



# ENTRY KIT

2017

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Because a Lion seems an elusive prize, you can begin to believe that, behind the brilliance of work that does win, a series of serendipitous circumstances must've combined to make it all possible – the perfect brief, the brave client, a brilliant concept and a fat budget all assembling in the right place at the right time.

But that's almost never the case.

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

Everyone who enters these awards is passionately campaigning for creativity. Recognising this creative struggle, and celebrating the results, is why the Lions exist.

The festival started as a single Lion over 60 years ago. Today there are more; a reflection of the shifting branded communications landscape. Over time we've evolved in response to industry trends, ensuring the Lions accurately represent the way creative work is produced and experienced now, and help point the way forward. They are the industry's enduring symbol of creative excellence, and, for winners, they're a moment in time - crystallising an achievement that will be remembered as a career highlight.

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

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

We want to thank you for your support of the Lions. The high standard of your work, and the immense effort which goes into entering, ensures that these awards remain the most coveted and prestigious creative accolade in the world.

Wishing you the very best of luck,

**Simon Cook**

Director of Awards

Lions Festivals

If you would like to get in touch at any stage during the process please contact us on +44 20 3033 4000 or [awards@canneslions.com](mailto:awards@canneslions.com)

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## GENERAL INFORMATION

## KEY DATES

BEFORE THE FESTIVAL	Creative Effectiveness	Open for entries: 18th November 2016
	All other Lions	Open for entries: 19th January 2017
	Late fee deadline	23rd March 2017
	Increased Late fee deadline	13th April 2017
	Final Entry Deadline	20th April 2017

The final deadline for entry is April 20th 2017. If you are concerned that you won't meet the final deadline on 20 April 2017, please get in touch.

		SHORTLISTS ONLINE	AWARDS CEREMONY	WINNERS ONLINE
DURING THE FESTIVAL	Creative Data	19th June	20th June	21st June
	Creative Effectiveness	22nd June	23rd June	24th June
	Cyber	18th June	20th June	21st June
	Design	20th June	21st June	22nd June
	Digital Craft	22nd June	23rd June	24th June
	Direct	19th June	20th June	21st June
	Entertainment	20th June	21st June	22nd June
	Entertainment for Music	20th June	21st June	22nd June
	Film	22nd June	24th June	25th June
	Film Craft	22nd June	23rd June	24th June
	Glass	18th June	19th June	20th June
	Health & Wellness	17th June	17th June	18th June
	Innovation	19th June	20th June	21st June
	Integrated	23rd June	24th June	25th June
	Media	20th June	21st June	22nd June
	Mobile	19th June	20th June	21st June
	Outdoor	18th June	19th June	20th June
	Pharma	17th June	17th June	18th June
	PR	18th June	19th June	20th June
	Print & Publishing	18th June	19th June	20th June
	Product Design	20th June	21st June	22nd June
	Promo & Activation	18th June	19th June	20th June
	Radio	22nd June	23rd June	24th June
	Titanium	23rd June	24th June	25th June

## NOTIFICATION OF WINNERS

1. All judging takes place in Cannes over a two week period, before and during the Festival week.
2. Shortlisted work will be announced on [www.canneslions.com](http://www.canneslions.com) and appear in Lions Daily, a daily print publication which is available at the Festival.
3. Winners are announced at the relevant Festival award shows and will appear online and in Lions Daily the next day.
4. The Entrant Company will be named alongside the winning work, at the awards show and will receive trophies and certificates, where appropriate.
5. Duplicate trophies can be purchased by other companies or individuals credited on the work, after the Festival.

## GENERAL INFORMATION

### FEES

Lions	Fee before 23rd March 2017	Fee after 23rd March 2017	Fee after 13th April 2017
Creative Data Lions	€ 515	€ 604	€ 695
Creative Effectiveness Lions	€ 1,350	€ 1,420	€ 1,530
Cyber Lions	€ 515	€ 604	€ 695
Design Lions	€ 475	€ 564	€ 655
Digital Craft	€ 515	€ 604	€ 695
Direct Lions	€ 515	€ 604	€ 695
Entertainment Lions	€ 840	€ 920	€ 1,020
Entertainment Lions for Music	€ 515	€ 604	€ 695
Film Craft Lions	€ 670	€ 754	€ 850
Film Lions	€ 720	€ 804	€ 900
Glass Lions	€ 515	€ 604	€ 695
Health & Wellness Lions	€ 515	€ 604	€ 695
Innovation Lions	€ 515	€ 604	€ 695
Integrated Lions	€ 1,365	€ 1,434	€ 1,545
Media Lions	€ 515	€ 604	€ 695
Mobile Lions	€ 515	€ 604	€ 695
Outdoor Lions	€ 515	€ 604	€ 695
Pharma Lions	€ 515	€ 604	€ 695
PR Lions	€ 515	€ 604	€ 695
Press Lions	€ 515	€ 604	€ 695
Product Design Lions	€ 475	€ 564	€ 655
Promo & Activation Lions	€ 515	€ 604	€ 695
Radio Lions	€ 515	€ 604	€ 695
Titanium Lions	€ 1,435	€ 1,504	€ 1,615

Please note, a late entry fee of €140 is applied to all entries submitted after 23 March 2017. The late fee increases by €40 to €180 applied to all entries submitted after 13 April 2017.

# ELIGIBILITY DATES

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## ELIGIBILITY DATES

**Is your work eligible for Cannes Lions 2017?** To be eligible your work must have aired, launched or been released to the public for the first time between 1 March 2016 and 30 April 2017.

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

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

- Work must have aired, launched or been released to the public for the first time between 1 March 2016 and 30 April 2017. A minimum of two thirds of the campaign implementation must fall within these dates.
- The same piece of work cannot be submitted into the same Lion category in consecutive years. However, providing the eligibility dates are met, you may enter the work into an alternative Lion Award.
- If you're entering a campaign that has run over 2 or more years, you will need to provide proof of the campaign's evolution from year to year. The Festival has the right to decide if the entry has evolved sufficiently and can be deemed as a new, eligible entry.
- If entering a 'Campaign of Executions' (applicable to Print & Publishing, Outdoor and Film entries) then the whole campaign must fall within the eligibility dates.
- If you are showcasing a continuation of a campaign that aired before the eligibility period then you must clearly show how the campaign has progressed.

# REFUNDS/CANCELLATIONS POLICY

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## 1. INTRODUCTION

- 1.1 This Refunds/Cancellations Policy, which is part of the Rules which govern the Festival, sets out the circumstances in which an Entrant Company may withdraw its participation from the Festival.
- 1.2 This Refunds/Cancellations Policy should be read in conjunction with all other Rules (the full suite of which can be found here). Capitalised terms in the Official Policy shall have the meaning given to them in the Festival's Terms and Conditions (which can be found here), although some of those definitions are replicated at Section 8 of this Refunds / Cancellation Policy.

## 2. HOW TO WITHDRAW ENTRIES?

- 2.1 Entrant Companies may notify Ascential Events (Europe) Limited ("Ascential Events") of their desire to withdraw their Entries by the following methods only: by email to [awards@canneslions.com](mailto:awards@canneslions.com) through your account at [www.canneslions.com](http://www.canneslions.com)
- 2.2 Ascential Events reserves the right to disregard any other form of notification of an Entrant Company's desire to withdraw its Entries.

## 3. ENTRANT COMPANY WITHDRAWALS BEFORE 23 MARCH 2017 – REFUND OF ENTRY FEE

- 3.1 If an Entrant Company withdraws their Entries before 23 March 2017 for any reason, Ascential Events will refund that Entrant Company, after the Cannes Lions 2017 festival on receipt of a refund request to [finance@canneslions.com](mailto:finance@canneslions.com), the Entry Fee paid less a processing fee of €160.
- 3.2. For the avoidance of doubt, if Ascential Events withdraws the Entry before 23 March 2017 for any of the reasons set out in Section 6 of this Refunds/Cancellation Policy, the Entrant Company will not receive any refund.

## 4. ENTRANT COMPANY WITHDRAWALS AFTER 23 MARCH 2017 – NO REFUND OF ENTRY FEE

- 4.1 If an Entrant Company withdraws their Entries after 23 March 2017, the Entrant Company will not receive any refund of the Entry Fee for any reason whatsoever.

