



SPIKES ASIA

ENTRY KIT

Getting Ready to Enter

2026 AWARDS

Contents

Audio & Radio	03
Brand Experience & Activation	07
Creative B2B	11
Creative Commerce	13
Creative Data	18
Creative Effectiveness	21
Creative Strategy.....	24
Design	28
Digital Craft	33
Direct	36
Entertainment	41
Film	46
Film Craft	51
Gaming	54
Glass: The Award for Change	56
Healthcare.....	57
Industry Craft	68
Innovation.....	74
Integrated	76
Media	77
Music	84
Outdoor	86
PR	90
Print & Publishing	95
Social & Creator	98
Getting Ready to Enter	104
Supporting Material Guidelines	109
How to Craft your Entry	119

Audio & Radio

The Audio & Radio Spikes celebrate creativity that is wired for sound - work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling across the airwaves and digital streams.

- The main criteria considered during judging will be the idea, the execution and the impact.
- There is no overall limit to how many times the same piece of work can be entered into Audio & Radio as long as the categories chosen are relevant. However, the same piece of work may only be entered once in 'D. Audio & Radio: Sectors'.
- In sections B and D each execution constitutes one entry and all executions must have run within the eligibility period.
- In sections A and C multiple executions may be entered as one entry. However all audio & radio executions must have run within the eligibility period.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Innovation in Audio & Radio Innovative use of the audio 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 audio content.	Materials
A01. Use of Audio & Radio as a Medium The innovative or creative use of audio or radio as a medium, with evidence of how it was used in a creative and innovative way to communicate the brand's message.	Compulsory • Case film Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content • Digital supporting images - JPG • Audio File
A02. Use of Audio & Radio Technology Forward thinking ideas that directly enhance the experience of the listener. This could include, but not be limited to, use of apps or mobile/web technology, software development and technology that demonstrates a development in the production process and distribution of audio.	
A03. Voice Activation The innovative application and use of voice platforms and voice-activated technologies to create interactive/immersive storytelling that drives engagement and enhances the experience of the listener.	
A04. Branded Content/Podcasts Paid-for, sponsored or brand funded content/programming on all audio platforms including radio stations, streaming platforms, podcasts, programme sponsorship, etc. Content that exemplifies the brand message/ethos and enhances the experience of the listener. <i>Please provide a sample audio file of up to 30 minutes.</i>	
A05. Content Placement The contextually relevant creation and placement of sponsored messaging within appropriate programming.	
A06. Audio-Led Creativity The innovative integration of multiple audio driven elements or channels that complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.	

B. Excellence in Audio & Radio	Materials
B01. Use of Music Including, but not limited to, original composition, licensed recordings or adapted/alterd versions of an existing recording.	Compulsory • Audio File
B02. Sound Design The process of specifying, acquiring, manipulating or generating audio elements, including sound effects, location recordings, 'Atmos', etc.	Highly Recommended (Optional) • Demo film
B03. Script 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. <i>Scripts should be specific to the audio medium. Scripts for film work will not be accepted here unless the work ran as standalone audio content.</i>	Optional • URL • Digital supporting content • Digital supporting images - JPG
B04. Casting & Performance Recognises the overall delivery of the script through performance, where voice performance is integral to the success of the spot. This may include tone and pacing, use of accents or impersonation, etc.	

C. Culture & Context Audio work that is brought to life through cultural insights and regional context. If you are submitting more than one execution please upload all executions in a single file with a gap to denote each new execution.	Materials
C01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Audio File Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Challenger Brand Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
C03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
C04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
C05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
C06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
C07. Corporate Purpose & Social Responsibility Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or D06. Not-for-profit / Charity / Government category in section D. Audio & Radio: Sectors.</i>	
C08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
C09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

D. Audio & Radio: Sectors The same entry can be submitted only once in this section.	Materials
D01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should go in D03. Travel, Leisure, Retail, Restaurants & Fast Food Chains</i>	Compulsory • Audio File Optional • URL • Digital supporting content • Digital supporting images - JPG
D02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into D06.</i>	
D03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
D04. Media/Entertainment Music, film, television, publications & media, books, news, digital platforms, other media.	
D05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies & professional services, other business services, internal & corporate communications.	
D06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All CSR work should be entered in the relevant sector and/or C07. Corporate Purpose & Social Responsibility category in section C. Culture & Context</i>	

Brand Experience & Activation

The Brand Experience & Activation Spikes celebrate creative, comprehensive brand building through the next level use of experience design, activation, immersive, retail and 360° customer engagement.

The Work should demonstrate how the customer journey, experience of the brand and optimisation of every touchpoint led to increased brand affinity and commercial success.

- A number of criteria will be considered during judging and weighted as follows: 20% idea; 20% strategy; 30% execution; 30% results.
- The same piece of work can be entered up to three times in Brand Experience & Activation. However, the same piece of work may only be entered once in 'A. Brand Experience & Activation: Sectors'.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Brand Experience & Activation: Sectors The same entry can be submitted only once in this section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should go in A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, Legal, financial, B2B technology, consultancies & professional services, other business services, internal & corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All CSR work should be entered in the relevant sector and/or E07. Corporate Purpose & Social Responsibility category in section E. Culture & Context</i>	

B. Touchpoints & Technology The use of technology and multiple touchpoints across a brand experience or activation.	Materials
B01. Use of Mobile & Devices Work that uses a mobile app, portable device or mobile technology to create or enhance interaction with consumers at a brand experience or activation.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
B02. Use of Website/Microsites Work that uses branded websites or micro sites to drive engagement with customers and increase the overall brand experience.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
B03. New Realities & Emerging Tech Immersive experiences, large and small scale activations, digital and live events that creatively push the boundaries of technology and engage with consumers. This could include, but not be limited to, AI, AR, VR, XR, wearable tech and mobile devices, voice technology, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
B04. Gaming-Led Brand Experience Immersive brand experiences with gaming at the core, including the strategic and creative brand integration within existing gaming platforms. This may include but is not limited to console, online, mobile games and apps.	
B05. Digital Installations Immersive large- or small-scale digital experiences and events that are set up to engage with consumers. This may include but is not limited to VR/AR, multiscreen and multidimensional experiences.	
B06. Tech-led Brand Experience Work that uses new or existing technology to enhance a brand experience or activation.	

C. Retail Experience & Activation	Materials
C01. Customer Retail/In-store Experience In-store and retail activities including, but not limited to, product launches, demonstrations, sampling activities and pop-ups that engage and guide consumers across all channels of their path to purchase.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Retail Promotions & Competitions Online or offline promotional competitions or incentives used to drive customer engagement with a brand. This may include but is not limited to social media competitions, gamified experiences, in-store promotional activations, etc.	
C03. Customer Acquisition & Retention Work that creates meaningful, engaging experiences and activations in order to attract or maintain customers, encourage customer activity and increase overall transaction value.	

D. Excellence in Brand Experience	Materials
D01. Live Brand Experience or Activation Any live brand experience or activation that was held at a consumer or B2B event. This may include, but is not limited to, installations, product demos, trade shows, expos and pop-ups.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Guerrilla Marketing & Stunts Any brand experience or activation using guerrilla marketing, short/one-off live executions, street teams, publicity stunts and street stunts to drive customer engagement.	
D03. Sponsorship & Brand Partnerships Partnerships/sponsorships that create immediate and long term brand experiences or activations. The work will be judged on how effective the partnership/sponsorship was.	
D04. Launch/Relaunch Brand experiences or activations created to launch or re-launch a brand, product or service.	
D05. 360 Integrated Brand Experience Online and offline multi-channel experiences which engage and amplify a brand's message, product or service.	

E. Culture & Context Work that is brought to life through cultural insights and regional context.	Materials
E01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
E02. Challenger Brand Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
E03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
E04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
E05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
E06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
E07. Corporate Purpose & Social Responsibility Purpose driven work/brand activism that address social, ethical and environmental issues. Entries should demonstrate how the brand's purpose has created value and impacted communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Brand Experience & Activation: Sectors.</i>	
E08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
E09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

Creative B2B

The Creative B2B Spikes celebrate a business product, proposition, service, solution or experience whose primary buyer is a business decision-maker or group of decision-makers/buyers who make purchases/transactions on behalf of another businesses.

The work should demonstrate a blend of short-term tactics and long-term brand-building strategies that connect with customers, improve brand health and ultimately drive growth.

- A number of criteria will be considered during judging, weighted as follows: 20% creative idea; 30% strategy; 20% execution; 30% results.
- There is no overall limit to how many times the same piece of work can be entered into Creative B2B Spikes as long as the categories chosen are relevant.
- For 'A06. Long-term Brand Building', the eligibility dates are 01 January 2023 – 31 January 2026.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Creative B2B Any product or service that is purchased by professionals on behalf of businesses.	Materials
A01. Cross-Channel Storytelling NEW Online or offline multichannel experiences made to engage and amplify a brand's message, product or service.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film • Information deck Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Brand Experience NEW Physical or digital experiences that are set up to engage and strengthen relationships and make the brand more memorable. This may include but is not limited to immersive brand storytelling, experiential marketing, live events, use of mobile, VR/AR, installations, virtual worlds and multiscreen and multidimensional experiences. Does not include prototypes of early-stage technology.	
A03. Innovative use of Content NEW Creative use of content to increase business or customer activity. This could include, but not be limited to, film, audio and radio, branded content, PR, etc.	
A04. Targeting & Engagement NEW Work that effectively attracts new customers, drives engagement or strengthens existing customer relationships through targeting. The work should show innovative use of data and insights leading to an increase in new business or customer activity.	
A05. Effectiveness & Measurement NEW Work that demonstrates deliberate and thoughtful introduction of measurement techniques that have had real impact on the performance of an organisation. This could include, but not be limited to, traffic, conversion rates, renewal rate, brand awareness, salience, consideration, innovation in measurement, etc.	
A06. Long-Term Brand Building NEW Customised brand positioning strategies that demonstrate long-term brand affinity, growth and effectiveness. Methods should demonstrate how a long-running campaign was instrumental in achieving a brand's strategic objectives. <i>There is an increased eligibility for this category of 3 years: 01 January 2023 – 31 January 2026. All work entered here must be for a single long-running campaign.</i>	

A07. Breakthrough on a Budget NEW Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film • Information deck Optional • URL • Digital supporting content • Digital supporting images - JPG
A08. Challenger Brand NEW Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
A09. Corporate Purpose & Social Responsibility NEW Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture.	
A10. Market Disruption NEW Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
A11. Craft in B2B NEW Creative B2B ideas brought to life through exceptional craft. This could include, but not be limited to, art direction, digital craft, film craft, copywriting, illustration, typography, photography, etc.	
A12. Integrated Campaigns NEW Work that successfully carries a brand's message across multiple platforms/channels, both online and offline. The work should demonstrate how B2B content featuring a brand's message, product or service has been seamlessly implemented on various channels to amplify meaningful experiences and customer engagement.	
A13. B2B Influencer Marketing NEW Creative use of influencers to drive industry conversation and purchase decisions and improve brand perception, impact business objectives, community or consumers.	

Creative Commerce

The Creative Commerce Spikes celebrate the innovative and creative approach to online and offline commerce, payment solutions and transactional journeys.

The work should demonstrate how innovation and optimisation at any point of the end-to-end customer journey led to increased consumer engagement and commercial success.

- A number of criteria will be considered during judging, weighted as follows: 30% idea; 20% strategy; 20% execution; 30% results.
- The same piece of work can be entered up to three times in Creative Commerce. However, the same piece of work may only be entered once in 'A. Creative Commerce: Sectors'.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Creative Commerce: Sectors The same work can be submitted only once in this Section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness.	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	

B. Commerce Channels Work in these categories will be judged on commerce creativity and channel innovation.	Materials
B01. Social/Influencer Commerce Work which harnesses social platforms to engage consumers and drive business results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Mobile-led Commerce The creative application of mobile commerce solutions which led to the optimisation of the customer journey, increased engagement and commercial success. This may include, but is not limited to apps, wallets, reward programs and hyper convenience.	
B03. Entertainment Commerce The seamless integration of transactional commerce and entertainment content through unexpected partnerships and brand experiences. This could include, but not be limited to, long-form content, retail theatre, gaming, sports, music, virtual worlds, etc.	
B04. Omnichannel Commerce Work that effectively integrates multiple conversion touchpoints in Social, digital and/or physical channels	
B05. Innovative use of Commerce Channel Commerce work that demonstrates the inventive use of new or existing technology, platforms, media or channels.	
B06. Commerce Media NEW Celebrating work that transforms commercial media spaces into powerful brand storytelling opportunities. This category recognises work that strategically harnesses retail media networks, shoppable formats, and commerce platforms to create meaningful connections at the moment of purchase decision. The work should demonstrate how media placement within the commerce ecosystem drives both engagement and measurable business impact.	
C. Engagement Creative commerce work in this section should focus on engaging and captivating audiences both online and offline.	Materials
C01. Targeting, Insights and Personalisation Dynamic content that enriches the user's shopping experience and drives engagement to achieve business results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Conversational Commerce NEW Work that uses messaging services, chatbots, voice assistants, customer assistance, etc. to improve the online shopping experience through real-time, personalised customer engagement.	
C03. In-Store Experiences This could include, but not be limited to, offline retail promotions, store displays, pop-up stores and events, product sampling/trials, limited-edition products, etc.	
C04. Customer Acquisition & Retention Online and offline work designed to attract or maintain customers, encourage customer activity and increase overall transaction value. This may include, but is not limited to, promotions, competitions, geofencing, app and social integration etc.	

C05. New Realities & Emerging Tech Immersive experiences that creatively push the boundaries of technology within commerce. This may include but not be limited to AI, AR, VR, wearable tech and mobile devices, voice technology, blockchain technology, Web3, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
C06. Brand Strategy NEW Innovative strategic solutions to brand challenges that have a tangible impact on customer experience and engagement.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D. User Experience Commerce work in this section should focus on the customer journey, ensuring a seamless experience at every touchpoint.	Materials
D01. End-to-End Commerce NEW Celebrating the entire customer journey, from initial awareness through to post-purchase. This could include, but not be limited to, UX, UI, user experience patterns, conventions, preferences, branding, etc.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG

D02. eCommerce Websites/Apps The creation of exceptional e-commerce B2B or B2C websites or apps. This may include, but is not limited to, the seamless user experience, functionality and the conversion rate of the website /app in order to drive sales.	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG
D03. Payment Solutions Creative use of payment solutions. This could include, but not be limited to, software and apps, blockchain technology, cryptocurrencies, NFTs, mobile wallet and reward programmes automation, delegated authority, hyper-convenience and order buttons. Does not include prototypes of early-stage technology.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
D04. Sustainable Commerce This could include, but not be limited to, responsible consumption and production, packaging, economic models (i.e. replenishment), environmentally friendly shipping options, waste management, commerce for good, etc.	
D05. Inclusive Commerce NEW Initiatives that have successfully designed and implemented commerce strategies prioritising inclusivity and accessibility for diverse audiences. Work that embraces inclusivity whether through product innovation, technology, or distribution, driving equitable economic participation and fostering a more diverse and empowered consumer base.	

E. Challenges & Breakthroughs Creative and innovative work that's brought to life through deep cultural insight, regional context and progressive thinking.	Materials
E01. Challenger Brand NEW Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
E02. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
E03. Breakthrough on a Budget NEW Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
E04. Corporate Purpose & Social Responsibility Purpose driven work/brand activism which address social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and impacted communities by connecting customers to culture.	
E05. Use of Humour NEW Work that celebrates the art of humour in branded communications, infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
E06. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
E07. Cultural Engagement NEW Work that honours marketers who craft strategic solutions rooted in the lived experiences of culturally grounded communities. This approach reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how diverse audiences choose brands and media experiences, driving growth and impact.	

Creative Data

The Creative Data Spikes celebrate the interplay of ideas and information.

