcategories are open to both commercial and non-profit work.

Film & Branded Content Craft

- 11.1 Film & Branded Content: Direction
- 11.2 Film & Branded Content: Cinematography
- 11.3 Film & Branded Content: Editing
- 11.4 Film & Branded Content: Script
- 11.5 Film & Branded Content: Casting
- 11.6 Film & Branded Content: Art Direction (Including Production Design)
- 11.7 Film & Branded Content: Visual Effects
- 11.8 Film & Branded Content: Animation
- 11.9 Film & Branded Content: Use of Original Music
- 11.10 Film & Branded Content: Use of Adapted Music
- 11.11 Film & Brand Content: Use of Sound Design

Radio & Audio Craft

- 11.12 Radio & Audio: Script
- 11.13 Radio & Audio: Casting & Performance
- 11.14 Radio & Audio: Use of Original Music
- 11.15 Radio & Audio: Use of Adapted Music
- 11.16 Radio & Audio: Use of Sound Design

Physical Craft

(Including Brand & Communications – Direct/Media/ Brand Experience & Activation/PR, Print & Publishing and Outdoor design)

- 11.17 Physical Craft: Art Direction
- 11.18 Physical Craft: Copywriting
- 11.19 Physical Craft: Typography
- 11.20 Physical Craft: Illustration
- 11.21 Physical Craft: Photography

Digital Craft

(Including Digital Platforms, Visual Design across Web, Mobile and Wearable Applications)

- 11.22 Digital Craft: Art Direction (Including Typography and Photography)
- 11.23 Digital Craft: Copywriting (Including Content Writing and Scriptwriting)
- 11.24 Digital Craft: Animation (Including Digital Illustration, Motion Graphics and Video & Moving Image)
- 11.25 Digital Craft: User Interface (Including User Experience and Journey Design)
- 11.26 Digital Craft: Music & Sound Design (Including Sound Effects, Best use of Original and Adapted Music)
- 11.27 Digital Craft: Digitally Enhanced Physical Experiences (Including AR, VR & Mixed Reality)

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E N T R Y

C R I T E R I A

CRAFT GONGS

- / Criteria considered during judging will predominantly be the execution.
- / Each Craft execution constitutes one entry.
- / There is no overall limit to how many times the same piece of work can be entered into Craft Gongs as long as the categories chosen are relevant.
- / Work submitted should be in original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.
- / The compulsory material for **Craft Gongs – Film & Branded Content Craft:** Film (Video files) in original language. 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. Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**. URL can also be provided if applicable.
- / The compulsory material for **Craft Gongs – Radio & Audio Craft:** MP3 file in original language. Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Scripts and/or Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.
- / The compulsory material for **Craft Gongs – Physical Craft:** Digital image of entry proof and/or presentation board AND physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)** for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.
- / The compulsory material for **Craft Gongs – Digital Craft:** is URL **and/or (if applicable)** digital image of presentation board **AND (if applicable)** physical presentation proofs mounted on compressed board (no thicker than 5mm). Please refer to **Entry Material Guidelines (Page 34)**. for details. Support Materials (eg. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 35)**.



1 2 /

S P E C I A L

A W A R D S

People Awards

/ Gong NexGen
 / Young Designer of the Year
 / Young Art Director of the Year
 / Young Copywriter of the Year
 / Producer of the Year
 / Director of the Year
 / Photographer of the Year

Gong NexGen

The Gong NexGen is a separate competition for participants (Age under 30 Years Old) to work on a "live" brief from a Brand/Organization. Separate rules and regulations will be stated for Gong NexGen. Fees and other terms and conditions apply.

Young Designer of the Year

This award goes to the most awarded (accumulated points) Young Designer from all categories.

Young Art Director of the Year

This award goes to the most awarded (accumulated points) Young Art Director from all categories.

Young Copywriter of the Year

This award goes to the most awarded (accumulated points) Young Copywriter from all categories.

Producer of the Year

This award will be presented to the most awarded (accumulated points) Producer from the following: Film & Branded Content Gongs, Radio & Audio Gongs, Mobile & Digital Gongs, Craft Gongs (Film & Branded Content), Craft Gongs (Radio & Audio Gongs) and Craft Gongs (Digital).

Director of the Year

This award will be presented to the most awarded (accumulated points) Director from the following: Film & Branded Content Gongs and Craft Gongs (Film & Branded Content).

Photographer of the Year

This award goes to the most awarded (accumulated points) Photographer from the following: Print & Publishing Gongs, Outdoor Gongs, Design Gongs and Craft Gongs (Physical Craft).