## 5. CHANGES TO CATEGORY / SECTION

- 5.1 Entrant Companies may, before May 1 2017, change the Category or Section of the Cannes Lions Awards that their Entry has been entered into.
- 5.2. In the event that an Entrant Company requests a change of Category or Section, the Entrant Company will:
  - a. not be eligible for any refund in respect of any price difference between Entry Fees payable for the original Category or Section and the new Category or Section. However, any price difference will be credited to that Entrant Company for use against payment for Entry Fees for other Entries in the same year's Cannes Lions Awards;
  - b. be required to pay any additional amount in respect of any price difference between Entry Fees payable for the original Category or Section and the new Category or Section.

## GENERAL INFORMATION

# REFUNDS/CANCELLATIONS POLICY

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5.3 Where an Entrant Company has entered a piece of work into the same Category or Section of the Cannes Lions Awards more times than permitted (please check each Category or Section for details), the Entrant Company will not be eligible to receive any refund. However, the Entrant Company will be able to use the funds paid for those Entry Fees to: (i) move the work to another Category or Section, (ii) to enter a new piece of work in its place, or (iii) against payment for Entry Fees for other Entries in the same year's Cannes Lions Awards.

## 6. REMOVALS BY ASCENTIAL EVENTS – NO REFUND

6.1 Entrant Companies must comply with the Rules in full. Ascential Events will not provide any refund to any Entrant Company whose Entry fails to comply with the Rules (including, for the avoidance of doubt, the rules which set out the conditions for eligibility for an Entry).

6.2 Ascential Events will not give any refunds where an Entry is ineligible and is therefore removed by Ascential Events, including by reason of:

- a. the work having aired outside of the eligibility dates;
- b. the work having never aired publically;
- c. the work having been entered into any previous year's Cannes Lions Awards;
- d. the work having as its subject matter product/work which is a prototype/not commercially available;
- e. the Entrant Company having failed to receive permission from the relevant client before submission of the Entries; or
- f. lack of authorisation to enter the work.

6.3 Ascential Events may remove an Entry without any refund to the Entrant Company if:

- a. Ascential Events deems, in its absolute discretion, the Entry to be offensive or culturally insensitive;
- b. the work which constitutes the Entry was banned or withdrawn from airing;
- c. the Entry is missing required media/results/information and the Entrant Company refuses to provide the information within a reasonable period of time (where reasonable period of time is to be determined in Ascential Events's absolute discretion).

## 7. WITHDRAWALS WHICH WILL RECEIVE A CREDIT FOR CANNES LIONS AWARDS 2018

7.1 In the event that Ascential Events receives two Entries in the same Category or Section of the Cannes Lions Awards from different Entrant Companies (e.g. if a Production Company enters the same piece of work that an Agency has already submitted), the Entry Fee paid by the second Entrant Company (i.e. the Entrant Company which submitted its Entry later in time) may be used by that Entrant Company to: (i) move the work to another Section or Category, (ii) enter a new piece of work in its place or (iii) receive credit note for the Cannes Lions Awards 2018.



# REFUNDS/CANCELLATIONS POLICY

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## 8. DEFINITIONS

- 8.1 Where not defined herein, capitalised terms in this Official Policy shall have the meaning given to them in the Festival's Terms and Conditions. For ease, however, some of the definitions used in this Official Policy are reproduced below:
- a. Cannes Lions Awards shall mean those awards which are determined by jury, and awarded during the Festival.
  - b. Cannes Lions Special Awards shall mean the awards that are won by the calculation of points rather than awarded by a jury. The method of calculation of points is specified in these Rules for Special Awards.
  - c. Entrant Company shall mean the Company that submits an Entry for consideration in the Festival. In the event that an Entry is shortlisted for, or wins, a Lion, the Entrant Company is the entity which receives any trophies or certificates awarded in the Cannes Lions Awards. However, the Entrant Company will not receive any points towards the Cannes Lions Special Awards unless they are also credited in one of the point-winning fields in the Entry form. The point-winning fields are as follows: Idea Creation, Media Placement, Film Production, PR.
  - d. Entry shall mean the work submitted by an Entrant Company for consideration in the Festival.
  - e. Entry Fee shall mean the money payable for an Entry, as detailed here.
  - f. Festival shall mean the Cannes Lions International Festival of Creativity, which is organised, managed and administered by Ascential Events and comprising of: (i) the Cannes Lions Awards and (ii) the Cannes Lions Special Awards.
  - g. Lion shall mean those Lion awards given to an Entrant Company as a result of an Entry winning a Category or Section within the Cannes Lions Awards. References to types of Lion award (e.g Gold Lion, Silver Lion) are references to the specific rankings of Cannes Lions Awards.
  - h. Rules shall mean those rules which govern the Festival and by which the Entrant Companies agree to be bound, comprising of:
    - (a) The Rules for Special Awards available [here](#)
    - (b) The Rules for each Lion, available [here](#);
    - (c) The General Rules available [here](#);
    - (d) The Rules for Entering available [here](#);
    - (e) The Festival Terms and Conditions available [here](#);
    - (f) The Refunds/Cancellations Policy, available [here](#);
    - (g) This Official Policy on Ineligible and "Scam" Entries.

## GENERAL INFORMATION

# THE RULES FOR ENTERING

1	The work has aired, launched or been released to the public for the first time between 1 March 2016 and 30 April 2017. (If a campaign exceeds this period, a minimum of two thirds falls within this window.)
2	The work has been created within the context of a normal paying contract with a client OR if it's a case of self-promotion or a non-profit organisation, the client must have approved all of the media/production/implementation.
3	You have permission to enter this work from the commissioning client/brand-owning company and you have included the client contact details (We may request proof of this permission at any time The Festival reserves the right to contact the client, if necessary and the entrant shall notify the client accordingly.
4	The work has been submitted exactly as published/aired/released and must not be modified for the awards entry.
5	The work is not speculative or conceptual advertising, and has not been banned or withdrawn from airing.
6	A senior officer (CD, CEO or Chairman) from your company has given permission for this work to be entered.
7	The work was not entered to the same Lion Award the previous year. (You can enter the work into an alternative Lion, provided it meets the eligibility date requirements.)
8	There is no reference to your agency or any contributing creative companies in any digital or physical materials and all supporting case films and materials are correct and final versions (These cannot be changed later.)
9	The work, and/or case film can be understood in English. (See rules on translation.)
10	All media included in your entry must be the final version at the point that you complete and pay for them. No replacement or additional media can be accepted after an entry has been finalised and received by the Festival without exception.
11	If new results are collected after the entry has been paid for, we will only accept additional written information in the results section of the entry form up to 01 May 2017.
12	You understand entries cannot be withdrawn by entrants after 15 May 2017. Please refer to our official statement on 'Cancellations, refunds and withdrawals' for information.

If you're unable to tick all the boxes on this list, your work may be ineligible for the Cannes Lions 2017 festival. Failure to meet all these requirements could see your entry being disqualified or withdrawn without a refund.