The work should demonstrate how it was enhanced or driven by the creative use, interpretation, analysis or application of data. The creative use of data must sit at the core of the idea, and the results/impact must be clear and robust.

- A number of criteria will be considered during judging, weighted as follows: 20% creative idea/data solution; 30% data driven strategy; 30% use of data; 20% data driven results.
- There's no overall limit to how many times the same piece of work can be entered into Creative Data as long as the categories chosen are relevant.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Creative Data	Materials
A01. Data-Enhanced Creativity Creative work elevated through the use of data or data-driven methods. This may include, but not be limited to, personalisation and interactivity. The enhancement should demonstrably improve both the customer experience and the outcome.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Data-Driven Targeting The creative use or interpretation of data to deliver effective targeting. The work should demonstrate how data contributed either to programmatic targeting or provided a key quantitative insight that helped define the target, brand message or channel, allowed for better personalisation or increased a brand's position in the market.	
A03. Data-Driven Consumer Product Physical or digital products created using data and research. Work which clearly demonstrates how data has contributed to the development of the product and how the product met business objectives. Sales data and ongoing data based product improvements will be considered.	
A04. Data Storytelling The creative use of data to convey a powerful brand narrative. The work should show how data-driven insight increased consumer engagement or how messages derived from data were presented to provide successful brand/consumer stories.	
A05. Data Visualisation Bespoke visualisations of complex data that communicates information clearly and efficiently to consumers in a way that led to a change in behaviour. This includes but is not limited to online dynamic, static, interactive or real-time infographics and offline visualisations such as visual installations and activations.	

A06. Data-technology All forms of data driven technology, including but not limited to, models, tools, platforms, apps and algorithms. The work must demonstrate how the application or invention of data technology enhanced a creative message. The work should clearly illustrate how the data technology improved a campaign, including a breakdown of audience, message, channels and delivery.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A07. Use of Real-Time Data Data created or used in real time that provides dynamic content or enables an ongoing consumer relationship. The work should clearly demonstrate the responsive relationship between real-time data and the creative output, showing how the data improved the consumer experience by making the creative more relevant, timelier or more personalised.	
A08. Social Data & Insight The creative interpretation of data specifically generated from social media platforms in order to target, engage or develop a relationship with a specific audience or community. Insights gained through the strategic use of social data and associated targeting methods will be considered.	
A09. Creative Data Collection & Research Data-driven research (including market research), data sourcing and/or data aggregation, carried out in order to deliver a stronger brand strategy. The work should thoroughly outline how the selected processes, research methodologies, technologies, channels and/or resources influenced the overall outcome.	
A10. Data Integration The integration of multiple data streams to provide new insights from planning through to delivery of a creative campaign or brand strategy. This may include but is not limited to data collection or fusion and technology-enabled integration of data from various sources and the connection of data streams.	

B. Culture & Context Creative data work that is brought to life through cultural insights and regional context.	Materials
B01. Local Brand NEW Data-driven work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Challenger Brand NEW Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo. Work that uses innovative applications or interpretations of data to produce impactful work that disrupts their segment.	
B03. Single-Market Campaign NEW Data-driven work that aired or ran in a single country / region / market. The work should describe how the campaign was designed for the specific target market.	
B04. Social Behaviour NEW Work that leverages data inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
B05. Use of Humour NEW Work that celebrates the art of humour in branded communications, infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
B06. Breakthrough on a Budget NEW Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how the creative use of data, fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
B07. Corporate Purpose & Social Responsibility NEW Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the creative use of data helped to elevate the brand's purpose and created value by connecting customers to culture.	
B08. Market Disruption NEW Brands that have creatively adapted their strategy in response to local / regional / global issues. The work should demonstrate how the creative use of data helped embrace new ways of delivering their brand while showing consideration for the consumer.	
B09. Cultural Engagement NEW Data-driven work that honours marketers who craft strategic solutions rooted in the lived experiences of culturally grounded communities. This approach reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how diverse audiences choose brands and media experiences, driving growth and impact.	

Creative Effectiveness

The Creative Effectiveness Spikes celebrate the measurable impact of creative work.

The work should demonstrate how an effective strategy rooted in creativity has met its chosen business objectives, generated positive customer outcomes and driven sustainable business impact over time.

- A number of criteria will be considered during judging, weighted as follows: 25% idea; 25% strategy; 50% impact and results.
- The same piece of work can be entered up to three times in Creative Effectiveness. However, the same piece of work may only be entered once in 'A. Creative Effectiveness: Sectors'.
- To be eligible your work must have won or been shortlisted at Spikes Asia in 2023, 2024 or 2025.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Creative Effectiveness: Sectors Work in this Section should focus on effectiveness achieved in a particular sector, and whether the work achieved or exceeded its objectives and goals. The same entry can be submitted only once in this Section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should go in A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Written Explanation • Client approval letter Optional • URL • Appendix • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or B03. Creative Effectiveness for Good category in section B. Multi Market.</i>	

B. Market Work in this Section should demonstrate how the work enabled the brand to effectively achieve their objectives in a chosen market.	Materials
B01. Single Market Work that has been implemented in a single market with a single target market at its core. The work should describe how it was designed for the target market and how the tangible business results were achieved.	Compulsory • Written Explanation • Client approval letter Optional • URL • Appendix • Digital supporting images - JPG
B02. Multi Market Work that has been implemented across multiple markets. The work should describe how it was designed for multiple markets and how the tangible business results were achieved.	
B03. Creative Effectiveness for Good Celebrating the measurable impact of creative work with social purpose at the heart. The work should be for a charity, non-profit or government body or for brands who can demonstrate they worked in partnership with a not-for-profit organisation. The work should illustrate how the campaign drove tangible results and was instrumental to cultural change or integral to achieving a brand's purpose.	

C. Brand Challenges & Opportunities Work in these categories should focus on the brand challenge or opportunity identified. The work should explain their strategic response, as well as specific channels and touchpoints chosen and why.	Materials
C01. Launch Work created to launch a product or service.	Compulsory • Written Explanation • Client approval letter Optional • URL • Appendix • Digital supporting images - JPG
C02. Rebrand Rebrand/refresh of an existing brand identity for any product, service or organisation.	
C03. Acquisition Work that effectively attracts new customers or drives new engagement. The work should show an increase in new business or customer activity.	
C04. Retention Work that enhances or strengthens existing customer relationships. The work should show an increase in new business or customer activity.	
C05. Real-time Response Effective targeted work which responds to world events, public affairs and other real-world, real-time activity prompting social sharing and a measurable response.	
C06. Sustained Success Celebrating the long-term impact of creative work. The work should demonstrate how a long running campaign drove tangible business results, was instrumental to cultural change or integral to achieving a brand's purpose. The work in this category must show results over several years.	
C07. Collaboration Celebrating the measurable impact of creative work that is the result of a collaboration between brands and agencies or partner agencies to achieve a business goal. The work should demonstrate how the collaborative effort drove tangible business results.	
C08. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
C09. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
C10. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	

Creative Strategy

The Creative Strategy Spikes celebrate the idea behind the idea – how strategic planning can redefine a brand, reinvent its business, and influence consumers or wider culture.

The work should demonstrate exceptional interpretation of the business/brand challenge, breakthrough thinking and transformational problem solving that led to a compelling creative strategy.

- A number of criteria will be considered during judging, weighted as follows: 30% interpretation of business/brand challenge; 30% insight/breakthrough thinking; 20% creative idea; 20% outcome/results.
- The same piece of work can be entered up to three times in Creative Strategy.
- The Creative Strategy Spikes eligibility dates are 01 January 2023 - 31 January 2026, where the strategy being judged was first implemented within the eligibility period. For 'C04 Long-term Strategy', the eligibility dates are 01 January 2021 - 31 January 2026.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Creative Strategy: Sectors The same entry can be submitted only once in this section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services.	Compulsory • Information deck Highly Recommended (Optional) • Case film Optional • URL • Appendix • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All CSR work should be entered in the relevant sector and/or C05. Corporate Purpose & Social Responsibility category in section C. Challenges & Breakthroughs</i>	

B. Insights & Research	Materials
B01. Data & Analytics Strategy inspired by insightful analysis and interpretation of data, revealing a clear business problem/opportunity. Including, but not limited to, the use of data science, commissioned research, online behavioural data, statistical analysis, sales information, consumer first party data etc.	Compulsory • Information deck Highly Recommended (Optional) • Case film
B02. Audience Insight How deep understanding of the audience/consumers has created a transformative effect on the business. Work that demonstrates the application of behavioural science in relation to building and creating the audience profile. This may include but isn't limited to behavioural economics, consumer insight, social listening, cultural trends, ethnography, experience mapping, neuroscience, etc.	Optional • URL • Appendix • Digital supporting content • Digital supporting images - JPG

C. Challenges & Breakthroughs	Materials
C01. Challenger Brand Strategy Celebrating brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity. The work should demonstrate the core strategic thought and its positive effect on brand value by challenging the dominant narrative conventions in their category.	Compulsory • Information deck Highly Recommended (Optional) • Case film Optional • URL • Appendix • Digital supporting content • Digital supporting images - JPG
C02. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
C03. Multi-market Strategy Successful translation and integration of strategy across multiple markets. How a global strategy was applied to specific markets in order to drive tangible business results, or achieve a brand's purpose. <i>Entries should identify a minimum of three countries/regions the strategy was applied to.</i>	
C04. Long-term Strategy Celebrating the creativity of long-term strategy. The work should demonstrate how a long-running strategy was instrumental to achieving a brand's purpose, driving engagement and shaping brand identity. <i>There is an increased eligibility for this category of 5 years: 01 January 2021 - 31 January 2026. All work entered here must be for a single long-running campaign.</i>	
C05. Corporate Purpose & Social Responsibility Purpose driven work/brand activism that addresses social, ethical and environmental issues. How the brand's purpose has created value and impacted communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Creative Strategy: Sectors.</i>	
C06. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
C07. Cultural Engagement NEW Work that honours marketers who craft strategic solutions rooted in the lived experiences of culturally grounded communities. This approach reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how diverse audiences choose brands and media experiences, driving growth and impact.	

D. Partnerships & Perspectives	Materials
D01. Brave Brands Outstanding brand bravery including progressive thinking relating to a challenge. How risk-taking has produced tangible results for the brand.	Compulsory Information deck
D02. Collaboration Celebrating the intersection between creative agency and/or media and/or brand. The work should demonstrate the focus on the existence of a deep shared understanding of the brand and a unified working relationship to achieve the best possible results.	Highly Recommended (Optional) - Case film Optional - URL - Appendix - Digital supporting content - Digital supporting images - JPG

E. Excellence in Creative Strategy	Materials
E01. Experience and Relationship Models Creative customer experience initiatives that strengthen relationships with customers by creating seamless journeys across digital and physical touchpoints and/or offer new routes of engagement between brand and consumer.	Compulsory - Information deck Highly Recommended (Optional) - Case film
E02. Brand Strategy Rewarding the core, strategic positioning of a brand. The work should demonstrate how the value proposition, mission, narrative and brand positioning was achieved, and ultimately led to renewed interest, higher brand affinity and commercial success.	Optional - URL - Appendix - Digital supporting content - Digital supporting images - JPG

Design

The Design Spikes celebrate visual craftsmanship.

The work should demonstrate creative approaches that use visual and strategic design to build strong brand connections, engage audiences, and leave lasting impressions through cohesive, impactful communication.

- A number of criteria will be considered during judging, weighted as follows: 40% idea; 40% execution; 20% 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.
- All work entered into category 'A04. Product Design' must be available for purchase in order to be eligible.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Brand Design Excellence in visual communication and design that effectively conveys messages across various platforms.	Materials
A01. Brand/Corporate Identity Creation of a new brand or corporate identity for any product, service or organisation. This can include, but not be limited to, logos, stationery, and other branded materials. <i>Please note this must be for a new brand or corporate identity.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Rebrand/Refresh of an Existing Brand Rebrand/refresh of an existing brand identity for any product, service or organisation. <i>Please provide examples of the previous branding for comparison.</i>	

A03. Packaging Design NEW Celebrates innovative and effective packaging that enhances the brand experience. <i>Please send physical samples for the jury to experience. Please also provide a demo film of the physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
A04. Product Design NEW Design that increases brand value through functional and aesthetic resolution demonstrating brand qualities/product identity across consumer goods and medical products through form, function, usability, aesthetics, problem-solving, production, research and manufacturability. <i>The product must have been available for purchase between 01 January 2025 and 31 January 2026. Please send physical samples for the jury to experience. Please also provide a demo film of the physical samples for the jury to experience.</i>	
A05. Publications & Editorial Design NEW This could include, but not be limited to, magazines, newspapers, brochures or articles. <i>Online publications should be entered into A07. Digital Design.</i>	
A06. Books This could include, but not be limited to, editorial and cover design for printed books. The submission should indicate whether only the cover or the whole book should be considered /judged. <i>E-books should be entered into A07. Digital Design.</i>	
A07. Digital Design The execution of design to aid the function and use of the digital product. This may include, but is not limited to, websites, online publications, digital installations, apps, data visualisation, virtual worlds, etc. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG

A08. Brand Environment & Experience Design Work focused on the design, construction and personal experience of the brand story or message, demonstrating why the target audience found the experience remarkable, meaningful and memorable. This may include, but not be limited to, retail environments, pop-up stores, exhibition stands or branded interiors, etc.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
A09. Design-Driven Effectiveness NEW Work that has produced measurable, tangible business results. The work should detail how effectiveness was measured and evaluated and should demonstrate how the work was instrumental to cultural change or integral to achieving a brand's purpose.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
A10. Brand Collateral Collection of media used to promote the brand and support the sales and marketing of a product or service. This could include, but not be limited to, press/media kits, games, branded stationery, etc.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material
A11. Special Editions & Bespoke Items Domestic consumer objects and products that are produced in a low-volume series, as well as bespoke, one-off items.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG

A12. Social Media Design NEW The execution of design with the intention of increasing engagement through social media platforms. This may include, but is not limited to, Facebook, Instagram, X, Snapchat, TikTok and other social media platforms.	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG
A13. Posters Poster design for the use of promotion and brand communication. <i>Poster campaigns of more than two executions should be entered together as a single entry. Concepts developed for another medium and applied to a poster format are not eligible in this category.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG
A14. Promotional Items/Promotional Printed Media This could include, but not be limited to, calendars, invitations, postcards, tickets and seasonal greeting cards, clothing, promotional gifts and samples, etc.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film • Demo film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG

B. Transformative Design Transformational design focusing on innovative, impactful, and forward-thinking work that goes beyond traditional approaches to create meaningful change.	Materials
B01. Inclusive Design NEW Design work that prioritises inclusivity, ensuring accessibility and engagement for a diverse audience. The work should demonstrate a deep understanding of inclusive design principles, embracing diverse perspectives and needs, including those of individuals with disabilities, underrepresented communities, and varying socio-cultural backgrounds.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Sustainability-Focused Design NEW Design work that champions sustainability through innovative design and messaging. The work should demonstrate a clear commitment to environmental stewardship, ethical practices, and social responsibility, integrating these values into the core of the work.	
B03. Innovation in Design NEW Groundbreaking or experimental design that pushes the boundaries of traditional design work, utilising new technologies, mediums or creative approaches.	
B04. Use of Emerging Technology NEW Recognises the integration of cutting-edge technologies, such as AI, AR/VR, etc, to create innovative and transformative design experiences.	
B05. Design for Behavioural Change NEW Design solutions that successfully influence and inspire positive behavioural change. The work should demonstrate how design, through visual communication, user experience, or product innovation, has been strategically used to alter habits, attitudes, or actions toward a desired outcome—whether social, safety, or health-related.	
B06. Brand Transformation NEW Exceptional design work that has played a pivotal role in transforming a brand's identity. The work should demonstrate how design-led thinking has been strategically used to revitalize or reinvent a brand, whether through a complete rebrand, a visual refresh, or a shift in communication style.	