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S P E C I A L

A W A R D S

Company Awards

/ Best of Category
 / Gong for Good
 / Advertiser of the Year
 / Production Company of the Year
 / Design Agency of the Year
 / Digital Agency of the Year
 / Independent Agency of the Year
 / Grand Prix - Best of Show
 / Agency of the Year

Best of Category

This award goes to the best entry within a category.

Gong for Good

The Gong for Good entries from all categories will be separated and to be judged by Head of Juries. An overall winner (if any) will be awarded the Gong for Good selected from the Gold winners of this specific sub-category.

Advertiser of the Year

This award goes to the most awarded (accumulated points) Advertiser from all categories.

Production Company of the Year

This award will be presented to the most awarded (accumulated points) Production Company from the following: Film & Branded Content Gongs, Radio & Audio Gongs, Mobile & Digital Gongs, Craft Gongs (Film & Branded Content), Craft Gongs (Radio & Audio Gongs) and Craft Gongs (Digital).

Design Agency of the Year

This award honors the most awarded (accumulated points) Design Agency in the Design Gongs.

Digital Agency of the Year

This award honors the most awarded (accumulated points) Digital Agency across Mobile & Digital Gongs and Craft Gongs (Digital).

Independent Agency of the Year

This award honors the most awarded (accumulated points) Independent Agency from all categories.

Grand Prix

Out of all the Best of Category winners, the Head of Juries will select and present this coveted award to the overall winner.

Agency of the Year

This award honors the most awarded (accumulated points) Agency from all categories.

Points: The accumulated points are calculation based on all the shortlisted entries and awards won, according to the details below:

Best of Category – 30 points (**This will override the number of points for Gold**)
 Gold – 20 points
 Silver – 10 points
 Bronze – 5 points
 Finalist – 1 point



HOW TO SUBMIT YOUR ENTRIES

All entries are to be submitted through www.creativecircle.com.sg with all required fields filled out, the proper digital assets uploaded, and full payment made by

26 / 08 / 19

Physical materials must be submitted to

4A(S) OFFICE

05:00PM

MONDAY

26/08/19

All documents must be typed as hand-written documents will not be accepted. Incomplete or incorrect entries may be disqualified.

All entries must be approved by Head of Agency/Entrant Company and supported by endorsement letter from Client/Brand-owning company. Letter templates can be found on the submission page.

PLEASE SUBMIT ALL PHYSICAL FORMS AND MATERIALS TO:

Creative Circle Awards (CCA)
Aka GONG 2019 Secretariat
114 Lavender Street, CT Hub 2 #10-87 Singapore 338729

ATTENTION:

Jenny Lau
9848 7979
jenny@4as.org.sg

Wainee Lim
9271 5497
wainee@4as.org.sg

IMPORTANT DATES

Closing Date:	26/08/19
Materials Submission Deadline:	26/08/19
Judging:	1 - 2/10/19
NexGen Registration Deadline:	23/08/19
NexGen Briefing:	30/08/19
NexGen Pitch Submission:	2/09/19
NexGen Presentation:	3/09/19

Festival of Creativity:	TBC
GONG Show 2019:	TBC

** Please note that entries will only be officially accepted after payment has been received.

*** Entries that have not been paid by the final closing date will not be judged.

**** Entry Fees are non-refundable.

ENTRY MATERIAL GUIDELINES

All entries are required to upload the following compulsory materials into Google Drive and submit the Google Drive URL on the online submission form as well as to submit relevant compulsory physical materials.

01. FILM & BRANDED CONTENT GONGS

Video File in original language. Work which is not in English should be subtitled.

02. RADIO & AUDIO GONGS

MP3 File in original language.

**03. PRINT & PUBLISHING GONGS/
04. OUTDOOR GONGS**

Digital image of entry proof and/or presentation board **AND** physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm).

05. DESIGN GONGS

Digital image of entry proof and/or presentation board **AND** physical proofs and/or presentation proofs mounted on compressed board (no thicker than 5mm).
Submission of actual Posters (Unmounted) are advisable.

06. DIRECT GONGS /

07. MEDIA GONGS/

08. PR GONGS /

09. BRAND EXPERIENCE & ACTIVATION GONGS

Digital image of presentation board **AND** physical presentation proofs mounted on compressed board (no thicker than 5mm).

10. MOBILE & DIGITAL GONGS

URL and/or (If applicable) digital image of presentation board **AND** (if applicable) physical presentation proofs mounted on compressed board (no thicker than 5mm).



ENTRY MATERIAL GUIDELINES

Supporting Materials Guidelines

All entries are advisable to upload (if any) supporting materials to aid their entries for judging in Google Drive.