# TERMS & CONDITIONS FOR ENTRY INTO THE FESTIVAL

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## 1. GENERAL RULES

1. The Festival is an international competition organised, managed and administered by Ascential Events (Europe) Limited ("Ascential Events") and comprising of: (i) the Cannes Lions Awards and (ii) the Cannes Lions Special Awards.
2. The Rules, as defined at Clause 5 below and including these Festival Terms and Conditions, shall apply to the Festival. By entering the Festival (which occurs by submission to Ascential Events (Europe) Limited of an Entries Payment Form), Entrant Companies agree to be bound, and abide, by the Rules. Ascential Events has an absolute discretion to amend the Rules from time to time, with the applicable version of the Rules to be as that published on the following website: [www.canneslions.com](http://www.canneslions.com)
3. Ascential Events may in its absolute discretion and at any time refuse to allow entry into the Festival, or withdraw an Entry from the Festival, those Entries which:
  - a. breach laws, regulations or industry recognised codes of practice;
  - b. offend national sentiments, religious sentiments or public taste;
  - c. do not meet the Festival's campaign eligibility rules (ie. the campaign must be aired, launched or been released to the public for the first time between 1 March 2016 and 30 April 2017) and / or
  - d. in any other way contradict the Rules and the spirit of the Guiding Principles upheld by Ascential Events.
4. Ascential Events is part of the Ascential Group, which pledges to trade legally and respect all laws including the Trade Sanctions imposed by EU and US Governments. Ascential Events operates to a Group Sanctions Policy which means that, in organising, managing and administering the Festival, Ascential Events cannot accept entries from people or entries in relation to projects, based, residing or connected with a country subject to EU and/or US Government sanctions.
5. The following words and expressions have the following meanings:
  - a. Ascential Events shall mean Ascential Events (Europe) Limited, company number 7814172, whose registered address is at The Prow, 1 Wilder Walk, London W1B 5AP, the entity which, in its sole discretion, administers the Festival.
  - b. Categories shall mean the constituent categories within each section of the Festival.
  - c. Entrant Company shall mean the Company that submits an entry for consideration in the Festival. In the event that an entry is shortlisted for, or wins, a Lion, the Entrant Company is the entity which receives any trophies or certificates awarded in the Cannes Lions Awards. However, the Entrant Company will not receive any points towards Special Awards unless they are also credited in one of the point-winning fields in the entry form. The point-winning fields are as follows: Idea Creation, Media Placement, Film Production, PR.
  - d. Entry shall mean the work submitted by an Entrant Company for consideration in the Festival;
  - e. Entries Payment Form the online Entry form required for the submission process, Entries are only accepted once this online payment form has been completed.
  - f. Entry Fee shall mean the amount paid by an Entrant Company to Ascential Events, at the time of entry into the Festival and submission of the Entries Payment Form;
  - g. Festival shall mean the Cannes Lions International Festival of Creativity, comprising both of the Cannes Lions Special Awards and the Cannes Lions Awards.
  - h. Festival Purposes shall have the meaning given to it in Clause 18 of these Festival Terms and Conditions.
  - i. Rules shall mean:
    - a. These Festival Terms and Conditions;
    - b. The General Rules, which can be located here;
    - c. The specific rules for each Lion, which can be located here;
    - d. The Rules for Special Awards, which can be located here;
    - e. The Rules for Entering, which can be located here;
    - f. The Official Policy on Ineligible and "Scam" Entries, which can be located here,
    - g. as amended from time to time and published on: [insert website address where all Rules can be located].
    - h. Restriction shall mean those limits on Ascential Events's exercise of the Festival Purposes in relation to a specific Entry, as notified to Ascential Events by that Entrant Company.

# TERMS & CONDITIONS FOR ENTRY INTO THE FESTIVAL

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## 2. INTELLECTUAL PROPERTY RIGHTS: TREATMENT, USE AND PUBLICATION OF ENTRIES

1. When an Entrant Company submits any Entry for consideration in the Festival, the Entrant Company warrants to Ascential Events that it does so in full compliance with all intellectual property rights which subsist in the Entry, including as follows:
  - a. the Entrant Company has the legal right to submit the Entry into the Festival;
  - b. the exercise by Ascential Events or its authorised agent of the Festival Purposes shall not infringe the rights of any third party, nor breach any applicable laws.
2. Upon submission of any Entry, and in consideration for Ascential Events agreeing to consider Entrant Companies for Lions or Special Awards, the Entrant Company gives Ascential Events the right to use all submitted material for the Festival Purposes and in accordance with the Rules.
3. To the extent that the Entrant Company is not the owner of the material comprising the Entry, the Entrant Company shall use commercially reasonable endeavours to ensure that Ascential Events may exercise the Festival Purposes without Restriction. In this context, commercially reasonable endeavours:
  - a. shall include the Entrant Company using its commercially reasonable efforts to attempt to cause the applicable third parties to agree to permit Ascential Events to exercise the Festival Purposes, but shall not require the entrant to retrospectively amend or agree new terms of engagement for any Entry already commissioned; and
  - b. shall not require the Entrant Company spend any money in order to obtain permission for Ascential Events to exercise the Festival Purposes.
4. Your personal data will be used by Ascential Events to process the Entry, contact you about enquiries and to announce and promote winners. Further details can be found in our privacy policy on our website.
5. The "Festival Purposes", which Ascential Events may, but shall not be obliged to, carry out are as follows:
  - a. Screen or publish all materials submitted for consideration in the Festival or otherwise provided by Entrant Companies to Ascential Events, including all Entries, with or without charge at public or private presentations, in such manner and form as the Ascential Events reasonably think fit;
  - b. Reproduce all materials submitted to Ascential Events - including all Entries - in 'The Cannes Lions Archive' and offline;
  - c. Permit third parties to use, directly or indirectly, any materials submitted to the Festival, for the purpose of promoting the Festival; and
  - d. Reproduce any Entry into a collection of advertisements which may be offered for sale anywhere in the world. Such a collection may not, nor may any extracts of it, be copied, marketed or sold by any organisation other than Ascential Events or any organisation authorised to do so by Ascential Events. This may include adaptation/translation by a third party.
6. The Festival Purposes set out above shall not include any action that may violate:
  - a. any applicable law; or
  - b. any restriction placed on the use of the Entry by its legal owner, permitted licensee or third party whose property is included within such material where such restriction is notified and disclosed to Ascential Events by the Entrant Company (each of (a), and (b), a "Restriction").
7. The Entrant Company shall notify Ascential Events in writing (including by e-mail) of any Restriction as soon as reasonably practical on becoming aware of the same.
8. In the event of any legal action being commenced against Ascential Events, as a result of its exercise of the Festival Purposes and / or in relation to an Entry, then, without prejudice to any other rights or remedies available to Ascential Events:
  - a. the Entrant Company shall promptly assist Ascential Events in dealing with the claim, including but not limited to the provision of all documentation establishing ownership of rights in the Entry.

# TERMS & CONDITIONS FOR ENTRY INTO THE FESTIVAL

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### 3. ADMINISTRATION OF THE FESTIVAL

1. Ascential Events has absolute discretion to make changes at any point in time to the Festival Categories (including, but without limitation, where it believes that such changes are necessary to ensure that all work is showcased in its best light). Entrant Companies will be informed if Category changes are made.
2. Ascential Events may at any time request media scheduling details, client confirmation in writing or any other further information needed to verify the authenticity of a piece of work.
3. Entrant Companies must immediately inform Ascential Events become aware that an unauthorised collection or compilation including their Entry is available for sale or distribution.
4. Entrant Companies agree to supply to Ascential Events upon request any additional material in relation to any shortlisted or winning work submitted by that Entrant Company. Ascential Events may, but is not obliged to, use such requested material at any time, including following conclusion of the Festival, for the purpose of any promotional publication and exhibitions.

### 4. EFFECT OF NON-COMPLIANCE WITH THE RULES

1. Ascential Events shall have the right to determine, in its absolute discretion, any non-compliance with any Rules. In the event of a finding of non-compliance, Ascential Events shall have the right to disqualify the relevant entry and / or impose any other penalty specified in the Rule.
2. Where Ascential Events deems that any Entrant Companies have deliberately and knowingly contravened the Rules, Ascential Events can bar those Entrant Companies from entering the Festival for any period of time as deemed appropriate by Ascential Events in its absolute discretion.
3. Ascential Events' decisions in all matters relating to the Festival (including in relation to determining an Entrant Company's non-compliance with the Rules) shall be final and binding.

### 5. COMPLAINTS PROCEDURE

1. In the event of a complaint regarding any winning or shortlisted entry or the award of a Special Award, Ascential Events may, at its discretion, choose to conduct an investigation into the complaint. If Ascential Events chooses to conduct an investigation into any complaint, Entrant Companies must cooperate fully with Ascential Events in relation to that investigation, including to provide Ascential Events any requested information.
2. If Ascential Events upholds the complaint, so as to find that the winning or shortlisting of any entry was unfair or incorrect, Ascential Events shall withdraw the relevant entry or award, if applicable.