Digital Craft

The Digital Craft Spikes celebrate technological artistry.

The work should demonstrate exceptional form and function in a digital context. It should have a flawless design and masterful execution and offer an outstanding user experience created for all digital environments that moves a brand forward.

- The main criteria considered during judging will 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.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Form The overall creative aesthetic value of the work entered in both sound and visuals.	Materials
A01. Digital Illustration & Image Design Creative application of illustration within a digital context and digital manipulation of still imagery including photography.	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Demo film Optional • AR/VR files • Digital supporting content • Digital supporting images - JPG
A02. Video/Moving Image Creative use of online video and digital footage with technical skill involved. This includes but is not limited to 360 and interactive video.	
A03. Motion Graphics Design & Animation NEW Creative use of motion graphics design and animation in a digital context.	
A04. Music/Sound Design Creative use of music and/or sound design. This includes but is not limited to sonic branding, music/brand partnerships and music-initiated work.	
A05. Overall Aesthetic Design (incl. UI) The overall achievement in aesthetic composition and fluidity of digital/graphic design.	
A06. UX & Journey Design Design practice focused on the emotional and behavioural response to a digital product or service with relevant, seamless and consistent user experience at every point of interaction, with particular focus on the overall support, structure and usability.	
A07. Experience Design: Multi-platform Immersive large- or small-scale digital experiences and events that are set up to engage and strengthen relationships with the consumer. This may include, but is not limited to VR, AR, installations, voice-activated technologies, multiscreen/multidimensional experiences, the metaverse and virtual worlds. Does not include prototypes of early-stage technology.	

B. Content The creative use of content, placement and delivery of messages in a digital context.	Materials
B01. Cross-Channel Storytelling NEW Creation of cross-platform digital content that develops or embodies a brand identity. This may include, but is not limited to, desktop, rich media, mobile, wearable technology, outdoor installations, billboards, retail experiences, etc.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
B02. Real-Time Contextual Content NEW Creation of real-time or near-real-time content allowing brands to respond to world events, public affairs and other real-world, real-time activity in an immediate and meaningful way.	
B03. Personalised Storytelling & Experience NEW Dynamic, intuitive, targeted and highly relevant content or digital experiences created for specific audiences.	
B04. Excellence in Image Description NEW Beautifully crafted and effective image descriptions used to convey information, establish a mood and express a brand for people who are blind and partially sighted. <i>The image description should be complete, accurate, and concise and all work must have run within the eligibility period.</i>	

C. Data & AI The presentation of data and artificial intelligence used to enhance brand experience.	Materials
C01. Data Storytelling The creative use of data to convey a brand story. The work should demonstrate how the curated data/insight was used in order to engage or develop a meaningful relationship with a specific audience, culture or community.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
C02. Data Visualisation Creative visual representation and presentation of digital data and insights.	
C03. Curation of Data The creative collection, tracking and use of multiple sources of data to deliver a strategically and creatively insightful user experience or piece of design/content in a unique and significant way. This may include, but is not limited to, non-traditional interfaces, user data capture, artificial intelligence, machine learning, social listening/analytics, GPS, internet of things, biometrics, etc.	
C04. AI Storytelling The creative use of artificial intelligence to engage or develop a meaningful relationship with a specific audience or community. The work should demonstrate how true intelligence or machine learning was utilised.	

D. Technology The value of applied technology as a platform for creative digital content and how it is executed to enhance the user experience.	Materials
D01. Innovative Use of Technology Existing or new technology used to enhance the user experience and/or brand communication. This could include, but not be limited to, smart automation, AI applications, chatbots, avatars, virtual influencers, utility apps, on-demand services, content crowdsourcing/distribution, cloud services and marketplaces. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
D02. Native & Built-in Feature Integration The creative use of built-in and existing integral features of a mobile/desktop or other digital device. This includes cameras, microphones, touchscreens, Bluetooth, mobile sensors, GPS, etc.	
D03. Technological Achievement in Digital Craft Digital creative work that balances beautifully executed aesthetic craft with an unparalleled level of technical understanding/advancement in order to contribute to the overall progress of digital communications/experiences.	
D04. New Realities & Emerging Tech The creative application of immersive experiences that creatively push the boundaries of technology within digital craft. This could include, but not be limited to, AI, AR, VR, XR, wearable tech and mobile devices, voice technology, video mapping, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	

Direct

The Direct Spikes celebrate targeted and response-driven creativity.

The work should demonstrate how insights and/or data were used as part of the strategy to engage specific target audience groups and develop customer relationships, inspiring action and producing measurable results.

- A number of criteria will be considered during judging, weighted as follows: 30% idea; 20% strategy; 20% execution; 30% impact and results.
- The same piece of work can be entered up to three times in Direct. However, the same piece of work may only be entered once in 'A. Direct: Sectors'.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Direct: Sectors The same work can be submitted only once in this Section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should go in A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or F07. Corporate Purpose & Social Responsibility category in section F. Culture & Context.</i>	

B. Use of Direct How the medium was used as a piece of direct communication for a brand.	Materials
B01. Mailing/Programmatic Mail Celebrating targeted and programmatic mailing campaigns. The work in this category should demonstrate efficiency in the technology and processes used, effective placement and evidence of results. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Small-Scale Media Non-mail and print collateral, including small physical objects and all other hand-held (or equivalent in size) items. <i>'Small-scale' refers to the physical size of the ambient item, not the scale of the distribution. Please send physical samples for the jury to experience.</i>	
B03. Large-Scale Media Non-traditional media. This includes but is not limited to direct response stunts, street teams, direct response events, outdoor/ambient media and other mediums that encourage direct interaction and seek a measurable response. <i>'Large-Scale' refers to the physical size of the ambient item, not the scale of the distribution.</i>	
B04. Use of Broadcast Direct work using cinema, TV or radio. The work should demonstrate how the chosen medium led the other direct elements within the work.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B05. Use of Print/Outdoor Direct work using Print or Outdoor. Including, but not limited to, newspapers, magazines, inserts, trade journals, traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space. <i>Augmented billboards should be entered into B03. Large-Scale Media.</i>	

C. Data & Technology Work driven by the creative use of data or technology that enhanced the customer experience and led to measurable business results.	Materials
C01. Data-Driven Direct Strategy The application of data and insights that significantly forms the basis of the direct strategy, demonstrating how the data-driven strategy helped to profile customers' behaviours and segmentation, that ultimately led to successful direct marketing activities.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Data-Driven Targeting Work where the interpretation and analysis of data was used to build a targeted communication for a specific audience. This may include but is not limited to, hyper-targeting, precision targeting, audience mapping and targeting segmentation.	
C03. New Realities & Emerging Tech The creative application of immersive experiences that push the boundaries of technology within direct strategies to engage and strengthen relationships with consumers. This could include, but not be limited to, AI, AR, VR, XR, wearable tech and mobile devices, GPS, NFC, facial recognition, voice technology, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
D. Digital & Social Digital and social mediums/techniques used as a piece of direct communication for a brand.	Materials
D01. Use of Mobile Targeted communication work delivered through mobile/portable devices such as mobile phones, mobile technology, etc.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
D02. Use of Social Platforms Work that uses social media, streaming platforms, blogs, Wikis, video-sharing sites, hosted services etc. to create and/or enhance relationships with a community/consumers.	
D03. Real-Time Response Targeted social activity that responds to world events, public affairs and other real-world, real-time activity prompting social sharing and a measurable response.	
D04. Co-Creation & User-Generated Content Social activity designed to encourage a community/fanbase to contribute to or collaborate with a brand initiative through a clear call to action.	

E. Excellence in Direct	Materials
E01. Launch/Relaunch Direct marketing campaigns created to launch or relaunch a product or service on the market. This can also include work aiming to acquire new customers, and reinvigorate lapsed customers.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG

F. Culture & Context Work that is brought to life through cultural insights and regional context.	Materials
F01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
F02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
F03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
F04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
F05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
F06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
F07. Corporate Purpose & Social Responsibility Purpose driven work/brand activism which address social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and impacted communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Direct: Sectors.</i>	
F08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
F09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

Entertainment

The Entertainment Spikes celebrates creativity that turns branded content into culture.

The work should demonstrate ideas that are unskippable. It should captivate in order to cut through, communicating a brand message or connecting with consumers in a new way.

- A number of criteria will be considered during judging, weighted as follows: 30% creative idea; 20% strategy & insight; 30% craft & execution; 20% results.
- Brands refers to talent, artists, creators, influencers, streamers, athletes, teams, organisations, sponsors, platforms, media owners, rights holders or any entity that produces and distributes products and content related to the entertainment industry.
- 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.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Branded Content Creative content crafted to build awareness for a brand by associating it with culture and values through entertainment.	Materials
A01. Fiction & Non-Fiction Films up to 5 minutes Branded fiction or non-fiction film, series or documentary/reality film created for cinema, TV, online or video on demand platforms. <i>If you are submitting a series, please upload all episodes in a single video file with slates denoting the start of the next episode. Traditional film advertising should be entered into the Film Spikes.</i>	Compulsory • Original content Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Fiction & Non-Fiction Films: 5-30 minutes Branded fiction or non-fiction film, series or documentary/reality film created for cinema, TV, online or video on demand platforms. <i>If you are submitting a series, please upload all episodes in a single video file with slates denoting the start of the next episode. Traditional film advertising should be entered into the Film Spikes.</i>	
A03. Fiction & Non-Fiction Films Over 30 minutes Branded fiction or non-fiction film, series or documentary/reality film created for cinema, TV, online or video on demand platforms. <i>If you are submitting a series, please upload all episodes in a single video file with slates denoting the start of the next episode. Traditional film advertising should be entered into the Film Spikes.</i>	
A04. Audio Content Content created for radio, podcasts or other audio platforms.	Compulsory • Audio File Optional • URL • Digital supporting content • Digital supporting images - JPG

A05. Brand Integration Integration of brands into existing content such as films, documentaries, series, live streams, TV or radio/audio shows.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
A06. Promotional Content for Publishers and Networks Original content/programming created to promote a media company, network, broadcaster or publisher. The work will be judged not just on the content, but also on how it communicated or evolved the identity of the publisher.	

B. Entertainment-led Brand Experience Meaningful, engaging experiences and activations created to attract or maintain an audience.	Materials
B01. Live Entertainment Live entertainment, including concerts, live streams, stunts and festivals held physically or within virtual worlds, crafted to amplify a brand's message and increase engagement with an audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. New Realities & Emerging Tech Immersive experiences that creatively push the boundaries of technology within entertainment. This could include, but not be limited to, AI, AR, VR, XR, voice technology, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG

C. Community Work that focuses on the development, maintenance and nurturing of a community or fanbase.	Materials
C01. Audience Engagement/Distribution Strategy Audience engagement and distribution strategies that creatively and effectively further the content's reach.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D. Partnerships Exceptional strategic partnerships between brands and entertainment entities.	Materials
D01. Brand Partnerships, Sponsorships & Collaborations Strategic brand partnerships and collaborations that leverage branded content and entertainment to meet specific business goals and mutually benefit everyone involved.	Compulsory Digital presentation image - JPG
D02. Partnerships with Talent Strategic partnerships between a brand and a talent. The work will be judged on how effective and mutually beneficial the partnership was.	Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
E. Challenges & Breakthroughs Creative and innovative work that is brought to life through deep cultural insight, regional context and progressive thinking.	Materials
E01. Diversity & Inclusion in Entertainment Brand-led creative work that tackles and confronts disparities based on sex, sexuality, disability, age, race, ethnicity, origin, religion or other status within the entertainment industry.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG

E02. Innovation in Branded Content Ground-breaking and unparalleled branded content.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
F. Branded Sports Creativity that taps into fan culture and leverages the power of sports and esports in connecting people to brands. Esports may be entered across all categories within Section F.	Materials
F01. Film Series and Audio Branded film, audio and radio content, including documentaries and series, with sports at its core that aims to amplify a sports organisation's or brand's message. <i>If you are submitting a series please upload all episodes in a single video file with slates denoting the start of the next episode. Traditional film advertising should be entered into the Film Spikes.</i>	Compulsory - Original content Optional - URL - Digital supporting content - Digital supporting images - JPG
F02. Sports Live Experience Brand or sponsor integration into live sport or esports events, shows, stunts and installations held physically or within virtual worlds, enabling a brand to provide message amplification and engage with an audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film
F03. New Realities & Emerging Tech Immersive experiences that creatively push the boundaries of technology within sport entertainment. This could include, but not be limited to, AI, AR, VR, XR, wearable tech and mobile devices, voice technology, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG

F04. Fan Engagement/Distribution Strategy Audience engagement and distribution strategies designed to build and engage a sports-related fanbase, enhancing community activity and brand affinity.	Compulsory Digital presentation image - JPG
F05. Brand Partnerships, Sponsorships & Collaborations Strategic brand partnerships and collaborations that leverage sports, branded content and entertainment to meet specific business goals and mutually benefit everyone involved.	Highly Recommended (Optional) Case film
F06. Diversity & Inclusion in Sport Brand-led creative work that leverages sport to tackle and confront disparities based on sex, sexuality, disability, age, race, ethnicity, origin, religion or other status within a sport or sports-related community.	Optional - URL - Digital supporting content - Digital supporting images - JPG

Film

The Film Spikes celebrate the creativity of the moving image.

The work should demonstrate brilliant brand storytelling intended for a screen; filmed content created for TV, cinema, online and out-of-home experiences.

- The main criteria considered during judging will be the idea, the execution and the impact.
- There is no overall limit to how many times the same piece of work can be entered into Film as long as the categories chosen are relevant. However, the same piece of work may only be entered once into section 'A. TV/Cinema Film: Sectors' and once into section 'B. Online Film: Sectors'.
- In sections A, B, C and D each execution constitutes one entry. In Sections E and F multiple executions may be entered as one entry. However all Film executions must have run within the eligibility period.
- Multiple microfilm executions can be entered as one entry up to a maximum 3 minutes. Each microfilm should be a maximum of 15 seconds in length and all entries must have run within the eligibility period.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. TV/Cinema Film: Sectors Films that aired on TV or in cinemas. All films must be 180 seconds or fewer. The same entry can be submitted only once in this section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Film (3 mins)
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or F07. Corporate Purpose & Social Responsibility category in section F. Culture & Context.</i>	

B. Online Film: Sectors Films that aired online, including pre-roll adverts. The work in this Section should include an online media placement. The same piece of work may only be entered once in this Section.	Materials
B01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into B03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory - Film - URL Optional - AR/VR files
B02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into B06. Not-for-profit / Charity / Government.</i>	
B03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
B04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
B05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
B06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or F07. Corporate Purpose & Social Responsibility category in section F. Culture & Context.</i>	
C. Viral Film	Materials
C01. Viral Film Films created with the primary intention of being shared and/or distributed by users online.	Compulsory - Film - URL Highly Recommended (Optional) - Case film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG

D. Screens & Events Films that aired on screens other than TV, cinema or online.	Materials
D01. Screens & Events Films shown at public and private events. This could include, but not be limited to, sporting venues, festivals, expos, trade shows, award shows, seminars and internal presentations.	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
D02. Microfilm Short-form films made for social platforms. This could include, but not be limited to, Facebook, X, TikTok, Instagram, Snapchat, etc. <i>Multiple executions can be entered as one entry up to a maximum of 3 minutes. Each microfilm should be a maximum of 15 seconds in length.</i>	Compulsory - Film (3 mins) - URL Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
D03. New Realities & Emerging Tech Video and computer-generated content created for immersive experiences that creatively push the boundaries within film. This could include, but not be limited to, photography, AI, AR, VR, XR, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG

E. Innovation in Film Innovative use of the film medium to communicate a brand's message. If you are submitting a series of films please upload all executions in a single video file with slates denoting the start of the next execution.	Materials
E01. TV/Cinema Film Innovative use of TV/cinema to communicate a brand's message.	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - Digital supporting content - Digital supporting images - JPG
E02. Online & Viral Film Innovative use of online film to communicate a brand's message.	Compulsory - Film - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
E03. Screens & Events Innovative use of film content shown at public and private events to communicate a brand's message.	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG

F. Culture & Context Work that is brought to life through cultural insights and regional context. If you are submitting a series of films please upload all executions in a single video file with slates denoting the start of the next execution.	Materials
F01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Film Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
F02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
F03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
F04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
F05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
F06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
F07. Corporate Purpose & Social Responsibility Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. TV/Cinema Film: Sectors or B06. Not-for-profit / Charity / Government category in section B. Online Film: Sectors.</i>	
F08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
F09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

Film Craft

The Film Craft Spikes celebrate onscreen artistry.