Supporting materials include: Case films (Video File), Demo films (Video File), Word Doc. (for Script and/or Translation), Jpegs, On-site Photographs (Jpegs) and URLs.

Supporting materials must not contain any reference to your agency or any contributing creative companies or individuals.

All soft copy materials must have clearly defined file names with the entry title and category title.

File Naming Convention

Example: **Main Category/Sub Category:**
Print & Publishing Gongs/Best Use of Print (03-01)
Entry Title:
Quit Smoking
File Name:
03-01_Quit_Smoking_Image1.jpg

Entry labels to be created and to be pasted on the top, right hand corner of Physical proofs and/or presentation proofs. If you are to submit physical items, eg. Books or Products, entry labels can be attached to items in the form of a tag.

Entry labels to include:

/ Category:
/ Sub-Category:
/ Entry Title:

Example of entry label:

Category: Outdoor Gongs
Sub-Category: 04.2 Best use of Posters
Entry Title: ABC

Video & Audio File Format Guidelines

1. Video Files:

- Please upload a high quality video as .MOV or .MP4 video format in Google Drive.
- The maximum file size is 350MB.
- Preferred format:

Option 1

Aspect Ratio: Full HD 1080p.
Resolution: 1920x1080
Format/Codec: .MOV/H.264
Audio: AAC, Stereo, 48kHz

Option 2

Aspect Ratio: HD 720p.
Resolution: 1280x720
Format/Codec: .MOV/H.264
Audio: AAC, Stereo, 48kHz

- Also accepted in following format:
Aspect Ratio: 4:3 or 16:9
Resolution: 1024x576 or 720x576 or 854x480 or 640x480
Format/Codec: .MP4/H.264
Audio: AAC, Stereo, 48kHz
- Case Film (Maximum 120secs / 350MB):
A short film explaining your work. Content includes the brief, execution and results. To be uploaded as Supporting Material.
- Demo Film (Maximum 120secs / 350MB):
Depending on the entry 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. To be uploaded as Supporting Material.
- 2. Radio & Audio Files:**
 - MP3 audio file of original radio advertisement, as it aired.
 - Specifications: 258 kbps preferred, 128 kbps = minimum accepted.



ENTRY MATERIAL GUIDELINES

Image File Format Guidelines

Entry proof is the final artwork of the original advertisement, exactly as it ran.

Presentation board is a visual presentation of your work, including images and English text. Text = 100 words max, covering the brief, execution and results.

Digital Image Format:

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

Mounted Physical Proof Format:

/ Maximum size: 594mm x 420mm (Portrait or Landscape)
/ To be mounted on compressed board (no thicker than 5mm)
/ Actual posters for Design categories only, is to be submitted as original unmounted format.

URLs Guidelines

/ The provided URL has to be accessible online until 30/11/19.
/ URLs must start with 'http://' or 'https://'
/ Preferably accessible without a login or password.
/ Google Drive URL – To provide a link containing both compulsory and supporting materials.



E N T R Y**F E E S**

CATEGORIES	4As Members (Price Inclusive of GST)	Non-4As Members (Price Inclusive of GST)	The Design Society Members (Price Inclusive of GST)
Film & Branded Content Gongs	\$299.60	\$342.40	\$342.40
Radio & Audio Gongs	\$299.60	\$342.40	\$342.40
Print & Publishing Gongs	\$299.60	\$342.40	\$200.00
Outdoor Gongs	\$299.60	\$342.40	\$342.40
Design Gongs	\$200.00	\$342.40	\$200.00
Direct Gongs	\$299.60	\$342.40	\$342.40
Media Gongs	\$299.60	\$342.40	\$342.40
PR Gongs	\$299.60	\$342.40	\$342.40
Brand Experience & Activation Gongs	\$299.60	\$342.40	\$342.40
Mobile & Digital Gongs	\$299.60	\$342.40	\$342.40
Craft Gongs	\$299.60	\$342.40	\$342.40

CAMPAIGNS

Campaign Prices are determined by multiplying the single entry fee in the respective medium by the number of advertisements in the campaign.

FEES FOR DESIGN CATEGORIES

The Entry Fee of \$200.00 (inclusive of GST) is applicable to 4As and TDS (The Design Society) members only. Non-members pay \$342.40 (inclusive of GST) per entry.

LATE FEE

Applies to submissions after closing date. Members and Non-Members of 4As and TDS, add \$53.50 (inclusive of GST) to the Entry Fee above.

Important

1. Please note that entries not paid by the final closing date will not be judged.
2. Please note that Entry Fees are non-refundable.



S P O N S O R S
& P A R T N E R S

Organiser



Official Agency



Friends of 4As



Official Communications Partner



3D & Motion Design



Events Production



Technical Partner