### 6. MISCELLANEOUS

1. In the event of a win, any duties, fees and charges accrued from the transporting of the trophy, will be covered by the recipient, not Ascential Events.
2. The Cannes Lion Trophy is the intellectual property, including copyright, design rights and trademark rights, of Ascential Events Limited. Ascential Events have the exclusive right to and not limited to, reproduce, manufacture, copy, and sell the Cannes Lion Trophy in any size or medium, and to distribute or exploit the design of the Lion or reproductions of same by gift, sale, re-sale or licence. No reproduction, replica or other copy of the Cannes Lions Trophy may be made or used by any manufacturer, advertiser, organisation or individual except in accordance with these terms unless you have the prior express written consent or license from Ascential Events.
3. All Entries and their subsequent feature, display, exhibition or presentation by Ascential Events should be considered for the purpose of criticism and review only and does not constitute any recommendation, endorsement or promotion of the products or services featured therein by Ascential Events, any of its affiliates, or otherwise. Subsequent features, displays, exhibitions or presentations do not represent the views or opinions of Ascential Events or its affiliates.
4. Ascential Events and its affiliates do not accept any liability of any kind in respect of any feature, display, exhibition or presentation or any product or service referred to in any future feature, display, exhibition or presentation.

# TERMS & CONDITIONS FOR ENTRY INTO THE FESTIVAL

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## 7. ENTIRE AGREEMENT

1. Each Entrant Company acknowledges and agrees that the Rules constitute the entire and only agreement between the Entrant Company and Ascential Events. No Entrant Company has relied upon, nor has been given by Ascential Events, any warranty, representation, statement, assurance, covenant, agreement, undertaking, indemnity or commitment of any nature whatsoever other than as expressly set out in the Rules.

## 8. VARIATION

1. Ascential Events has the right unilaterally to vary the Rules, in which case such variation will take effect from the date of publication on the following website: [www.canneslions.com](http://www.canneslions.com).

## 9. INVALIDITY

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

## 10. LIABILITY

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

## 11. GOVERNING LAW AND JURISDICTION

1. The Rules shall be governed by and construed according to English law and the parties submit to the exclusive jurisdiction of the English courts.
2. In the event of any dispute, controversy or claim between an Entrant Company and Ascential Events, arising out of or relating to the Rules, including without limitation regarding its existence, validity or termination (a "Dispute"), the parties shall first seek settlement of that Dispute in accordance with the following procedure:
  - a. any party alleging a Dispute shall send to the other party a written notice setting out the material particulars of the Dispute ("Notice of Dispute"), which must state that it is sent pursuant to this Clause; and
  - b. thereafter, the parties shall use reasonable endeavours to resolve the Dispute by good faith negotiations between them for a period of four weeks from the date that the Notice of Dispute has been deemed to have been duly.
3. In the event that the parties cannot settle the Dispute in accordance with Clause 33 above (and within the time period stipulated under Clause 33 (b)), the Dispute shall be referred to and finally resolved by mediation under CEDR or the parties may mutually agree to arbitration under the LCIA Rules, which LCIA Rules are deemed to be incorporated by reference into this clause. The number of arbitrators shall be one. The seat, or legal place, of arbitration shall be London and the language of the arbitration shall be English.

## GENERAL INFORMATION

# CAMPAIGNS

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## CAMPAIGNS

In some Lions the Jury look at single executions of creative work and therefore, each piece of work counts as a single entry.

In others, you have the option to enter your work as a **'Campaign'** or **'Campaign of Executions'**. This gives you the option to show a series of 2 or more executions of the same creative idea, advertising the same product/ service of work via the same medium to the Jury together.

When entering a 'Campaign of Executions' your work will be viewed in its entirety by the Jury and you will have the chance of winning a 'Campaign Lion' Award.

When entering a 'Campaign of Executions' you will be asked to give the number of executions you are entering as part of this campaign, to give each piece of work in your campaign a unique 'execution title' and a title for the campaign as a whole.

### CAMPAIGN

A coordinated series of linked, multi-channel executions with a single idea or theme.

Campaigns like this should be entered as a single entry in the following Awards:

- Entertainment
- Design
- Direct
- Integrated
- Cyber (Sections: A. Web Campaign, H. Integrated)
- Media
- Mobile
- Outdoor (Sections: C. Digital Outdoor, E. Ambient, F. Integrated Campaign)
- PR
- Promo & Activation

### CAMPAIGN OF EXECUTIONS

A series of 2 or more executions of the same creative idea, advertising the same product or service, via the same medium.

Each execution in a campaign of executions will be considered a separate entry and must be submitted and paid for as such. Entries submitted as part of a 'campaign of executions' cannot be entered again as a single entry.

Campaigns of this nature should be entered as multiple individual entries in the following Awards:

- Film (Sections: A. TV & Cinema Film, B. Online Film, C. Other Film Content)
- Film Craft
- Cyber (Section: D. Online Video)
- Outdoor (Sections: A Billboards & Street Posters, B. Indoor Posters)
- Print & Publishing (Sections: A. Print, E. Print & Publishing Craft)
- Radio

# SUPPORTING MATERIALS GUIDELINES

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## 1. THINGS YOU NEED TO KNOW

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

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

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

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

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

## 2. LABELLING AND DELIVERY GUIDELINES

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



- **PACKAGE ADDRESS LABELS:** On your confirmation email, there will be a package address label for the outside of your package(s).
- Instructions on where and how to attach them are in your confirmation email. You can also download them from your online account. We are unable to accept entry materials which are not labelled correctly.
- **LARGE ITEMS:** If your physical support materials are oversized or require assembly instructions please contact [awards@canneslions.com](mailto:awards@canneslions.com).
- 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. €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 and all transit costs must be covered by the entrant. Please email [awards@canneslions.com](mailto:awards@canneslions.com) for more info.



## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

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Please send all physical materials to:

**Cannes Lions Physical Materials Team**

The Studios

2 Kingdom Street

London

W2 6BD

United Kingdom

Our telephone number is +44 (0) 20 3033 4000

# GENERAL INFORMATION

## SUPPORTING MATERIALS GUIDELINES

### IMAGE FILE FORMATS GUIDELINES

#### PRESENTATION IMAGE EXAMPLE

The digital presentation image is a visual presentation of your work, including images and text (100 words max covering the brief, execution and results).



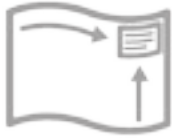
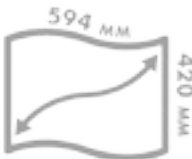
#### DIGITAL PRESENTATION IMAGE

A visual presentation of your work, including images and text.  
Text = 100 words max, covering the brief, execution and results.  
Specifications: JPG, CMYK, 7063 x 5008 pixels, 5 - 15MB



#### UN-MOUNTED PRESENTATION IMAGE

The physical version of your digital presentation image, printed on flexible paper.  
Specifications: 594mm x 420mm.



## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

### PROOF EXAMPLE

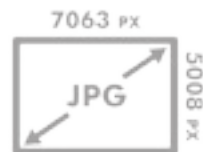
The digital version of the original advertisement or execution, exactly as it ran.



### DIGITAL PROOF

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

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



### UN-MOUNTED PROOF

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

Specifications: 594mm x 420mm.





# GENERAL INFORMATION

## SUPPORTING MATERIALS GUIDELINES

### VIDEO FILE FORMATS GUIDELINES

**VIDEO FILE SPECIFICATIONS:**

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

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

**CASE FILM (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, including on the Cannes Lions Archive.  
Specifications: .MOV/ .MP4, 350MB.

[Example Case Film](#)

**FILM**

The original film advertisement or content, exactly as it aired. No extra slates or information. Work which is not in English should be subtitled, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed. Voiceovers can be translated but visible speech must be kept in the original language and subtitled.  
Specifications: .MOV/ .MP4, 350MB.

[Example Film Entry](#)

**DEMO FILM (120 SECONDS, MAXIMUM)**

Depending on the Lion being entering, this is either a 'making of', a recording of the activation in action or a walk through showing the specific elements of your work. Demo Films should be in English.  
Specifications: .MOV/ .MP4, 350MB.

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

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

## GENERAL INFORMATION

# SUPPORTING MATERIALS GUIDELINES

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### AWARDS SHOW FILM (30 - 45 SECONDS)

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

Specifications: .MOV/ .MP4, 350MB, 30 – 45 seconds.

[Example Awards Show Film](#)

## URLS

In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 September 2017.