The work should demonstrate exceptional filmmaking. It should showcase technical skill and prowess in production/post-production, elevating an idea or dramatically enhancing its execution.

- The main criterion considered during judging will be the execution.
- There is no overall limit to how many times the same piece of work can be entered into Film Craft.
- Each execution constitutes one entry, and all executions must have run within the eligibility period.
- Multiple microfilm executions can be entered as one entry up to a maximum 3 minutes. Each microfilm should be a maximum of 15 seconds in length and all entries must have run within the eligibility period.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Production	Materials
A01. Direction The vision and achievement of the direction including the translation of the creative brief through a director's vision and how well that vision has been achieved. This may include but is not limited to, the way that casting, set design, sound design and cinematography have been used to bring that vision to life.	Compulsory • Film Optional • URL • AR/VR files • Demo film • Digital supporting content
A02. Script The film's script, as written. Analysis of the script will include dialogue, voiceovers, scene setting, movement, actions and expressions. This analysis will also look at how successfully the script delivers on the creative idea and supports the final execution. <i>You are required to provide a written English translation of the script as part of your submission.</i>	
A03. Casting The vision and achievement of the casting. This Includes but is not limited to the pre-production selection of actors, dancers, singers, models, non-professionals, animals and other talent. <i>It is highly recommended to provide a two-minute demo film showcasing the casting process in addition to the film as it aired.</i>	Compulsory • Film Highly Recommended (Optional) • Demo film Optional • URL • AR/VR files • Digital supporting content

A04. Production Design/Art Direction 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 and how the narrative has been enhanced by the artful management of the visual components.	Compulsory - Film Optional - URL - AR/VR files - Demo film - Digital supporting content
A05. Cinematography The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered.	
A06. Use of Original Music The impact and success of original music compositions, created specifically for film advertisements. The artistic achievement of the track itself will be considered, along with its contribution to the piece as a whole.	
A07. Use of Licensed/Adapted Music The selection of licensed or adapted music. The way a track supports the script, creates the necessary atmosphere or otherwise delivers on the creative brief will be considered.	
A08. Achievement in Production The overall success of a film, assessed within the context of its individual ambitions and challenges. Scale of production, budget constraints, technical issues, challenges faced during the production process and how the production team made best use of resources available to them to achieve the final execution will be considered. <i>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.</i>	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - AR/VR files - Digital supporting content

B. Post-Production	Materials
B01. Editing The technical and creative success of the edit. All aspects of the film's edit will be considered. This includes but is not limited to timing, pace, visual dynamics, dialogue dynamics, sound integration and overall storytelling.	Compulsory - Film Optional - URL - AR/VR files - Demo film - Digital supporting content
B02. Colour Correction/Grading The overall achievement in colour correction and grading to create consistent and stylised colour schemes that evoke a specific emotion and transform the final look of the film. This could include, but not be limited to, how the grading works cohesively with the lighting, production design and direction to affect and enhance the mood, feel and interpretation of the final footage. <i>It is highly recommended to provide a two-minute demo film showcasing the before and after effects of correction/grading.</i>	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - AR/VR files - Digital supporting content

B03. 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.	Compulsory • Film Optional • URL • AR/VR files • Demo film • Digital supporting content
B04. Animation The use and aesthetic of animation in film. All types of animation, including cell, stop-motion, graphic, silhouette and computer animation in 2D or 3D, will be accepted. For films that include both animation and live action, it will be the animation that is judged.	
B05. Visual Effects The creation of film environments and other visual effects, including the aesthetic and technical excellence of the effects themselves along with the success of their integration into real footage. <i>It is highly recommended to provide a two-minute demo film showcasing how the visual effects were created.</i>	Compulsory • Film Highly Recommended (Optional) • Demo film Optional • URL • AR/VR files • Digital supporting content

Gaming

The Gaming Spikes celebrate creative work that connects people to brands through gameplay.

The work should demonstrate how brands successfully tapped into complex gaming communities and seamlessly added real value to the overall gaming experience while driving commercial success.

- A number of criteria will be considered during judging, weighted as follows: 20% strategy & insight; 30% creative idea; 30% craft & execution; 20% results.
- Brands refers to talent, artists, creators, influencers, streamers, athletes, teams, organisations, sponsors, platforms, media owners, rights holders or any entity that produces and distributes products and content related to the gaming industry.
- Esports may be entered across all categories within the Gaming Spikes.
- There is no overall limit to how many times the same piece of work can be entered into the Gaming Spikes as long as the categories chosen are relevant.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Gaming	Materials
A01. Audio-visual Content Branded film, key art and radio & audio content including but not limited to trailers, documentaries, series, posters and original music content with gaming at their core which aim to amplify a brand's message or promote a new game or gaming product. <i>If you are submitting a series of films please upload all executions in a single video file with slates denoting the start of the next execution.</i>	Compulsory • Original content
A02. Live Gaming Experience Any live gaming experience or activation that was held at a consumer or B2B event for product launch or promotion. Including but not limited to installations, festivals, conventions, product demos, pop-ups, esports competitions, virtual concerts and live performances held physically or within virtual worlds.	Optional • URL • AR/VR files • Digital supporting content • Digital supporting images - JPG

A03. Brand Integration for Games The seamless integration of a brand into a game or gaming platform, enhancing the overall gaming experience and delivering tangible business results. Including, but not limited to, one-off stunts and events, temporary environments or permanent brand installations within existing or new gaming platforms.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
A04. Use of Gaming/Streaming Platforms Innovative use of gaming/streaming platforms to effectively promote a brand, product or service.	
A05. Launch/Relaunch Immersive gaming experiences created to launch or relaunch a game or gaming product.	
A06. Community Management/Social Engagement Work which focuses on the development, maintenance and nurturing of a gaming audience. The work should demonstrate how engaging with a gaming community has increased social engagement, enhancing the brand reputation and trust within the community.	
A07. Influencer & Co-Creation The creative and innovative use of content creators, streamers and/or influencers to drive a brand's message and engage with a specific audience within the gaming community. This may include, but is not limited to, collaborations, sponsored content and user-generated content.	
A08. Brand Partnerships, Sponsorships & Collaborations Strategic partnerships and collaborations between gaming brands and non-gaming brands that leverage gaming experiences, branded content and entertainment to meet specific business goals and mutually benefit everyone involved.	
A09. Diversity & Inclusion in Gaming Gaming work that tackles and confronts disparities based on sex, sexuality, disability, age, race, ethnicity, origin, religion or other status within the gaming community.	
A10. Innovation in Gaming The innovative use of new or existing technology, platforms, media or channels to create branded products and content that enhance the gaming experience, comfort, performance, safety and accessibility for gamers.	

GLASS: THE AWARD FOR CHANGE

Glass: The Spikes for Change recognise creative work that addresses inequality and prejudice by consciously representing and empowering marginalised communities. This can include, but not be limited to, disabled people, Black and Indigenous people, refugees, asylum seekers, displaced individuals, minority religious groups, marginalised ethnic groups, LGBTQ+ communities, underserved socioeconomic groups and people of all ages, especially those underrepresented or stigmatised in society.

Celebrating brands that use creative excellence to drive cultural shifts, create systemic change, and set new standards for positive impact for the communities it serves.

- A number of criteria will be considered during judging and weighted as follows: 25% idea; 25% strategy; 50% impact and results.
- The same piece of work can be entered up to two times in Glass.
- The work entered into Glass can be for any commercial or non-commercial client, regardless of the product or service or the medium of communication.
- Shortlisted entrants will be required to present their work to the jury online.
- All case films, films, demo films and original content must be subtitled in English.
- All entry fees for Glass are donated to related charities that will be announced after the festival has taken place.

A. Glass	Materials
A01. Technology NEW Technology and technological solutions that enhance, facilitate, or improve the way individuals, groups, and ideas are represented in digital and physical spaces. The work should demonstrate how diversity and inclusion are embedded in the technology's design, execution, and impact, driving positive social change and innovation.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Product/Service NEW Products and services designed to uplift and accurately represent individuals and communities from varied backgrounds, cultures, and identities. The work should show that by reducing bias and promoting fairness, these products and services enable brands to better serve and connect with audiences, fostering a more inclusive and respectful environment.	
A03. Initiatives NEW Programmes, campaigns, and movements aimed at improving how people and communities are represented across media and public spaces. The work should demonstrate how the initiative has been implemented to drive systemic change, and promote the equitable portrayal of diverse identities, experiences, and perspectives.	
A04. Internal Practices and Values NEW Policies, standards, and cultural practices that organisations implement to ensure fair, inclusive, and authentic representation within their internal operations and workforce. This may include but is not limited to fostering an inclusive culture, and embedding equitable representation in decision-making processes across an organisation.	

Healthcare

The Healthcare Spikes celebrate creativity found in consumer healthcare as well as the more regulated pharmaceutical industry.

Consumer Healthcare entries should demonstrate an inspired approach to exceptionally engaging work which publicly educates, promotes non-prescription products, allows self-diagnosis or facilitates pro-active personal care.

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

- Criteria considered during judging will be medium dependent.
- There is no overall limit to how many times the same piece of work may be entered into Healthcare as long as the categories and mediums chosen are relevant. However, the same piece of work may only be entered in either Section A, B, C & D or Section E.
- All entrants must provide regulatory requirements specific to your region regarding submissions into Section E. Pharma: Promotion, Awareness & Engagement.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Health & Wellness: Consumer Products Promotion

Work created to drive choice for a specific branded product that does not require prescription but provides either a meaningful health benefit or supports personal wellbeing.

A01. OTC Oral Medicines

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

Choose your Healthcare mediums from the list below.

A02. OTC Applications

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

Choose your Healthcare mediums from the list below.

A03. OTC Products

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

Choose your Healthcare mediums from the list below.

A04. Nutraceuticals

Vitamins, minerals, herbal remedies, supplements, functional food, micronutrients, omega 3s, antioxidants, probiotics, effervescent vitamin drinks.

Choose your Healthcare mediums from the list below.

A05. Health & Wellness Tech

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

Choose your Healthcare mediums from the list below.

B. Health & Wellness: Awareness & Advocacy

Work that promotes general health awareness, encourages proactive personal care or inspires advocacy and donations for legitimate health related causes.

B01. Brand-led Education & Awareness

Brand/client funded communications to promote health awareness and encourage proactive personal care. This can include, but not be limited to, 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.

Choose your Healthcare mediums from the list below.

B02. Non-profit/Foundation-led Education & Awareness

Public health awareness messages and non-profit cause marketing such as self-examination, antismoking, anti-drugs, health and hygiene information, AIDS awareness, alcohol abuse awareness, sexual health awareness, dietary information, cardiovascular care, exercise and wellbeing.

Choose your Healthcare mediums from the list below.

B03. Fundraising & Advocacy

Customer-oriented health and wellness charity and institutions fundraising, patient advocacy (to the general public), disease and condition advocacy, treatment literature, blood and organ donations, volunteers, etc.

Choose your Healthcare mediums from the list below.

C. Health & Wellness: Health Services & Corporate Communications

Work created to communicate a health brand ethos through public-facing corporate image campaigns or directly promote public health services and facilities, medical insurance and financial plans.

C01. Corporate Image & Communication

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

Choose your Healthcare mediums from the list below.

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 and gynaecologists, cardiologists, paediatricians, plastic surgeons, urologists, endocrinologist, oncologist, nutritionists, dieticians, pharmacies, health shops, gyms and fitness and yoga studios.

Choose your Healthcare mediums from the list below.

C03. Insurance

Medical insurance and financial plans.

Choose your Healthcare mediums from the list below.

D. Health & Wellness: Animal Health

D01. Animal Health

Pets and other animal health products and services for the attention of consumers that show a meaningful health benefit. Includes veterinary clinics and surgeries, fundraising for animal charities and facilities, animal wellbeing.

Choose your Healthcare mediums from the list below.

E. Pharma: Promotion, Awareness & Engagement

Work created for pharmaceutical brands to engage patients, healthcare professionals and targeted consumers through the promotion of products, awareness and understanding of disease/medical conditions and the advancement of healthcare through engagement.

E01. Direct to Patient

Direct to patient work created to launch and/or promote a specific branded regulated prescription product, service or therapy.

The work here must be in relation to the management of a disease or medical condition diagnosed and treated by a healthcare professional. Choose your Healthcare mediums from the list below.

E02. Direct to Healthcare Professional

Work targeted directly at healthcare professionals created to launch and/or promote a specific branded regulated prescription product, service or therapy.

The work here must be in relation to the management of a disease or medical condition diagnosed and treated by a healthcare professional. Choose your Healthcare mediums from the list below.

E03. Patient Engagement

Work aimed at patients intended to support adherence; drive proper, responsible usage of treatment; improve patient experience; and drive better outcomes while building a positive reputation for a client and/or brand.

Approaches may include, but are not limited to, the use of data analytics and connective technology to enhance the patient journey, compliance programmes, screening services and psychosocial support services.

Choose your Healthcare mediums from the list below.

E04. Healthcare Professional Engagement

Innovative uses of technology solutions for patients or healthcare professionals. Approaches may include, but not be limited to the treatment, diagnosis and data collection of patients; technology; software and hardware; clinical trial tools; treatment products; etc.

Choose your Healthcare mediums from the list below.

E05. Disease Awareness & Understanding: Direct to Patient or Healthcare Professional

Work created to raise awareness and understanding of a disease or medical condition for patients or healthcare professionals.

Choose your Healthcare mediums from the list below.

Healthcare Mediums

Audio & Radio	Materials
Audio & Radio Work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling across the airwaves and digital streams. - Criteria considered during judging will predominantly be the idea, the execution and the impact. - Each execution constitutes one entry.	Compulsory - Audio File Optional - URL - Digital supporting content - Digital supporting images - JPG
Brand Experience & Activation	Materials
Brand Experience & Activation Creative, comprehensive brand building through the next level use of experience design, activation, immersive, retail and 360° customer engagement. Entries should demonstrate how the customer journey, experience of the brand and optimisation of every touch point led to increased brand affinity and commercial success. A number of criteria will be considered during judging and weighted as follows: 20% idea; 20% strategy; 30% execution; 30% results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
Creative Data	Materials
Creative Data Work enhanced or driven by the creative use, interpretation, analysis or application of data. The creative use of data must sit at the core of the idea and the results/impact must be clear and robust. A number of criteria will be considered during judging and weighted as follows: 30% strategy; 30% use of data; 20% idea; 20% impact and results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG

Digital Craft	Materials
Digital Craft: Interface & Navigation (UI)/User Experience (UX) Work focused on the interactive journey and exceptional form and function within digital healthcare. Work that demonstrates flawless design, expert execution and outstanding user experiences across all digital platforms to drive progress in healthcare. Criteria considered during judging will predominantly be the execution and experience.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Demo film Optional - Digital supporting content - Digital supporting images - JPG
Direct	Materials
Direct Targeted and response-driven creativity. The work should demonstrate how insights and/or data were used as part of the strategy to engage specific target audience groups and develop customer relationships, inspiring action and producing measurable results. A number of criteria will be considered during judging and weighted as follows: 30% idea; 20% strategy; 20% execution; 30% impact and results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
Entertainment	Materials
Entertainment Ideas that are unskippable, engaging users through entertainment platforms such as music, sport and gaming; communicating a brand message or connecting with consumers in a new way. - A number of criteria will be considered during judging and weighted as follows: 20% strategy & insight; 30% creative idea; 30% craft & execution; 20% results. - Brands refers to talent, artists, creators, influencers, streamers, athletes, teams, organisations, sponsors, platforms, media owners, rights holders or any entity that produces and distributes products and content related to the entertainment industry. - If you're submitting a series, please upload all episodes in a single video file with slates denoting the start of the next episode. - Traditional film advertising should be entered into the Film medium.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG - Original content

Film	Materials
Film: Cinema, TV and Digital Film Content Creativity of the moving image. The work should demonstrate brilliant brand storytelling intended for a screen; filmed content created for TV, cinema, online and out-of-home experiences. - Criteria considered during judging will predominantly be the idea, the execution and the impact. - Work that's 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. - Each film execution constitutes one entry.	Compulsory - Film Optional - URL - Digital supporting content - Digital supporting images - JPG

Film Craft	Materials
Film Craft: Animation/Visual Effects All forms and styles of animation and visual effects created for film. - Criteria considered during judging will predominantly be the idea and the execution. - Work that's 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. - Each film execution constitutes one entry.	Compulsory - Film Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
Film Craft: Cinematography The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered. - Criteria considered during judging will predominantly be the idea and the execution. - Work that's 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. - Each film execution constitutes one entry.	
Film Craft: Direction The vision and achievement of the direction including the translation of the creative brief through a director's vision and how well that vision has been achieved. This may include, but is not limited to, the way that casting, set design, sound design and cinematography have been used to bring that vision to life. - Criteria considered during judging will predominantly be the idea and the execution. - Work that's 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. - Each film execution constitutes one entry.	
Film Craft: Production Design/Art Direction 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. - Criteria considered during judging will predominantly be the idea and the execution. - Work that's 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. - Each film execution constitutes one entry.	

Film Craft: Script The film's script, as written. Analysis of the script will include dialogue, voiceovers, scene setting, movement, actions and expressions. The Jury will consider how successfully the script delivers on the creative idea, while also considering the effectiveness in conveying important health-related information. • Criteria considered during judging will predominantly be the idea and the execution. • Work that's 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. • Each film execution constitutes one entry.	Compulsory • Film Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content • Digital supporting images - JPG
Film Craft: Use of Music/Sound Design The impact and success of original/licensed music and/or the creative use of sound design within film advertising. • Criteria considered during judging will predominantly be the idea and the execution. • Work that's 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. • Each film execution constitutes one entry.	

Healthcare Product Innovation	Materials
Healthcare Product Innovation Products, devices and service innovations that have helped solve a business or patient issue for a health brand or have been produced/developed in order to meet a brand's communication needs. • A number of criteria will be considered during judging and weighted as follows: 40% idea; 40% execution, form and function; 20% results.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG

Industry Craft	Materials
Industry Craft: Art Direction The overall design, direction and visual execution. • Brand & Communications Design, Packaging Design, Print & Publishing & Outdoor. • Criteria considered during judging will predominantly be the execution. • For Standard Print and Outdoor entries, each execution constitutes one entry. • For Packaging & Brand Communication & Design entries, whole campaigns should be entered as one entry. • There's no overall limit to how many times the same piece of work can be entered into Industry Craft.	Compulsory • Digital proof - JPG Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content • Digital supporting images - JPG
Industry Craft: Copywriting How the copywriting brings the creative idea to life. • Brand & Communications Design, Packaging Design, Print & Publishing & Outdoor. • Criteria considered during judging will predominantly be the execution. • For Standard Print and Outdoor entries, each execution constitutes one entry. • For Packaging & Brand Communication & Design entries, whole campaigns should be entered as one entry. • There's no overall limit to how many times the same piece of work can be entered into Industry Craft.	
Industry Craft: Illustration The creative impact of the illustration. • Brand & Communications Design, Packaging Design, Print & Publishing & Outdoor. • The criterion considered during judging will predominantly be the execution. • For Standard Print and Outdoor entries, each execution constitutes one entry. • For Packaging & Brand Communication & Design entries, whole campaigns should be entered as one entry. • There's no overall limit to how many times the same piece of work can be entered into Industry Craft.	
Industry Craft: Photography Engagement through use of photography and creative expression. • Brand & Communications Design, Packaging Design, Print & Publishing & Outdoor. • Criteria considered during judging will predominantly be the execution. • For Standard Print and Outdoor entries, each execution constitutes one entry. • For Packaging & Brand Communication & Design entries, whole campaigns should be entered as one entry. • There's no overall limit to how many times the same piece of work can be entered into Industry Craft.	
Industry Craft: Typography Design aesthetics and storytelling conveyed through the use of typography. • Brand & Communications Design, Packaging Design, Print & Publishing & Outdoor. • The criterion considered during judging will predominantly be the execution. • For Standard Print and Outdoor entries, each execution constitutes one entry. • For Packaging & Brand Communication & Design entries, whole campaigns should be entered as one entry. • There's no overall limit to how many times the same piece of work can be entered into Industry Craft.	

Integrated	Materials
Integrated Work that uses multiple media platforms. The work should demonstrate the integration of chosen elements or channels throughout the campaign and how the different media complemented and built on each other to drive tangible business results and were instrumental to cultural change or integral in the achievement of brand purpose. Criteria considered during judging will predominantly be the idea, strategy, execution and results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
Mobile	Materials
Mobile Device-driven creativity. The work should demonstrate performance in portable platforms. Includes work where a handheld or wearable environment is central to the idea and experience and enables key aspects of the execution. Criteria considered during judging include idea, execution, platform relevance, impact and results.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Film Optional - URL - Digital supporting content - Digital supporting images - JPG
Outdoor	Materials
Outdoor: Ambient Nonstandard and free-format outdoor advertising that leverages the use of public spaces, objects and environments in an unconventional manner. This could include, but not be limited to, small-scale solutions, special build, installations, live advertising and events. Criteria considered during judging will predominantly be the idea, the execution and the impact.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG

Outdoor: Standard Content intended for static and digital billboards, posters, bus stops, in-store posters, point of sale, signage, transit solutions, banners, etc. - Criteria considered during judging will predominantly be the idea, the execution and the impact. - For Standard Outdoor entries, each execution constitutes one entry.	Compulsory - Digital proof - JPG Optional - URL - Digital supporting content - Digital supporting images - JPG
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PR Strategic and creative communication that demonstrates how original thinking, transformative insight and a strategy rooted in earned media has influenced opinion and driven business, societal, and/or cultural change. Work with storytelling at its core, which established, protected and enhanced the reputation and business of an organisation or brand. A number of criteria will be considered during judging and weighted as follows: 20% idea; 30% PR strategy; 20% PR execution; 30% impact and results.	Materials Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
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Print & Publishing Print & Publishing: Collateral Brochures, booklets, leave behinds, custom sales materials, detail aids, promotional items, brand reminders, calendars, newsletters, annual reports and press releases. Criteria considered during judging will predominantly be the idea, the execution and the impact.	Materials Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
Print & Publishing: Standard Content intended for published printed media including, but not limited to; newspaper, magazines, medical journals and inserts. - Criteria considered during judging will predominantly be the idea, the execution and the impact. - For Standard Print entries, each execution constitutes one entry.	Compulsory - Digital proof - JPG Optional - URL - Digital supporting content - Digital supporting images - JPG

Social & Creator	Materials
Social & Creator Creative social thinking and strategic influencer marketing specifically created for healthcare solutions to engage with online communities, enhance meaningful relations and deliver measurable results for a brand. A number of criteria will be considered during judging and weighted as follows: 30% idea; 20% strategy; 20% execution; 30% results.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
Use of Technology	Materials
Use of Technology Use of existing or new technology to execute or support a brand campaign. Including, but not limited to, AI, AR and VR, robotics, gadgets and electronics, wearable and interactive technology etc. Does not include prototypes of early stage tech. Criteria considered will predominantly be the idea, execution and results of the technology on the brand, product or service.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG

Industry Craft

The Industry Craft Spikes celebrate the creative artistry, talent and skill required to deliver a beautifully executed solution and bring a creative idea to life.

The work should demonstrate the highest levels of expertise and vision in the application of creative techniques.

- The main criterion considered during judging will be the execution. Digital only work should be entered into digital craft and will not be eligible here.
- Single executions of Packaging, Print & Publishing and Outdoor should only be entered into the relevant category. However if they form part of a wider campaign, they will be accepted into Brand & Communications Design.
- For Standard Print and Outdoor entries, each execution constitutes one entry.
- For Packaging and Brand & Communications Design entries, whole campaigns should be entered as one entry.
- There is no overall limit to how many times the same piece of work can be entered into Industry Craft.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Typography Design aesthetics and storytelling conveyed through the use of typography.	Materials
A01. Typography: Brand & Communications Design Including brand identity, logo design, self-promotion, brand environment design, brand collateral, corporate communications, promotional items and other comprehensive branding programmes. <i>Standalone Packaging, Print & Publishing and Outdoor poster design work should not be submitted here. Please send physical samples for the jury to experience.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Demo film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Typography: Outdoor Any outdoor work, including but not limited to, traditional billboards, posters, digital outdoor screens or ambient work.	Compulsory • Digital proof - JPG Highly Recommended (Optional) • Demo film
A03. Typography: Print & Publishing Any print or published work.	Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content • Digital supporting images - JPG

A04. Typography: Packaging Design Any packaging. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
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B. Art Direction The work in these categories will focus on the overall design, direction and visual execution.	Materials
B01. Art Direction: Brand & Communications Design Including brand identity, logo design, self-promotion, brand environment design, brand collateral, corporate communications, promotional items and other comprehensive branding programmes. <i>Standalone Packaging, Print & Publishing and Outdoor poster design work should not be submitted here. Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Art Direction: Outdoor Any outdoor work, including but not limited to, traditional billboards, posters, digital outdoor screens or ambient work.	Compulsory Digital proof - JPG
B03. Art Direction: Print & Publishing Any print or published work.	Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG

B04. Art Direction: Packaging Design Any packaging. <i>Please send physical samples for the jury to experience.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Demo film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG
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C. Illustration The work in these categories will focus on the creative impact of the illustration.	Materials
C01. Illustration: Brand & Communications Design Including brand identity, logo design, self-promotion, brand environment design, brand collateral, corporate communications, promotional items and other comprehensive branding programmes. <i>Standalone Packaging, Print & Publishing and Outdoor poster design work should not be submitted here. Please send physical samples for the jury to experience.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Demo film • Physical support material Optional • URL • Digital supporting content • Digital supporting images - JPG
C02. Illustration: Outdoor Any outdoor work, including but not limited to, traditional billboards, posters, digital outdoor screens or ambient work.	Compulsory • Digital proof - JPG
C03. Illustration: Print & Publishing Any print or published work.	Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content • Digital supporting images - JPG

C04. Illustration: Packaging Design Any packaging. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
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D. Photography The work in these categories will focus on engagement through creative expression.	Materials
D01. Photography: Brand & Communications Design Including brand identity, logo design, self-promotion, brand environment design, brand collateral, corporate communications, promotional items and other comprehensive branding programmes. <i>Standalone Packaging, Print & Publishing and Outdoor poster design work should not be submitted here. Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Photography: Outdoor Any outdoor work, including but not limited to, traditional billboards, posters, digital outdoor screens or ambient work.	Compulsory Digital proof - JPG
D03. Photography: Print & Publishing Any print or published work.	Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG

E. Copywriting The work in these categories will focus on how the copywriting brings the creative idea to life.	Materials
E01. Copywriting: Brand & Communications Design Including brand identity, logo design, self-promotion, brand environment design, brand collateral, corporate communications, promotional items and other comprehensive branding programmes. <i>Standalone Packaging, Print & Publishing and Outdoor poster design work should not be submitted here. Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
E02. Copywriting: Outdoor Any outdoor work, including but not limited to, traditional billboards, posters, digital outdoor screens or ambient work.	Compulsory - Digital proof - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
E03. Copywriting: Print & Publishing Any print or published work.	
E04. Copywriting: Packaging Design Any packaging. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG

E05. Copywriting: Excellence in Image Description NEW Beautifully crafted and effective image descriptions used to convey information, establish a mood and express a brand for people who are blind and partially sighted. <i>The image description should be complete, accurate, and concise and all work must have run within the eligibility period.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Demo film Optional • URL • Digital supporting content
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Innovation

The Innovation Spikes celebrate ground-breaking innovation, technology and problem solving ideas that turn imagination into impactful reality.

- The same piece of work may only be entered in either section A or B. Work can be entered up to two times in section 'B. Innovation'. However, the same piece of work may only be entered once in 'A. Early Stage Technology'.
- Work entered into 'A01. Early Stage Technology' may be at prototype/pre-production stage. However pre-development ideas/concepts are not eligible. Entrants in all categories must be in a position to fully demonstrate any technology entered. Concepts alone will not be permitted.
- Shortlisted entrants will be required to present their work to the jury online.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Early-Stage Technology	Materials
A01. Early-Stage Technology Work that showcases technology still in the prototype and beta stages of its creation. It may still be attracting funding or only operating at a fraction of its projected scale.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG

B. Innovation	Materials
B01. Brand-Led Innovation Brand-aligned, breakthrough and revolutionary ideas, and forward-thinking methods that are rooted in finding solutions to specific brand challenges and/or propelling a brand forward.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Product Innovation Products created and developed in response to a business or consumer challenge. This could include, but is not limited to, solutions-driven products, consumer experience, integration of technology into daily life and sustainability.	
B03. Environmental Innovation Work that demonstrates a positive environmental contribution. Innovative approaches to being regenerative and work that creates a long-term sustainable impact on the environment.	
B04. Societal Innovation Work that addresses complex societal challenges. Innovative solutions that seek to drive positive and transformative change. This could include, but not be limited to, education, healthcare, equality, financial inclusion, social justice and cultural norms.	
B05. Technology Breakthrough technology or solutions that aim to advance, enrich or improve a brand. This could include, but not be limited to, data-led technologies, innovative platforms, tools, models, programmes, hardware, software, bespoke products and solutions.	
B06. Fintech Work that demonstrates innovative opportunities that aim to reshape the financial landscape. This could include, but not be limited to, expanding access in emerging markets by reducing costs, pioneering financial products that empower consumers and revolutionising payments to reshape how consumers handle their finances.	

Integrated

The Integrated Spikes celebrate work that uses multiple media platforms.

The work should demonstrate the integration of chosen elements or channels throughout the campaign. It should illustrate how the different media complemented and built on each other to drive tangible business results, while being instrumental in driving cultural change or integral to achieving the brand's purpose.

- The same piece of work can only be entered once in Integrated.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Integrated	Materials
A01. Integrated Work that creatively uses multiple channels and touchpoints to succesfully integrate a powerful idea into society, driving behavioural change tangible business results.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG

Media

The Media Spikes celebrate the context of creativity.

The work should demonstrate an inspiring and innovative implementation of media ideas, enhanced and amplified by a game-changing channel strategy that takes consumers on new journeys and unlocks new experiences.