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

### CONTENT URL

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

[Example of a website entry](#)

[Example of a microsite entry](#)

[Example of an app download page](#)

[Example social media post](#)

[Example social media post](#)

### VIDEO URL

Direct link to where the online video originally aired.

[Example Video URL](#)

### PRESENTATION WEBPAGE URL

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

[Example Supporting Webpage URL](#)

## OTHER FILE FORMATS

### RADIO FILE

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

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

### RADIO SCRIPT

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

### SUPPORTING CONTENT

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

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

### CREATIVE EFFECTIVENESS APPENDIX

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

# OFFICIAL POLICY ON INELIGIBLE AND "SCAM" ENTRIES

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## 1. INTRODUCTION

- 1.1 The Lion Award represents the best in creative vision and achievement and we continually strive to protect the spirit and purity of the Lion Award.
- 1.2 The issue of "scam" and ineligible work is an important one which Ascential Events (Europe) Limited ("Ascential Events"), as organiser and administrator of the Festival, takes very seriously.
- 1.3 The role of the Festival (including Lions Health, Lions Innovation, Lions Entertainment, eurobest, Dubai Lynx and Spikes Asia) is to set the benchmark for creativity in communications, to celebrate creativity and to reward the industry for outstanding creative work. The best way to prove that creativity is a force for business, for change and for good in the world is to ensure that "scam" and ineligible work is removed from the Festival.
- 1.4 The Festival does not accept ineligible or "scam" entries. Ascential Events's official policy on ineligible and "scam" entries (the "Official Policy"), as set out here, forms part of the Rules which govern participation in and entry into the Festival. Entrant Companies must comply with the Official Policy and all other Rules (the full suite of which can be found here). Capitalised terms in the Official Policy shall have the meaning given to them in the Festival's Terms and Conditions (which can be found here), although some of those definitions are replicated at Section 6 of this Official Policy.

## 2. WHAT IS "SCAM"?

- 2.1 Ascential Events has absolute discretion to determine whether any Entry constitutes a "scam".
- 2.2 Where Ascential Events, in its absolute discretion, determines that any Entry is a "scam", that Entry shall not be eligible for entry into the Festival.
- 2.3 For the avoidance of doubt, not all ineligible (or withdrawn) Entries can be considered "scam" entries.

## 3. WHAT IS ELIGIBLE WORK?

- 3.1 In order for a piece of work to be eligible for entry into the Festival, the Entrant Company must be able to satisfy the following five conditions:
  - a. The work must have been created within the context of a normal paying contract with a client, except in the case of self-promotion and non-profit organisations. In the case of non-profit organisations, the client must have approved the media implementation and production; and
  - b. The work must not be speculative and conceptual in nature; and
  - c. The work must be submitted exactly as published, aired or implemented and must not be modified for entry into the Festival; and
  - d. The work was approved and paid for by the client; and
  - e. The work was run using media space paid for by the client.
- 3.2 Entries will be deemed ineligible, and Ascential Events will therefore withdraw them from the Festival, if they breach any of the Rules for Entering (which can be found here) or fail to comply with any of the five conditions set out at paragraph 3.1 above.

## 4. HOW DO WE CHECK THIS?

- 4.1 Entrant Companies must include, with each Entry, full client details, including name, position and full contact details. Further, a senior officer from the Entrant Company (for example, the CD, CEO or Chairman) must authorise the Entry.
- 4.2 Ascential Events reserves the right to make its own checks that: (i) the Entry's purported client is legitimate and (ii) that the product featured in the Entry corresponds with the client's portfolio.
- 4.3 Further, during the Cannes Lions Award judging process, judges are able to raise queries with Ascential Events (including with respect to as media schedules or client authorisation). Entrant Companies must provide Ascential Events with any information requested in this respect.

# OFFICIAL POLICY ON INELIGIBLE AND "SCAM" ENTRIES

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## 5. WHAT HAPPENS TO INELIGIBLE OR "SCAM" ENTRIES?

- 5.1 If a piece of work or Entry comes into question, Ascential Events will request clarification or further information from the relevant Entrant Company.
- 5.2 If the Entrant Company does not provide the requested information, or if, in Ascential Events's absolute discretion, Ascential Events determines that the Entrant Company has not provided adequate information, Ascential Events will withdraw the Entry or Lion (as applicable).
- 5.3 Where Ascential Events determines that a "scam" or ineligible Entry has been submitted to the Festival, Ascential Events may, in its absolute discretion, ban any or all of those individuals named on the relevant Entry's credit list from making further submissions to the Festival (for any period of time that Ascential Events determines appropriate).
- 5.4 Ascential Events will determine the appropriate length and nature of the ban based on the seriousness of the case involved. Not all situations are the same and each case will be dealt with on its own merits.

## 6. DEFINITIONS

- 6.1 Where not defined herein, capitalised terms in this Official Policy shall have the meaning given to them in the Festival's Terms and Conditions. For ease, however, some of the definitions used in this Official Policy are reproduced below:
  - f. Cannes Lions Awards shall mean those awards which are determined by jury, and awarded during the Festival.
  - g. Cannes Lions Special Awards shall mean the awards that are won by the calculation of points rather than awarded by a jury. The method of calculation of points is specified in these Rules for Special Awards.
  - h. Entrant Company shall mean the Company that submits an Entry for consideration in the Festival. In the event that an Entry is shortlisted for, or wins, a Lion, the Entrant Company is the entity which receives any trophies or certificates awarded in the Cannes Lions Awards. However, the Entrant Company will not receive any points towards the Cannes Lions Special Awards unless they are also credited in one of the point-winning fields in the Entry form. The point-winning fields are as follows: Idea Creation, Media Placement, Film Production, PR.
  - i. Entry shall mean the work submitted by an Entrant Company for consideration in the Festival.
  - j. Festival shall mean the Cannes Lions International Festival of Creativity, which is organised, managed and administered by Ascential Events and comprising of: (i) the Cannes Lions Awards and (ii) the Cannes Lions Special Awards.
  - k. Lion shall mean those Lion awards given to an Entrant Company as a result of an Entry winning a Category or Section within the Cannes Lions Awards. References to types of Lion award (e.g Gold Lion, Silver Lion) are references to the specific rankings of Cannes Lions Awards.
  - l. Rules shall mean those rules which govern the Festival and by which the Entrant Companies agree to be bound, comprising of:
    - a. The Rules for Special Awards available [here](#)
    - b. The Rules for each Lion, available [here](#);
    - c. The General Rules available [here](#);
    - d. The Rules for Entering available [here](#);
    - e. The Festival Terms and Conditions available [here](#);
    - f. The Refunds/Cancellations Policy, available [here](#);
    - g. This Official Policy on Ineligible and "Scam" Entries.



## CREATIVE EFFECTIVENESS LIONS

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

A number of criteria will be considered during judging and weighted as follows: 25% idea; 25% strategy; 50% impact and results. The same piece of work can be entered a maximum of four times across the Creative Effectiveness categories.

**Only entries that were either shortlisted or Lion winners at Cannes Lions Festivals 2014-2016 are eligible to enter in Creative Effectiveness Lions 2017.**

### Tips from the Jury

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

### ENTRY REQUIREMENTS

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

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

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

### SUPPORT MATERIAL

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

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

### ADDITIONAL INFORMATION

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



## Upload Media

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

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

### Top Tips for Writing an Effectiveness Paper:

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

## FAQS

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

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

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

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

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

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

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



A. Creative Effectiveness	Materials
<p><b>A01. Creative Effectiveness</b> Celebrating the measurable impact of creativity. Entries will need to demonstrate how creative, brand-led work drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Written Submission (3,000 words)</li> <li>• Client Approval Letter</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Appendix</li> </ul>
<p><b>A02. Creative Effectiveness for Good new</b> Celebrating the measurable impact of creativity with social purpose at the heart. Entries will need to demonstrate how charitable and non-for-profit work or a government led initiative drove tangible results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	
<p><b>A03. Creative Regional Effectiveness new</b> Celebrating the measurable impact of regional/local work. Entries will need to demonstrate how a city, country or region-specific programme, campaign or initiative drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	
<p><b>A04. Creative Global Effectiveness new</b> Celebrating the measurable impact of global work. Entries will need to demonstrate how a global, multi-market creative programme, campaign or initiative drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	
<p><b>A05. Creative Longer-Term Effectiveness new</b> Celebrating the measurable, long-term impact of creativity. Entries will need to demonstrate how sustained brand effectiveness was achieved as part of a dedicated, longer term programme, campaign or initiative and how the idea drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose. Entries in this category must show results over several years.</p>	
<p><b>A06. Creative Marketing Effectiveness new</b> Celebrating the measurable impact of creativity where collaboration, client-side resource and thinking were instrumental in achieving a business goal. Entries will need to demonstrate how creative, brand-led work drove tangible business results and was instrumental to cultural change or integral in the achievement of brand purpose.</p>	