- A number of criteria will be considered during judging, weighted as follows: 30% insight and idea; 30% media strategy and targeting; 20% media execution; 20% impact and results.
- The same piece of work can be entered up to three times in Media, not including section 'E: Excellence in Media Craft'. However, the same piece of work may only be entered once in 'A. Media: Sectors'.
- The work in section 'E: Excellence in Media Craft' can only be submitted and paid for by independent media agencies or companies owned by a media network or independent media network. The same piece of work can be entered only once in each category within this section.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Media: Sectors The same work can be submitted only once in this Section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or D07. Corporate Purpose & Social Responsibility category in section D. Culture & Context.</i>	

B. Channels Work in these categories will be judged on media creativity and channel innovation. Work should unleash the media opportunities beyond existing formats to effectively communicate the brand message.	Materials
B01. Use of Screens & Audio Visual Platforms This includes but is not limited to TV, video-on-demand platforms (VODs), streaming platforms and other online service providers. Screens other than TV might include, but are not limited to, touchscreens, dynamic digital screens, interactive screens and responsive displays.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Use of Audio Platforms This includes but is not limited to radio, podcasts, social audio platforms and other audio technology.	
B03. Use of Print The work in this category may include, but is not limited to, newspapers, magazines, inserts and trade journals, print work with digital and interactive elements such as downloadable applications, QR codes, AR and 3D printing.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
B04. Use of Outdoor Including traditional billboard or poster sites, bus shelters, wallsapes and transit advertising using standard advertising space.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG

B05. Small-Scale Media Non-mail and print collateral, including small physical objects and all other hand-held (or equivalent in size) items. <i>'Small-scale' refers to the physical size of the ambient item, not the scale of the distribution. Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
B06. Large-Scale Media Non-traditional outdoor/billboards. This includes but is not limited to 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. <i>'Large-scale' refers to the physical size of the ambient item or execution, not the scale of the distribution.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film
B07. Use of Events & Stunts Work which uses stunts, events, event sponsorship, competitions, promotional games, street art, guerrilla marketing, launch parties, live shows, live streamed events, festivals, concerts, sporting events, etc. within traditional, digital and new emerging environments.	Optional - URL - Digital supporting content - Digital supporting images - JPG
B08. Use of Digital 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, search engines, ecommerce platforms, banner ads, instant messaging, mobile apps, etc. <i>Social media-led campaigns should be entered in B10. Use of Social Platforms.</i>	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film
B09. Use of Mobile Mobile technology including smartphones, tablets, Bluetooth, SMS, MMS, WAP, GPS, mobile games and applications, etc.	Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG

B10. Use of Social Platforms Work that uses social media, vlogs, blogs, wikis, content-sharing sites, hosted services etc. to create and/or enhance relationships with a community/consumers. Insights gained through the strategic use of social data and associated targeting methods will also be considered. <i>Work entered in this category should be planned and executed on social platforms as opposed to campaigns that went social.</i>	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG
B11. Innovative Use of Influencers The creative and innovative use of influencers to drive brand message and awareness to a specific audience and/or to drive business results.	
B12. New Realities & Emerging Tech Use of existing or new technology to execute or support a media campaign, which creatively pushes the boundaries of existing platforms or media formats. Including but not limited to AR, VR, AI, wearable tech and mobile devices, voice technology, blockchain technology, gamification, virtual worlds, metaverse and all other emerging platforms. Does not include prototypes of early stage technology.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • AR/VR files • Digital supporting content • Digital supporting images - JPG
B13. Retail Media NEW Brands that strategically harness retailer-owned channels (such as websites, apps and in-store displays) to engage consumers at crucial decision-making moments, using targeted insights to enhance brand relevance and drive measurable business outcomes.	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG

C. Insights & Media Strategy Work in these categories should demonstrate how insights and data contributed to the successful placement and media execution of content used to engage with consumers. The work will be judged on how successfully it demonstrates target-audience-related engagement. Please note that the work in these categories will not be judged on the content itself, but the role of media in creating, leveraging and amplifying the content.	Materials
C01. Audience Insights The use of audience insights and understanding of consumer behaviours or needs in order to develop a customised media strategy. The work in this category should demonstrate how these insights contributed to the effectiveness of the media campaign and generated real impact.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Use of Brand or Product Integration into a Programme or Platform Including, but not limited to, product placement and branding in film, TV, mini-series, web series, music video, streaming services, sponsorship, etc.	
C03. Data-Driven Targeting The creative use or interpretation of data-driven effective targeting. The work should demonstrate how data either contributed to programmatic targeting or provided a key quantitative insight that helped define the target, brand message or channel.	
C04. Use of Branded Content Created for Digital or Social Including branded social media, websites, microsites, mobile applications, games, native advertising, etc.	
C05. Data Integration The creative interpretation of data to demonstrate how different streams were integrated to provide new insights from planning through to delivery of a creative campaign or brand strategy.	
C06. Co-Creation of Branded IP The creation of a new and shared piece of IP by a brand or product in collaboration with its media partners to drive engagement and specific business results. The work should demonstrate how effective and mutually beneficial the unified working relationship was.	

D. Culture & Context Work that is brought to life through cultural insights and regional context.	Materials
D01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
D03. Single-Market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
D04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
D05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
D06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
D07. Corporate Purpose & Social Responsibility Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Media Sectors.</i>	
D08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
D09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

E. Excellence in Media Work that exhibits ingenuity and outstanding craftsmanship in harnessing media to deliver a brand message, change behaviour or engage consumers at scale. The work in this section can only be submitted and paid for by Independent Media Agencies or companies owned by a Media Network or Independent Media Network. The same piece of work can be entered only once in each category within this section.	Materials
E01. Media Insights & Strategy The use of unlocked insights and understanding of consumer behaviours/needs in order to develop a customised media strategy to meet a brand's specific business objectives, marketing goals and overall positioning.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
E02. Media Planning Sourcing and selection of media platforms to deliver a brand's message based on deep audience insight and creative use of media channels. The work should detail the reach, penetration and frequency of the message to generate the desired response.	
E03. Media Execution The work should demonstrate how media thinking and skilful negotiations with media owners contributed to the execution of a campaign strategy across selected channels and achieved business goals. Consideration will be given to effective use of media channels as part of the brand storytelling and to the creative delivery.	
E04. Use of Channel Integration Work which connects multiple brand touch-points, successfully blurring the line between chosen media channels and demonstrating how the different mediums complement and build on each other to cut through and deliver results on clear brand objectives. <i>The work in this category must show that multiple types of media were used in the campaign (e.g. screens, social, outdoor, print, new realities).</i>	
E05. Use of Data & Analytics The application of data and analytics to form the basis of a media strategy or drive insights that help define the target, brand message or channel. The work should provide evidence of research or insight, quality of thinking and the development of a strategy.	

Music

The Music Spikes celebrate creative musical collaborations and branded music content.

The work should demonstrate original production, promotion or distribution of music for brands. Work that creatively leverage a recording artist or platform to communicate with consumers.

- A number of criteria will be considered during judging, weighted as follows: 20% strategy & insight; 30% creative idea; 30% craft & execution; 20% results.
- Brands refers to talent, artists, creators, influencers, organisations, sponsors, platforms, media owners, rights holders or any entity that produces and distributes products and content related to the music industry.
- There is no overall limit to how many times the same piece of work can be entered into the Music Spikes as long as the categories chosen are relevant.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Branded Content for Music	Materials
A01. Excellence in Music Video Exceptional examples of original music videos and interactive music videos.	Compulsory • Original content Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Brand or Product Integration into Music Content Relevant and symbiotic brand integration into music videos or other music content.	Compulsory • Original content
A03. Use of Original Composition 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 content.	Highly Recommended (Optional) • Case film
A04. Use of Licensed/Adapted Music Placement of a track that has been licensed or adapted by, but not specifically created for, a brand for use in its communications. The sourcing and suitability of the music for the brand and content will be considered.	Optional • URL • Digital supporting content • Digital supporting images - JPG

B. Music-Led Brand Experience	Materials
B01. Live Music Experience The design and production of experiences with music at the core. This may include but is not limited to concerts, stunts, installations and activations held physically or within virtual worlds.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG
C. Community	Materials
C01. Fan Engagement/Community Building Strategic initiatives designed to build and engage an artist's fanbase, enhancing community activity and brand affinity.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Influencer & Co-Creation The creative and innovative use of content creators, streamers and/or influencers to drive a brand's message and engage with a specific audience through music. This may include, but is not limited to, collaborations, sponsored content and user-generated content.	
C03. Brand Partnerships, Sponsorships & Collaborations Strategic brand partnerships and collaborations that leverage music, branded content and entertainment to meet specific business goals and mutually benefit everyone involved.	
D. Innovation in Music	Materials
D01. Innovation in Music The innovative use of music platforms and technology for a brand or artist. This could include, but not be limited to, streaming platforms, video hosting services, virtual worlds, playlist strategies, apps and wearables. Focus will be placed on the creative application of technology to enrich a brand's content and its product or service. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - AR/VR files - Digital supporting content - Digital supporting images - JPG

Outdoor

The Outdoor Spikes celebrate creativity experienced out of home.

The work should demonstrate ideas that engage in the field. Work that leverages public spaces to communicate a message or immerse consumers in a brand experience.

- The main criteria considered during judging will be the idea, the execution and the impact.
- There is no overall limit to how many times the same piece of work can be entered into Outdoor as long as the categories chosen are relevant. However, the same piece of work may only be entered once in 'A. Billboards: Sectors' and/or 'B. Posters: Sectors'.
- In sections A and B each execution constitutes one entry and all executions must have run within the eligibility period.
- In Sections C, D and E multiple executions may be entered as one entry however all Outdoor executions must have run within the eligibility period.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Billboards: Sectors Classic two dimensional sheet and static digital billboards made for standard billboard spaces. This may include, but is not limited to, roadsides, highways and transit sides.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital proof - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or E07. Corporate Purpose & Social Responsibility category in section E. Culture & Context.</i>	

B. Posters: Sectors Classic sheet and static digital posters made for public spaces. e.g. supermarkets, shopping malls, airports.	Materials
B01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into B03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory Digital proof - JPG
B02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
B03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
B04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
B05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
B06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or E07. Corporate Purpose & Social Responsibility category in section E. Culture & Context.</i>	
C. Ambient & Experiential All standard, non-standard and free-format out-of-home work that leverages the use of public spaces, objects and environments. For static digital billboards/posters please enter A. Billboards: Sectors or B. Posters: Sectors.	Materials
C01. Displays Content on display including objects and promotional artwork designed to make a significant brand impact within the out of home environment. Work may be viewable in public spaces including exhibitions, installations and in-store displays.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. Interactive/Dynamic Digital Screens Digital out of home (DOOH) that requires either linear motion picture/content or animation or interaction and active consumer engagement using digital touchscreens, motion technology, social media and mobile animation.	

C03. Special Build Physical constructions and adaptations of out of home sites including building exteriors, street furniture, the environment and large scale signage. This could include, but not be limited to, supersize sites, pop-up shops, 3D/non-standard shaped sites, ticket barriers and floor media.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
C04. Live Advertising & Events Out of home activations that involve something live on the part of the advertiser and are witnessed by an audience in real-time. The work may include, but is not limited to live performances, demonstrations, branded concerts and promotional events.	
C05. Interactive Experiences NEW Out-of-home activations that involve consumers. The work may include experiential marketing, AR, MR, consumer and audience participation, physical interaction and interactive games.	
C06. Transit Non-standard or free-format advertising using vehicles or transit sites/locations. The work may include the use of cars, trains, buses, taxis, trucks, aeroplanes, etc. or of non-standard transit and commuter advertising sites such as car parks, airports, bus and train stations, ferry ports, roads and driving tracks.	
C07. Immersive Experiences Immersive large- or small-scale experiences that surround and engage consumers within an out-of-home environment. This may include but is not limited to immersive storytelling, experiential marketing, use of mobile, VR/AR, virtual worlds, installations and multiscreen and multidimensional experiences. Does not include prototypes of early-stage technology.	

D. Innovation in Outdoor The creative and/or innovative use of an out-of-home medium to communicate the brand's message.	Materials
D01. Standard Sites Work created for standard out-of-home sites that pushes boundaries or broadens the scope of traditional out-of-home mediums such as billboards, posters, transit advertising, commuter rail, wallsapes, displays or street advertising. <i>If you are submitting more than one execution please upload all executions in a single digital presentation image.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Ambient Outdoor Work created for non-standard, ambient out of home sites which leverage public spaces, objects and environments and are forward thinking in their innovation.	
D03. Technology Innovative use of technology to create out-of-home experiences. This could include, but not be limited to, the use of mobile with a strong out-of-home touch point, holographic images, drones, augmented reality, computer-generated imagery, algorithms and artificial intelligence.	

E. Culture & Context Work that is brought to life through cultural insights and regional context. If you are submitting more than one execution please upload all executions in a single digital presentation image.	Materials
E01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory Digital presentation image - JPG
E02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	Highly Recommended (Optional) Case film
E03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	Optional - URL - Digital supporting content - Digital supporting images - JPG
E04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
E05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
E06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
E07. Corporate Purpose & Social Responsibility Purpose driven work/brand activism which address social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and impacted communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Billboards: Sectors or B06. Not-for-profit / Charity / Government category in section B. Posters: Sectors.</i>	
E08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
E09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

PR

The PR Spikes celebrate the craft of strategic and creative communication.

The work should demonstrate how original thinking, transformative insight and a strategy rooted in earned media have influenced opinion and driven progress and change in business, society or culture. Work that has storytelling at its core and establishes, protects and enhances the reputation and business of an organisation or brand.

- A number of criteria will be considered during judging, weighted as follows: 20% idea; 30% PR strategy; 20% PR execution; 30% impact and results.
- The same piece of work can be entered up to three times in PR. However, the same piece of work may only be entered once in 'A. PR: Sectors'.
- The work in section 'E: Excellence in PR Craft' can only be submitted and paid for by independent PR agencies or companies owned by a PR network or independent PR network. The same piece of work can be entered only once in each category within this section.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. PR: Sectors The same entry can be submitted only once in this section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital presentation image - JPG Highly Recommended (Optional) • Case film Optional • URL • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or F07. Corporate Purpose & Social Responsibility category in section F. Culture & Context.</i>	

B. Social Engagement & Influencer Marketing In these categories, your entry will be judged on how well social/digital platforms were leveraged to support or execute the PR campaign.	Materials
B01. Social Engagement Celebrating public relations and social media storytelling that build brand awareness and advocacy. The work should demonstrate how social media was harnessed to increase brand awareness and relevance.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
B02. Community Management Recognising the development, maintenance and nurturing of brand relationships. The work should demonstrate how engaging with a brand's online community/targeted audience built its reputation and established trust and authority within the online community.	
B03. 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.	
B04. Content Creation & Production Content created and produced to entertain, inspire or educate. The work should demonstrate how the content created was audience relevant and engaging as well as in line with brand messaging.	
B05. Content Discovery & Amplification Recognising a creative approach to content amplification and distribution in order to reach the largest potential audience. The work should demonstrate how a combination of earned, paid, shared and owned media contributed to increased brand engagement and awareness.	
B06. Innovative Use of Influencers/Creators The creative and innovative use of influencers/creators to drive brand message and awareness to a specific audience.	

C. Insights & Measurement These categories showcase effectiveness in using data to drive creative inspiration and communications strategies. The work will be judged on the deliberate and thoughtful introduction of insights and measurements to develop campaigns that have had real impact on the performance of an organisation. The work should demonstrate the success of activities that tackle the wide range of reputational and stakeholder challenges that non-advertising communications have to address.	Materials
C01. Research, Data & Analytics Research and data-led or actionable insights that provide a meaningful contribution or input to a public relations programme. The work should provide evidence of research or insight, quality of thinking and the development of a strategy.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
C02. PR Effectiveness Recognises creative work that has a proven impact on business and reputation. The work should provide results data, as well as details of measurement tools and analysis methods used to evaluate results. Consideration will be given to tangible business results and the quality and quantity of media.	