## CYBER LIONS

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

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. Web Campaign</b> Online-only campaigns that consist of at least 2 web executions i.e. 1 website, 1 online video, 1 social post, etc. If you would like to submit a single website/microsite, please see B. Web Platforms.	<b>Materials</b>
<b>A01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> <li>• URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> </ul>
<b>A02. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries and cleaning products, and excluding food and drinks.	
<b>A03. Durable Consumer Goods</b> Clothing and accessories, furniture and consumer electronics.	
<b>A04. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A05. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A06. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A08. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A09. B2B Products and Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	
<b>A10. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	



<b>A11. Corporate Image</b> All non-product-based campaigns, including event sponsorship and corporate responsibility.	
<b>A12. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A13. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure, and military.	
<b>A14. Charities and Non-Profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	

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

C. Online Ad	Materials
Single executions of paid online desktop display advertising.	
<b>C01. Display Advertising new</b> Single desktop executions including banners. <b>A campaign should be submitted under: A. Web Campaign.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>C02. Innovative Online Ad Solution</b> New/innovative technology or solution for online ads.	
<b>C03. Native Advertising</b> Strategic placement of brand content designed to match the format of a third party's own digital platform. Entries will be assessed on their consumer relevance and 'native' presence (e.g. online advertorials, sponsored content, in-feed ads, product placement, branded content, native video).	

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



<b>E. Branded Games</b> Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.) The same entry can only be entered once in this section.	<b>Materials</b>
<b>E01. Web</b> Games specifically created to be used on online platforms used on desktop PC/MAC.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>E02. Social</b> Games created for online social platforms, or creative use of social platforms.	
<b>E03. Live Digital</b> Outdoor/offline digital games.	
<b>E04. Other Rich Media Games</b> Innovative/non-traditional/other digital games, including branded console games.	
<b>F. Social</b> Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components / activity as a secondary element should not be entered. The same entry can be submitted up to 3 times in this section.	<b>Materials</b>
<b>F01. Social Business &amp; Commerce</b> Creative social activity that utilises the power of an online community to impact business objectives and/or to enhance relationships with a brand, community or consumers. This may include content, operations, intelligence, resourcing, bartering, sales, product development and other aspects of the value chain that may or may not rely on monetary exchange or payment.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>F02. Social Purpose</b> Social initiatives designed to engage consumers through authentic, meaningful experiences with clear proof of impact. Entries should harness the core values and culture of the brand, product or service through focus on a wider social purpose. These can also include, but is not limited to, not-for-profit social responsibility initiatives.	
<b>F03. Real-Time Response</b> Targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in an immediate and meaningful way, which may prompts social sharing and engagement.	
<b>F04. Co-Creation &amp; User Generated Content</b> Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
<b>F05. Influencer / Talent</b> Social initiatives or executions that utilise a celebrity, social ambassador, or social influencer in order to engage with a specialised audience.	
<b>F06. Innovative Use of Social or Community</b> Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.	
<b>F07. Content Placement</b> Content and editorial strategy and placement using social channels. The strategic arrangement and curation of appropriate content that may either drive or enhance a wider social campaign.	
<b>F08. Community Building / Management</b> Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.	

**F09. Use of Social Data & Insight**

The creative interpretation of social data in order to target, engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of data/analytics and associated targeting methods will all be considered.

**G. Branded Tech**

Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand. The same entry can only be entered once in this section. Branded technology or digital solutions that have been utilised or harnessed as part of a brand's creative strategy. Please note: if your submission is a Mobile/Tablet app, please see Mobile Lions categories.

**G01. Tangible Tech**

Digital product (large or small scale), utilities and tools that create brand value between the product and consumer and enhance the users' lifestyle or behaviour (e.g. robotics, virtual reality, biotech, wearable tech, etc.)

**G02. Spatial Tech**

Digital activations in an outdoor/offline space e.g. installations, exhibitions, interactive screens, etc.

**G03. Digital Billboard**

Outdoor/offline digital advertising.

**Materials****Compulsory**

- Digital Presentation Image JPG
- URL

**Highly Recommended**

- Case Film

**Optional**

- Digital Supporting Images JPG
- Digital Supporting Content
- Awards Show Film

**H. Campaign****H01. Integrated Multi-Platform Campaign (Online & Offline)**

Multiple online and offline executions. One of the elements can be offline providing that it either drives or is inherently necessary to the overall execution of the campaign.

**H02. Cross-Device Campaign new**

Campaigns using or adapted to multiple devices (minimum 2 devices). One of the elements can be mobile providing that it either drives or is inherently necessary to the overall execution of the campaign.

**Materials****Compulsory**

- Digital Presentation Image JPG
- URL

**Highly Recommended**

- Case Film

**Optional**

- Digital Supporting Images JPG
- Digital Supporting Content
- Awards Show Film

## DESIGN LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Comprehensive Branding Programs</b> These categories are for developed identity solutions across multiple brand touchpoints and media platforms. Entries in these categories should demonstrate the brand experience across a variety of the following media; e.g. packaging, print, brand collateral, digital content, environment, film content. Wherever possible please supply at least 3 actual examples of the new branding in place e.g. stationery, business cards and other literature, packaging etc. If this is not possible or practical, please supply images in JPG format. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Creation of a New Brand Identity: Consumer</b> Creation of a new brand identity for products or services.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Physical Support Material</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Case Film</li> <li>• Digital Supporting Images</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> </ul>
<b>A02. Creation of a new Brand Identity: Corporate new</b> Creation of a new corporate identity for products or services.	
<b>A03. Creation of a New Brand Identity: Non-profit</b> Creation of a new brand or corporate identity for the public sector, charities, non-profit organisations, trade associations, NGO's, etc.	
<b>A04. Rebrand / Refresh of an Existing Brand: Consumer</b> Rebrand / refresh of an existing brand identity for commercial products or services.	
<b>A05. Rebrand / Refresh of an Existing Brand: Corporate new</b> Rebrand / refresh of an existing corporate identity for commercial products or services.	
<b>A06. Rebrand / Refresh of an Existing Brand: Non-profit</b> Rebrand / refresh of an existing brand or corporate identity for the public sector, charities, non-profit organisations, trade associations, NGO's, etc.	





<b>B. Communication Design</b> Please supply a copy of the actual piece. If this is not possible or practical, please supply images (i.e. photo of the actual sample) in JPG format.	<b>Materials</b>
<b>B01. Posters</b> Focus will be placed on the design of the poster for the use of promotion and brand communication. The item should have been created as a poster, not a concept conceived for another medium and applied to a poster format. <b>Poster campaigns of 2+ should be entered combined into a single entry.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>B02. Promotional Item Design</b> Focus should be placed on the use of an item to promote and further a brand's communication, demonstrating a clear understanding of the brand's target audience. Including but not limited to clothing, promotional gifts and samples, guerrilla marketing accessories, promotional items and brand merchandise.	
<b>B03. Self-Promotion</b> Any type of media format designed by agencies to promote themselves.	
<b>B04. Publications &amp; Editorial Design</b> Including but not limited to magazines, newspapers, brochures, articles, etc. <b>Online publications should be entered into C03. Online Publications.</b>	
<b>B05. Annual Reports &amp; other Corporate Communication</b> The judges will be considering charts, diagrams, infographics and information design.	
<b>B06. Data Visualisation</b> Visual representation of data and insights throughout various media. <b>Digital work should be entered in C04. Data Visualisation.</b>	
<b>B07. Brand Collateral</b> Collection of media used to promote the brand and support the sales and marketing of a product or service. Including but not limited to press/media kits, computer games, CD, DVD, record sleeves, letterheads, business cards, etc.	
<b>B08. Books</b> Including editorial and cover design for printed books. Please indicate in your submission whether you would like the cover or the whole book to be considered/judged. <b>E-books should be entered in C03. Online Publications.</b>	
<b>B09. Calendars, Invitations &amp; Greetings Cards <b>new</b></b> Including but not limited to calendars, invitations, postcards, tickets and seasonal greeting cards within print media. <b>Digital calendars should be entered in C03. Online Publications.</b>	



C. Digital & Interactive Design	Materials
<p><b>C01. Website Design</b> Focus will be placed on the execution of design to aid the function and use of the digital application, rather than the functionality. Including but not limited to websites, microsites, etc. <b>In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 September 2017.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>URL (C01., C02., C03., C05., C07.)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Case Film</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL (C04., C06., C08., C09.)</li> <li>Demo Film (C07.)</li> </ul>
<p><b>C02. e-Commerce Design</b> Including but not limited to entries such as webshops, e-Commerce websites, digital storefronts, etc. <b>In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 September 2017.</b></p>	
<p><b>C03. Online Publications</b> Including but not limited to entries such as online magazines, articles, blogs, etc. <b>In order to avoid your work being withdrawn from the festival, your URL must be accessible online until 30 September 2017.</b></p>	
<p><b>C04. Data Visualisation</b> Visual representation of data and insights throughout various media. <b>Physical/printed work should be entered in B06. Data Visualisation.</b></p>	
<p><b>C05. Apps</b> Applications designed for a client or for agencies promotion.</p>	
<p><b>C06. Digital Installations &amp; Events</b> Installations and events with a focus on the use of digital media and technology to communicate the brand or the brand's message. <b>It is strongly recommended that you supply a Case Film to explain your entry.</b></p>	
<p><b>C07. UX Interface &amp; User Journey</b> Focus should be on the design of the interactive journey experienced when using digital product or service as well as the emotional and behavioral response to a digital product or service. <b>For entries in this category we highly recommend supplying a demo film to demonstrate the user journey.</b></p>	
<p><b>C08. Social Engagement</b> Entries which evoke social media engagement through design, including but not limited to campaigns within Facebook, Instagram, Twitter, Snapchat and other social media platforms.</p>	
<p><b>C09. Other Digital Design Solutions</b> All other types of digital design not covered by C01-C08. Including but not limited to newsletters, banners, marketing emails, buttons, rich online media, etc.</p>	



<b>D. Brand Environment &amp; Experience Design</b> The Brand Environment & Experience Design categories are focused on the personal experience of the brand story or message as told in space and in time. Entries should convey why the target audience find their experience remarkable, meaningful and memorable. It is highly recommended that entries in this category provide a case film to demonstrate the live experience and how it moves people in reality. Please also supply 3-5 images in JPG format showing different views of the interior or exhibition, including a floor plan or layout if helpful or practical. The same entry can be submitted up to 3 times in this section.	<b>Materials</b>
<b>D01. Retail - Permanent Environment &amp; Experience Design</b> Demonstrating a new or developed design and construction of the retail space. Consideration will be placed on the functionality to the product or service being sold, presentation of the clients brand values and ease of sale. Entries in this category may include any type of permanent retail space e.g. department and specialist stores, banks, salons, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> <li>Digital Supporting Images</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>D02. Retail - Temporary and Pop-Up Environment &amp; Experience Design</b> Demonstrating a new or developed design and construction of a disruptive retail space. Consideration will be placed on the functionality to the product or service being sold, level of customer engagement, presentation of the clients brand values and ease of sale. Entries in this category may include any temporary retail spaces. E.g. pop-up stores, seasonal displays and mobile demo units.	
<b>D03. Point of Sale, Consumer Touchpoints &amp; Instore Collateral</b> Entries in this category should fall into one of the three categories below. - Communication around the merchandise with the purpose to drive immediate sales: Posters, on shelf communication, integration of digital IE QR Codes, etc. - Visual merchandising & retail fixtures with the purpose to drive immediate sales: Product Displays, retail fixtures, cardboard POS, instore merchandising, visual merchandising/display, etc. - Post Purchase Collateral: Shopping bags, gift wrapping, instore catalogues, etc. <b>Entries must show the work within the sales environments and provide results of the effectiveness.</b>	
<b>D04. Spatial Brand Installation &amp; Experience</b> Spatial installations for the purpose of brand communication and brand experience. Focus should be on the spatial design and the space - designed with a clear commercial agenda - to communicate and share the brand experience. Entries in this category may include, but are not limited to, hotels, restaurants and fast food, bars and night clubs, airport interiors, offices, work place environments. <b>Non-commercial work should be entered into D07. Non-commercial Exhibitions &amp; Experiences.</b>	
<b>D05. Sculptural Brand Installation &amp; Experience</b> Sculptural installations for the purpose of brand communication and brand experience. Installations that operate within a space, rather than space itself, the object is the medium that is being judged to communicate and share a brand experience. The submitted work should have a commercial agenda with the space used as a brand marketing tool. <b>Non-commercial work should be entered into D07. Non-commercial Exhibitions &amp; Experiences.</b>	
<b>D06. Live Events</b> Focus on the narrative and storytelling elements throughout an event rather than the space itself. Event types such as athletic events, promotional events, festivals. The elements of focus include the programme, film content, sound, light, guests, script, performance, hosts, and use of product, all of which play a part of the holistic journey throughout the event.	
<b>D07. Non-commercial Exhibitions &amp; Experiences</b> For the creation of temporary and permanent exhibitions and experiences with a non-commercial agenda, including in community & public spaces. Focus will be placed on the enhancement of environmental space within the public domain and how the space is curated to enhance the experience of the attendee. <b>Installations and spatial experience entries with a commercial agenda should be entered into D04. Spatial Brand Installation &amp; Experience or D05. Sculptural Brand Installation &amp; Experience and exhibitions with a commercial agenda into D08. Trade Stands.</b>	

**D08. Trade Stands**

The design of trade stands to create a brand experience that drives sales. Focus will be placed on the stands use of space and interaction as a marketing tool and vehicle for its commercial agenda.

**Non-commercial entries should be entered into D07. Non-commercial exhibitions.**

**D09. Omnichannel Experience**

Entries in this category should be able to demonstrate the user experience and a user journey across online and offline channels and how the experience creates a personalised offer to the customer/user. Focus will be placed on the user journey, human interface moments and the holistic brand experience across multiple touchpoints. Touchpoints may include (but are not limited to) the web, email, mobile and tablet devices, kiosks, retail touchpoints, and physical locations (such as storefronts or service centres). The jury will be looking at how the personal connections across different media are built and maintained.

**For entries in this category we highly recommend supplying a Demo Film and visualised customer journey maps/ diagrams to demonstrate the user journey.**

**Entries without physical touchpoints should enter in C07. UX Interface & User Journey.**

**D10. Wayfinding & Signage**

The design of signage and digital / analog wayfinding & signage systems for the enhancement of environmental and brand experience. Focus will be placed on the integration of the signage to create seamless brand experience, crowd direction and navigation. Including but not limited to public signs, residential, smart maps, use of geo and iBeacons, office, exhibition, event and festival signs.

**E. Packaging Design**

Packaging used to promote, sell or display the following items. Please supply a sample of the actual packaging piece or range. If this is not possible or practical, please supply images in JPG format.

The same entry can be submitted up to 3 times in this section.

**E01. Comprehensive Range**

Packaging systems created for a range of (various) products. This is open for entries from all sectors.

**E02. Food**

To include all types of food packaging, such as packaging specific to retail stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).

**E03. Non-Alcoholic Drinks**

To include all types of packaging for non-alcoholic beverages, such as packaging specific to retail stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).

**E04. Alcoholic Drinks**

All types of packaging for alcoholic drinks, such as packaging specific to retail stores and generic brands (own / private label), for fast selling consumer products (Core FMCG) and/or designer and luxury product packaging (premium brand).

**E05. Healthcare & Pharmacy**

All types of packaging for health products and Over-the-Counter pharmaceutical products.