D. PR Techniques In these categories, your entry will be judged on the creative implementation of your chosen PR technique in order to increase reach and achieve desired campaign outcomes.	Materials
D01. Media Relations PR that puts journalism at the forefront of the campaign, with evidence of a high-degree of innovation intended to engage, educate or influence editorial. The work should explain the relevance of media outcomes, including depth, quality and messaging. Consideration will be given to how this strategy achieved or supported the desired campaign outcome.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Use of Events & Stunts Work which uses stunts, events, competitions, promotional games, pop-up events, street art, guerrilla marketing, corporate events, launch parties, live streamed events, festivals etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.	
D03. Launch/Relaunch Work created to launch or re-launch a product or service.	
D04. Brand Voice & Strategic Storytelling Customised strategies designed to communicate a particular point of view/story of a brand /organisation in a consistently relevant way and to build an emotional connection with employees, shareholders and customers alike.	
D05. Use of Technology Existing or new technology that pushes the boundaries of digital innovation to execute or support a PR campaign, including artificial intelligence, virtual reality, virtual worlds, robotics, gadgets and electronics, wearable and interactive technology, etc. Does not include prototypes of early stage technology.	
D06. Employee Engagement NEW Communications programmes or initiatives designed to inform, educate or inspire employees - engaging internal communities and cultivating strong team dynamics. The work should demonstrate innovative approaches to engaging staff, driving organisational goals and building employee loyalty and satisfaction.	

E. Excellence: PR Craft Work in these categories will be judged on the demonstration of exceptional and creative best practice within the chosen PR specialism. Entries in this section can only be submitted and paid for by Independent PR agencies or companies owned by a PR network or independent PR network. The same piece of work can be entered only once in each category within this section.	Materials
E01. Corporate Image, Communication & Reputation Management Work that builds the image/raises the profile and shapes the perceptions of a corporate brand, organisation or corporation.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
E02. Public Affairs & Lobbying Work planned to influence or inform the public policy agenda using either lobbying or wider public affairs strategies, as well as political or ballot initiatives.	
E03. Crisis Communications & Issue Management The planning and/or handling of the consequences of a crisis or an issue that may affect a company's credibility and reputation. The work should demonstrate evidence of the planning and /or implementation of a crisis communication strategy and how the desired outcome was achieved. <i>The content of entries in this category can be kept entirely confidential and used for judging purposes only.</i>	
E04. Internal Communications Engaging internal communications and activities, including change management, intended to connect employees with a company identity or message. The work should demonstrate how activities translated into measurable results, employee satisfaction, and business growth.	
E05. Sponsorship & Brand Partnerships Work which utilised sponsorship and/or partnership programs in order to meet specific awareness /business goals as well as to enhance the image of a brand, organisation or corporation.	

F. Culture & Context Work that is brought to life through cultural insights and regional context.	Materials
F01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
F02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
F03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
F04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
F05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
F06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
F07. Corporate Purpose & Social Responsibility Purpose driven work/brand activism which address social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and impacted communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. PR: Sectors.</i>	
F08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
F09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

Print & Publishing

The Print & Publishing Spikes celebrate creativity in circulation.

The work will need to demonstrate ideas that leap off the page. Entries should showcase ingenuity and outstanding craftsmanship in published media including books, magazines, covers and digital publications for public distribution.

- The main criteria considered during judging will be the idea, the execution and the impact.
- There is no overall limit to how many times the same piece of work can be entered into Print & Publishing as long as the categories chosen are relevant. However, the same piece of work may only be entered once in 'A. Print: Sectors'.
- In section A, each execution constitutes one entry and all executions must have run within the eligibility period.
- In sections B, C and D multiple executions may be entered as one entry however all Print & Publishing executions must have run within the eligibility period.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Print & Publishing: Sectors The same entry can be submitted only once in this section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should be entered into A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital proof - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All corporate social responsibility work should be entered in the relevant sector and/or D07. Corporate Purpose & Social Responsibility category in section D. Culture & Context.</i>	

B. Publications The creation of original printed or published media. This may include, but not be limited to, books, magazines, covers and digital publications. The submission should indicate whether only the cover or the whole publication should be considered/judged.	Materials
B01. Commercial Publications Books and magazines created for commercial or promotional purposes, to increase brand visibility or profile. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG
B02. Publications for Good Books and magazines created on behalf of charities, non-profit organisations, public sectors or NGOs. <i>Please send physical samples for the jury to experience.</i>	
C. Innovation in Print & Publishing If you are submitting more than one execution please upload all executions in a single digital presentation image.	Materials
C01. Innovative and Adapted Use of Print & Publishing Non-traditional and innovative print work that has been modified or adapted to have physically active elements. This may include, but is not limited to, print work with digital and interactive elements such as AI, AR, wearable tech, virtual worlds, gamification, downloadable applications, QR codes and 3D printing. <i>Please send physical samples for the jury to experience.</i>	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Demo film - Physical support material Optional - URL - Digital supporting content - Digital supporting images - JPG

D. Culture & Context Work that is brought to life through cultural insights and regional context. If you are submitting more than one execution please upload all executions in a single digital presentation image.	Materials
D01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG Highly Recommended (Optional) - Case film Optional - URL - Digital supporting content - Digital supporting images - JPG
D02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
D03. Single-market Campaign Work that only aired or ran in a single country / region / market. The work should describe how it was designed for the specific target market.	
D04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
D05. Use of Humour Work that celebrates the art of humour in branded communications. Infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
D06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
D07. Corporate Purpose & Social Responsibility Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Print & Publishing: Sectors.</i>	
D08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
D09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

Social & Creator

The Social & Creator Spikes celebrates creative social thinking and strategic influencer marketing solutions.

The work should demonstrate how levels of engagement, social reach and the creative use of social media, brand ambassadors, creators, celebrities and influencers led to commercial success.

- A number of criteria will be considered during judging, weighted as follows: 30% idea; 20% strategy; 20% execution; 30% results.
- There is no overall limit to how many times the same piece of work can be entered into Social & Creator as long as the categories chosen are relevant. However, the same piece of work may only be entered once in 'A. Social & Creator: Sectors'.
- Subtitles are highly recommended on all case films, films, demo films and original content.

A. Social & Creator: Sectors The same entry can be submitted only once in this Section.	Materials
A01. Consumer Goods All fast moving & durable consumer goods, including food and drinks, toiletries, cleaning products, other household goods, other FMCG, clothing and accessories, furniture, consumer electronics and cars and automotive products & services. <i>All fast food entries should go in A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains.</i>	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG
A02. Healthcare Pharma, OTC drugs, wellness. <i>If the work has been created for a Charity/NFP then this should be entered into A06. Not-for-profit / Charity / Government.</i>	
A03. Travel, Leisure, Retail, Restaurants & Fast Food Chains 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 retailers, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.	
A04. Media/Entertainment Music, film, television, publications and media, books, news, digital platforms and other media.	
A05. Consumer Services/Business to Business All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.	
A06. Not-for-profit / Charity / Government Government, public information, NGOs, military, charities, non-profit organisations. <i>All CSR work should be entered in the relevant sector and/or E07. Corporate Purpose & Social Responsibility category in Section E Culture & Context.</i>	

B. Social Insights & Engagement Work in these categories will be judged on how successfully social was used to engage with online communities and deliver measurable and meaningful results for a brand.	Materials
B01. Community Management Social activity that is designed to engage, build or maintain an online social community. Engagement levels and the relevance of targeted communications directed at active/non-active users will all be considered.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
B02. Audience Targeting/Engagement Strategies NEW Social activity customised for predefined communities, groups or individuals based on social insights such as behaviour, interests, geolocation, etc. This may include, but is not limited to, native advertising and programmatic campaigns, the customisation of messages, their relevance and creative execution, etc.	
B03. Real-time Response Targeted social activity that utilises social platforms to respond to world events, public affairs and other real-time activity in a meaningful, time-sensitive and creative way, that prompts social sharing and engagement.	
B04. Social Listening & Insight Social campaigns that are elevated through their use of data and insights to engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of social data / listening / analytics will be considered.	
B05. Brand Storytelling NEW Social campaigns that use exceptional brand/consumer stories to drive meaningful engagement with a specific audience. This could be through creators, influencers or communities (where brands speak indirectly to audiences through creators/influencers).	
B06. Innovative Engagement of Community Creative use of existing social platforms and/or online communities to impact business objectives or enhance relationships with a brand, community or consumers. This may also include the use of new functions built for existing social platforms, levels of engagement, social reach and the creative strategy etc.	
B07. New Realities & Emerging Tech Immersive experiences that creatively push the boundaries of technology within social media. This could include, but not be limited to, AI, AR, VR, XR, wearable tech and mobile devices, voice technology, blockchain technology, gamification, virtual worlds, the metaverse and all other emerging platforms. Does not include prototypes of early-stage technology.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
B08. Creator & Influencer Sourced Insight The creative interpretation of data specifically generated from creator or influencer campaigns in order to target, engage or develop a relationship with a specific audience or community.	

C. Creator & Influencer Marketing The work in this category should demonstrate how a social campaign was enhanced through the use of social influencers and content creators.	Materials
C01. Organic Reach & Influence NEW Brand-led social campaigns that become part of popular culture and as a result are picked up by a celebrity, social ambassador or influencer, further expanding the campaign's reach and impact. Entries must state which celebrities, social ambassadors or influencers picked up the campaign (organic and paid results to be provided separately in the Results field).	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
C02. Creator Cross-Channel Storytelling NEW Brands or agencies that have successfully partnered with content creators to develop cohesive stories that seamlessly span digital, social and traditional media, creating a unified brand message. The work should demonstrate how creators' unique voices and authentic content have been effectively integrated to engage diverse audiences, amplify reach and drive meaningful brand impact across various touchpoints.	
C03. Creator Collaboration NEW Impactful and creative collaborations between a creator and a brand. The work should demonstrate a blend of the creator's unique voice with the brand's identity to produce compelling, authentic, and engaging narratives. These partnerships should showcase strong synergy, creativity and a seamless integration of the brand's message through the creator's storytelling, resulting in a mutually beneficial and memorable campaign.	
C04. Creator-Led Content Strategy NEW Content strategies driven by creators, where the creator plays a pivotal role in shaping the overall long-term vision for a brand's content. The strategy should demonstrate a deep understanding of audience engagement, innovative content planning and a clear alignment with the brand's goals.	
C05. Excellence in Craft NEW Work which demonstrates a creator's ability to craft a distinctive, cohesive vision that aligns with a brand or platform's objectives while showcasing the creator's skill in guiding the overall aesthetic, tone, and execution of content, resulting in a compelling and memorable audience experience.	
C06. Community Building NEW Work that fosters vibrant, engaged and loyal creator communities around a brand or campaign. The work should demonstrate how the creator community was effectively nurtured, how authentic collaboration and communication were encouraged and how the community positively impacted the brand.	

D. Social Content Marketing Work in these categories will be judged on how successfully content was used to engage with consumers and target audiences.	Materials
D01. Content Placement 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.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
D02. Social Film NEW One-off social film specifically created for online social platforms that are intended for widespread sharing. Results and number of views will be taken into consideration.	Compulsory - Digital presentation image - JPG - Film - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG
D03. Social Film Series NEW Social film series specifically created for online social platforms that are intended for widespread sharing. Results and number of views will be taken into consideration during the judging process. <i>Please upload all executions in a single video file with slates denoting the start of the next execution.</i>	Compulsory - Film - URL Highly Recommended (Optional) - Demo film Optional - AR/VR files - Digital supporting content - Digital supporting images - JPG

D04. Co-Creation & User Generated Content Social activity designed to encourage a community/fanbase to contribute or collaborate with a brand initiative to enhance loyalty and engagement.	Compulsory • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG
D05. Social Commerce Work which harnesses social media, social platforms and virtual communities for eCommerce and mCommerce to drive business results.	Compulsory • Digital presentation image - JPG • URL Highly Recommended (Optional) • Case film Optional • Digital supporting content • Digital supporting images - JPG

E. Excellence in Social & Creator	Materials
E01. Multi-Platform Social Campaign NEW Social campaigns that utilise multiple media online and/or offline platforms and live events. The work should illustrate that these elements drive or are inherently necessary to the overall execution of the social campaign.	Compulsory • Digital presentation image - JPG • URL
E02. Sponsorship & Brand Partnership NEW Social campaigns that utilise sponsorship and/or partnership programmes to support a product or service in order to meet specific awareness/business goals and to enhance the image of a corporate brand, organisation or corporation.	Highly Recommended (Optional) • Case film
E03. Social Purpose NEW Social campaigns specifically designed to engage consumers through authentic alignments with a social purpose/cause. The work should demonstrate how the core values of the brand align with the cause or wider social purpose. This may include, but is not limited to, nonprofit social responsibility initiatives.	Optional • Digital supporting content • Digital supporting images - JPG

F. Culture & Context	Materials
F01. Local Brand Work for brands distributed solely within a specific locality. The work should resonate with a clearly defined, local target audience.	Compulsory - Digital presentation image - JPG - URL Highly Recommended (Optional) - Case film Optional - Digital supporting content - Digital supporting images - JPG
F02. Challenger Brand Brands which have creatively adapted their approach in response to competitor pressure by challenging the status quo to create game-changing work that uses progressive thinking and innovative creativity.	
F03. Single-market Campaign Work that aired or ran in a single country / region / market. The work should describe how the campaign was designed for the specific target market.	
F04. Social Behaviour Work inspired by a specific audience or community, relying on identifiable social behaviour. The work should demonstrate how leveraging insights into consumer behaviour can create a powerful connection with a brand.	
F05. Use of Humour Work that celebrates the art of humour in branded communications, infusing wit, satire, and cleverness into campaigns that provide amusement and create memorable, laughter-inducing connections with audiences.	
F06. Breakthrough on a Budget Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.	
F07. Corporate Purpose & Social Responsibility Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture. <i>All not-for-profit, charity or government work should be entered in the relevant sector and/or A06. Not-for-profit / Charity / Government category in section A. Social & Creator: Sectors.</i>	
F08. Market Disruption Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.	
F09. Cultural Engagement NEW Work crafted around strategic solutions rooted in the lived experiences of culturally grounded communities. Work which reflects and translates the nuances of customs, behaviours, and traditions that shape foundational perspectives on identity (e.g. disability, gender, race, orientation, age). Such insights reveal how audiences choose brands and media experiences, driving growth and impact.	

GETTING READY TO ENTER

To enter a piece of work multiple times, simply add the title of the entry, fill in the entry information, let us know which companies and people were involved and select all the relevant categories you wish to enter. You'll be required to submit common information that applies to all the Spikes Asia awards and some specific information unique to the category you're entering. Don't worry – you can still edit individual entries.

FIRST TIME ENTERING SPIKES ASIA?

Need help? Drop us an email at awards@spikes.asia and we'll arrange for one of our experts to talk you through the process.

DON'T HAVE ALL THE DETAILS RIGHT AWAY?

Don't worry, you can complete the form in any order and save your progress at any time.

ALL THE QUESTIONS YOU NEED TO ANSWER ARE AVAILABLE TO DOWNLOAD ON THE ENTRY SYSTEM FOR EACH INDIVIDUAL CATEGORY.

COMMON INFORMATION

ENTRY TITLE

GIVE YOUR ENTRY A TITLE

To begin, you need to give your entry a title. We need this information before you select the Spikes Asia award and categories you'd like to enter this work into. If you're entering this work into multiple categories, the title you give here will be applied across all of those selected entries.

CHOOSE AWARD AND CATEGORIES

It's time to select the Spikes awards you'd like to enter with this piece of work. Entry limits within each Spikes award are different.

You may add, remove or edit the awards or categories selected at a later stage before payment. You can find all the details about the Spikes Asia awards on our [website](#).

MULTIPLE EXECUTIONS INFORMATION

A campaign of executions is a group of entries that are linked by the same overarching creative idea. To be eligible, each entry in the campaign will promote the same product or service using the same medium. Each execution is a standalone entry and must be paid for individually. You can choose a series of 2 or more variations of the creative concept to submit as part of a campaign of executions.

*Only certain Awards and categories allow campaigns of executions. The Jury can choose to award just a single execution from the campaign, or they can choose to recognise the full series with a Campaign Award.

COMPANIES

WHICH COMPANIES WERE INVOLVED?

You are the Entrant Company and will be required to fill out your own information first. You may add as many additional companies as you wish. Each entry requires at least one 'Entrant Company' and one 'Idea Creation' company. Sometimes it will be the same company for both.

The Entrant Company is responsible for payment of entry fees and will be considered the sole contact for any entry-related queries. You should enter the companies in the order you'd like them to be published, as this is how they'll appear on your certificates.

When making your entry, please make sure you credit companies in the correct roles as this directly affects the calculations for the Special Awards.

IMPORTANT: You may be asked to return to this section to add more companies depending on the Spikes award and categories you select later (e.g. if you enter Media, you'll be asked to provide a company that played a 'Media Placement' role).

If your entry wins a Spikes Asia Award, companies and individuals credited here will automatically be eligible to purchase trophies and certificates on the Spikes Asia website.

COMMON INFORMATION

CONTACTS

WHO IS THE LEAD CONTACT?

We may need to contact you about your entry. Please provide details of who we should contact.

CONTACT DURING JUDGING

This is the person the Festival will contact if any questions arise about the work during judging. This contact person must be from the entrant company, must have been directly involved with the campaign and must be contactable both within and outside of office hours during judging.

BRAND CONTACT: Contact details of the brand that commissioned the work. You'll need to verify that this email address is a brand work email. We don't accept private or general contact details.

ENTRY-SPECIFIC INFO

MEDIA INFO

Here you need to provide information about where and when your work launched.

Eligibility dates are dependent on the Spikes Award being entered.

If you're not sure whether your work is eligible, please see our [Awards Support](#) page. We strongly recommend checking eligibility dates before you start to create your entry submissions.

MEDIA PLACEMENT

Please provide information about the executions of your work. Tell us what you did and where it happened. Where did the work appear specifically? (e.g. on BBC World Service, Facebook, Times Square, Inside a shopping centre)

Note: You'll have the option to provide multiple media placements for your entry.

CREATIVE EFFECTIVENESS ONLY

For the Creative Effectiveness Spikes, you need to complete an extended mandatory section on media information. Please review the following sections.

- DURATION OF CAMPAIGN
- GENDER
- TARGET AUDIENCE
- SOCIOECONOMIC LEVEL
- LOCATION/REGION BUDGET

Please give an indication of the average total spend for this work in relation to media / agency / production costs.

Sector	Subsector
AUTOMOTIVE	
	Other Automotive
	Vehicles
B2B	
	B2B Technology
	Consultancies & Professional
	Legal
	Other Business Services
CONSUMER DURABLES	
	Fashion
	Furniture & Lighting
	Home Appliances
	Homewares
	Technology
	Toys
CONSUMER SERVICES	
	Energy
	Financial
	Insurance
	Other Consumer Services
	Private Education
	Private Healthcare
	Telecommunications
FMCG	
	Beauty
	Household Goods
	Drinks
	Food
	Other FMCG
HEALTHCARE	
	OTC Drugs
	Pharma
	Wellness

Sector	Subsector
LEISURE	
	Gambling
	Gaming
	Live Events
	Museums & Galleries
	Other Recreation
	Sports
MEDIA / ENTERTAINMENT	
	Books
	Digital Platforms
	Film
	Music
	News
	Other Media
	Publications & Media
	Television
NOT-FOR-PROFIT / CHARITY / GOVERNMENT	
	Charities
	Government
	Military
	Non-profits
	Other Not-for-profit
RETAIL	
	eCommerce
	Fast Food
	Restaurants
	Retail
TRAVEL	
	Transport
	Travel & Tourism

CREATIVE TEAM

WHO WAS INVOLVED?

Enter the details of people who made a significant contribution to this entry in the order you'd like them to appear. This information will appear alongside your entry on the Spikes Asia website if your entry wins. Creative team credits can be altered until **20 March 2026**.

Want to change the order? You can 'drag and drop' the names to move them up or down the list.

Once you've uploaded each credit, it will become available in your 'Credit Library.' From here, you can assign the credits to multiple entries to save time.

SUSTAINABILITY CONTEXT (OPTIONAL)

You'll be asked to comment on whether the carbon emissions of this piece of work were measured. You'll also have the option to comment on what consideration was given to the sustainable development, production and running of the work.

As a proud member of Ad Net Zero, we believe that it's our collective responsibility to reduce the carbon impact of developing, producing and running advertising to real net zero. You can find more information [here](#).

Ad Net Zero is supported by Lions, 4A's, the Advertising Association, the ANA, Dentsu, Diageo, the EACA, Google, Havas, the IAA, the IAB, IPG, the IPA, the ISBA, Meta, Omnicom Group, Publicis Groupe, PubMatic, Reckitt, Sky, Unilever, Procter & Gamble, Union des Marques, VoxComm, the WFA and WPP.

DEI CONTEXT (IF APPROPRIATE)

You will have the option to comment on the following if appropriate:

- What consideration was given to the composition of the team(s) involved?
- What consideration was given to how individuals are represented in the work?
- What role did DEI thinking play throughout the development of the work?

TEAM CREDITS

Include each individual who worked on the project. We won't share any details you provide with third parties.

UPLOAD MEDIA

Upload your work! Each award has different digital media requirements. Please upload the 'compulsory media' first.

DIGITAL MEDIA (COMPULSORY)

Once you've uploaded some media, it will become available in your 'Media Library.' From here, you can assign the media to multiple entries to save time. Your media has to be the final version, and you must hold all applicable rights. We don't accept replacement files. You can only check out once you've uploaded the 'compulsory media'.

DIGITAL SUPPORTING MEDIA (OPTIONAL)

You may also upload the following optional supporting digital materials with your entry. See the 'Video File Format Guidelines' for more information.

- case films
- digital supporting images
- demo films
- digital supporting content.

SUPPORTING MATERIAL GUIDELINES

Supporting materials are some of the most important elements of your entry. This is what the jury will examine, watch and read during their decision-making. Each Spikes Award has different material requirements. In some cases, they are mandatory whereas in others, 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. Entry media e.g. case films and JPGs, cannot be updated under any circumstances. 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 before **30 January 2026**.

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 the 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.

LABELLING AND DELIVERY GUIDELINES

● ENTRY LABELS:

The individual entry labels are 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(s) when they arrive, as they will be made available to the jury in the latter stages of judging. The entry labels must be attached to the supporting material, as appropriate.



Attention: Spikes Asia
Spikes Asia
71 Robinson Road, #14-01,
Singapore 068895
Telephone +65 9728 6037

● 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.

- Please send us your physical materials within seven days of completing your submission.
- Please ensure your physical materials arrive at the Singapore address above before **27 February 2026**.
- **We kindly ask you to refrain from sending us any printed proofs or boards as we are no longer accepting these as supporting materials.**
- 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. SGD \$1.50 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 by **14 February 2026** and all transit costs must be covered by the entrant. Please email awards@spikes.asia for more info.

IMAGE FILE FORMAT GUIDELINES

DIGITAL PRESENTATION IMAGE

A visual presentation of your work, including images and English text, concisely summarising the brief, execution and results.

Specifications:

- JPG
- 7063 x 5008 pixels
- 5 - 15MB

7063 px

JPG

5008 px

DIGITAL PROOF

The digital version of the original advertisement or execution, exactly as it appeared when published/ distributed, or an in-situ image showing where and how the content was displayed in its intended environment.

Specifications:

- JPG
- 7063 x 5008 pixels
- 5 - 15MB

7063 px

JPG

5008 px

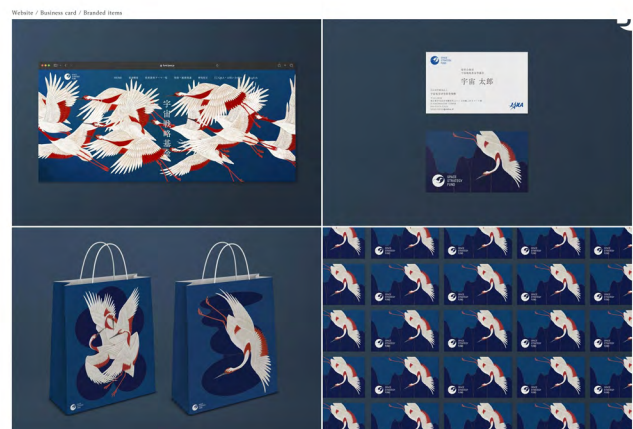
SATO 2531 | ASUNIWA



DENTSU DIGITAL, TOKYO

GOLD, GLASS: THE AWARD FOR CHANGE SPIKES ASIA

BEYOND THE STORM CLOUDS | SPACE STRATEGY FUND



DENTSU INC., TOKYO

SHORTLISTED, INDUSTRY CRAFT SPIKES ASIA

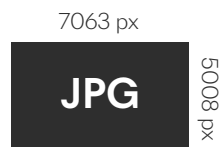
IMAGE FILE FORMAT GUIDELINES

SUPPORTING IMAGES

Digital images that may help support your entry in the jury room. Maximum 2. Only to be included if necessary and relevant.

Specifications:

- JPG
- 7063 x 5008 pixels
- 5 - 15MB



CERTIFIED TOASTERS | GOODMAN FIELDER BAKING



DDB NEW ZEALAND, AUCKLAND

GRAND PRIX, CREATIVE COMMERCE SPIKES ASIA

VIDEO FILE FORMAT GUIDELINES

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

CASE FILM (120 SECONDS MAXIMUM)

A short film explaining your work. Content includes the brief, execution and results. This will be used in judging and displayed publicly. It is highly recommended that case films are subtitled in English.

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

Specifications:

- .MOV
- .MP4
- 350MB

Example Case Film

VIDEO FILE FORMAT GUIDELINES

FILM

The original film advertisement or content, exactly as it aired. No extra slates, frames or additional 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. Voice Overs can be translated but visible speech must be kept in the original language and subtitled. For any work that is in English, it is highly recommended to include subtitles.

DEMO FILM (120 SECONDS MAXIMUM)

Depending on the Spikes Award 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
- 2,000MB

Example Film Entry

Specifications:

- .MOV
- .MP4
- 350MB

Example 'Walk through' Demo Film

Example 'Making of' Demo Film

URLs

URLs may be compulsory or optional depending on the Spikes award being entered.

In order to avoid your work being withdrawn from the Festival, your URL must be accessible online. until **31 May 2026**.

URLs must start with 'http://' or 'https://' and preferably be accessible without a login or password.

ENTERING 'APP URL'

If your app is not available globally, please provide the following details. These details will not be shared with anyone and are solely for app testing during judging.

- App name
- App Store/Google Play Username
- App Store/Google Play Password

CONTENT URL

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

Example of a website / microsite entry

Example of an app download page

Example social media post

VIDEO URL

Direct link to where the online video aired.

Example Video URL

PRESENTATION WEB PAGE 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 Presentation Web Page URL

OTHER FILE FORMATS

AUDIO FILE

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

ORIGINAL CONTENT

The original branded content, exactly as it aired. Depending on the type of work and the specific category being entered, this can be either a film, an audio file or an image. It is highly recommended that original content films are subtitled in English.

DIGITAL SUPPORTING CONTENT

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

AR/VR FILES

A collection of .zip files containing the AR/VR element of the work entered into certain specific categories for the jury to experience.

APPENDIX

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

INFORMATION DECK

An information deck (PDF) containing all aspects of the work. This could include, but not be limited to, original objectives; the strategy and planning; information about how the work was designed and implemented; data sources and technology used; and a breakdown of the results and impact for business, brand and customer.

Specifications:

- 258 kbps preferred
- 128 kbps = minimum accepted.

File types accepted:

.MOV, MP4, MP3, .JPG, .JPEG.

File types accepted:

.JPG, MP3, MP4, .MOV, .DOC, .DOCX, PDF, .XLS, .XLSX, .PPT, .PPTX.

OTHER FILE FORMATS

PHYSICAL SUPPORT MATERIAL

Any physical material central to the campaign's focus can be submitted for the jury to experience. Please note that these materials will be made available to the jury in the latter stages of judging.

WRITTEN SUBMISSION

A series of questions on the entry portal under the written explanation section. This form captures all the essential context surrounding the success of the work and provides jurors with a comprehensive overview of the entry.

PAYMENTS

At the checkout, please choose a payment method.

Card payment will direct you to put in your card details and pay immediately. You'll then be sent a confirmation email.

Bank transfer will generate a proforma invoice to your email.

- Payment must be raised immediately – ensure the OrderID is the payment reference.
- We ask for a remittance to be emailed to awards@spikes.asia showing the full order IDs covered by the payment with a copy of the proforma invoice.
- A tax invoice will then be emailed to you within approximately two weeks.

HOW TO CRAFT YOUR ENTRY

SO, WHAT IS THE PROCESS?

- 1. Appoint an award manager**
Choose someone within your company to coordinate your entry activities and act as the first point of communication with us.
- 2. Check the Rules**
Make sure you check your work's eligibility for the Festival. Take a look at our key dates, deadlines and other key criteria. The full Entry Rules can be found [here](#).
- 3. Download our Entry Kits**
Ensure you have a copy of our Entry Kits that you can refer to throughout the entry process.
- 4. Know the Awards**
This year, we've updated our Awards with additional or revised categories. There are also judging criteria and material requirements to consider. Take some time to get to know your options. Remember, if you need advice at any point in the process, just [get in touch](#) and one of our Awards experts will be happy to help.
- 5. Log in or create an account**
- 6. Create your entries**
The sooner you start, the longer we'll be able to offer you extra help if you need it.
- 7. Submit and pay**
Remember the first late fee applies after **18 December 2026**.
- 8. Review and revise**
We check all aspects of entries thoroughly, so we may be in touch to ask for clarification or changes.
- 9. Judging**
Juries carefully review all the entries and determine winners during judging. Make sure you're available throughout this period, as the Jury may have questions about your work.
- 10. Results**
The shortlists and winner will be announced on www.lovethework.com.
- 11. Trophies**
Trophies and certificates are sent out to winning and shortlisted entrant companies. We know that winning is a team effort, so trophies and certificates can also be [ordered](#) for anyone credited on the entry.

TOP TIPS FOR YOUR CASE FILM

BE CONCISE

You're dealing with professionals who are perfectly capable of grasping whether a project has merit based on a concise, coherent explanation.

BE UPFRONT

Explain the idea upfront and quickly so the Jury can understand the dimensions of the campaign and its results from the very beginning. Avoid using unnecessary buildup or stylistic filler. Treat your case film like a piece of editorial. All the key information early on – expansion of the idea to follow.

TAKE A FRESH PERSPECTIVE

You may have lived and breathed the work, but the Jury hasn't. Look at the idea with a fresh pair of eyes and break it down to its core for a new audience.

MAKE IT EASY FOR THEM

The idea should speak for itself. Avoid creating barriers with unnecessary and elaborate production values. Keep it straightforward.

INDUSTRY JARGON

Avoid industry jargon and marketing speak. Don't sell – explain your work. A case film with excessive hype and empty statements will not impress the Jury.

SIMPLICITY

Less is always more. So many case films fail to communicate a clear idea and a compelling strategy that isn't cluttered and confusing. The need for focus and clarity cannot be underestimated.

CULTURE AND CONTEXT

Our Juries are international, and English is not always their first language. Respect this diversity. Entries that rely on a cultural nuance or unfamiliar cultural context should come with additional information.

TELL A STORY

Structure your explanation around a simple, powerful and succinct narrative. Storytelling is key.

CATEGORY SELECTION

Carefully consider the best category for your entry and ensure that it demonstrates both relevance and specificity for its audiences. If you're unsure where your work can go, ask an Awards expert who can give you some advice.

RESULTS

Make sure you provide them and that they are robust, meaningful and measurable. Be honest, specific and provide workable, quantitative figures and stats. In some categories, results count for 30% of the mark. Clearly link your results back to original goals, strategies and objectives.