**E06. Cosmetics**

All types of packaging for beauty products & cosmetics.

**E07. Luxury & Lifestyle**

All types of packaging for luxury & lifestyle products.

**E08. Fashion Packaging**

All types of packaging for fashion product, as well as labelling & hang tag systems.

**E09. Consumer Electronics & Technology**

Televisions, DVD players, cameras, home computers, music devices, mobile phones.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Physical Support Material

**Optional**

- Case Film
- Digital Supporting Images
- Digital Supporting Content
- Awards Show Film



<b>E10. Sustainable Packaging</b> To include all types of packaging which optimize resources and energy, responsibly sourced, and clean production methods.	
<b>E11. Special Editions &amp; Promotional Packaging</b> To include special and promotional packaging, which has run for a limited period of time or has been restricted to a specific number of products.	
<b>E12. Other Packaging</b> All other types of packaging not covered by E01-E11.	

F. Design Craft	Materials
<p>Entries will be judged by their use of design craft as an aid in communication and experience to inform brand ethos and product messages. Focus will be placed on how the use of craft amplifies the brand or message of the campaign, rather than purely judging the craft itself.</p>	
<b>F01. Logo Design: Local Companies &amp; Brands</b> Focus will be placed on the simple application of the logo or trademark to help create or refresh a company's brand or corporate identity and foster their immediate customer recognition. Logos created for a local or regional business in a restricted area.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>F02. Logo Design: International Companies &amp; Brands</b> Focus will be placed on the simple application of the logo or trademark to help create or refresh a company's brand or corporate identity and foster their immediate customer recognition. Logos created for national, international or global scale organisations.	
<b>F03. Typography: Poster</b> Best use of type as an aid to communicate the brand or its intended message applied to a poster medium.  <b>Posters that features as part of a campaign of 2+ can be combined and entered as a single entry but it will be judged as a whole and not on the individual merits of each ad.</b>	
<b>F04. Typography: Print &amp; Editorial</b> Best use of type as an aid to communicate the brand or its intended message applied in a print or editorial context.	
<b>F05. Typography: Brand, Corporate &amp; other Communication Design</b> Best use of type or the creation of typefaces for a brand or corporate identity, or applied within other media within communication design.	
<b>F06. Typography: Packaging</b> Best use of type or the creation of typefaces applied to packaging.	
<b>F07. Typography: Digital</b> Best use of type or the creation of typefaces for online content & digital design.	
<b>F08. Illustration: Poster</b> Best use of illustration as an aid to communicate the brand or its intended message applied to a poster medium.  <b>Posters that features as part of a campaign of 2+ can be combined and entered as a single entry. It will be judged as a whole and not on the individual merits of each ad.</b>	
<b>F09. Illustration: Print &amp; Editorial</b> Best use of illustration as an aid to communicate the brand or its intended message applied in a print or editorial context.	
<b>F10. Illustration: Other Communication Design</b> Best use of illustration applied within other media within communication design.	
<b>F11. Illustration: Packaging</b> Best use of illustration applied to packaging.	
<b>F12. Illustration: Digital</b> Best use of illustration applied to online content & digital design.	



<b>F13. Illustration: Brand Environment &amp; Experience Design</b> Best use of illustration applied to brand environments & experience design such as retail spaces, outdoor, installations.	
<b>F14. Sound Design</b> Focus will be placed on the use of sound or music to enhance the user or viewers experience. Entries in this category may include but are not limited to website, videogames & apps, titles, channel idents, sound logos, environment and installation. <b>Please supply either a Case Film showcasing the user experience and interaction of the work, or an MP3 file. Please note that an MP3 is not required if a Case Film has been provided.</b>	
<b>F15. Motion Graphics Design &amp; Animation</b> Focus will be placed on the use of animation, motion graphics to communicate the brand or its intended message. Including but not limited to channel branding, brand film, ads, product video, programme branding, graphic overlays, title sequences, projections, other video content, corporate / image film, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>F16. Video / Moving Images</b> Creative application of video, moving images and digital footage to communicate the brand or its intended message. Including but not limited to channel branding, brand film, ads, product video, programme branding, graphic overlays, title sequences, projections, other video content, corporate / image film, etc. <b>Please supply the video in MOV/MP4 format.</b>	
<b>F17. Photography / Curation of Images</b> Creative application of photography, artwork, or other images. Entries in this category may include but are not limited to album artwork, editorial, packaging, publications, posters.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>
<b>F18. Copywriting</b> Writing for brands / tone of voice copy created to embody or further a brand's message or campaign. This category is open to work across multiple platforms from posters, packaging, leaflets, websites etc.	
<b>G. Design Effectiveness</b>	<b>Materials</b>
<b>G01. Design Excellence in Effectiveness new</b> Recognises design that have produced a measureable and proven impact on a client's business. Entrants should provide details of the evaluation methods and post-campaign analysis to provide a meaningful insight into the effectiveness of a design campaign. Consideration will be given to the strategy, planning and execution of the design campaign that led to the desired business results.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Physical Support Material</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Digital Supporting Images</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> </ul>

## DIGITAL CRAFT LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

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



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





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

## DIRECT LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best direct campaigns for the sector selected. The same work can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries and cleaning products, and excluding food and drinks.	
<b>A03. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A04. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A05. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A06. Travel, Transport &amp; Leisure</b> All transport and travel related services, including airlines, public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A08. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A09. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms and legal services.	
<b>A10. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A11. Corporate Image</b> All non-product-based campaigns, including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	



<p><b>A12. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.</p> <p><b>A13. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure, and military.</p> <p><b>A14. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood &amp; organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.</p>	
<p><b>B. Use of Direct Marketing</b> Work in these categories will be judged specifically on how the medium was used as a piece of direct communication for a brand.</p> <p><b>B01. Flat Mailing</b> One dimensional mailing without samples or pop-ups, including greetings cards, invitations, change of address notices. <span style="color: red;">Please send physical samples for the jury to experience.</span></p> <p><b>B02. Dimensional Mailing</b> Multi-dimensional mailing with samples or pop-ups. <span style="color: red;">Please send physical samples for the jury to experience.</span></p> <p><b>B03. Use of Ambient Media: Small Scale</b> Non-mail and print collateral, including items in bars &amp; restaurants and all other hand-held (or equivalent in size) items. <span style="color: red;">Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.</span></p> <p><b>B04. Use of Ambient Media: Large Scale</b> Non-traditional media, including direct response stunts, street teams, direct response events, outdoor/ambient media and other mediums which encourage direct interaction and seek to gain a measurable response. <span style="color: red;">Large Scale' refers to the physical size of the ambient item, not the scale of the distribution.</span></p> <p><b>B05. Use of Broadcast</b> Direct campaigns using Cinema, TV or Radio. Entries should demonstrate how the chosen medium supported the other direct elements in the campaign.</p> <p><b>B06. Use of Print or Outdoor</b> Direct campaigns using Print or Outdoor. Entries should demonstrate how the chosen medium supported the other direct elements in the campaign. Including, but not limited to, newspapers, magazines, inserts, trade journals, traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space. <span style="color: red;">Augmented billboards to be entered into B04. Use of Ambient Media: Large Scale</span></p> <p><b>B07. Use of Technology</b> Use of existing or new technology to execute or support a direct campaign including, but not limited to, digital installations (POS &amp; Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology. Does not include prototypes of early stage tech.'</p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>



<b>C. Digital &amp; Social</b> Work in these categories will be judged on how well the digital and social mediums and techniques were used as a piece of direct communication for a brand.	<b>Materials</b>
<b>C01. Use of Digital Platforms</b> Online platforms or associated technologies and harnessing digital environment in a promotional campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging. <b>Social media-led campaigns should be entered in C03, C04 or C05.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>C02. Use of Mobile</b> Entries in this category must feature targeted communication with a clearly identifiable call-to-action or response mechanism delivered through mobile/portable devices such as mobile phones and mobile technology.	
<b>C03. Use of Social Platforms</b> Direct Marketing campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with community/consumers.	
<b>C04. Real-Time Response</b> Targeted social activity that utilizes social platforms in order to respond to world events, public affairs and other real-world, real-time activity in an immediate and meaningful way, which prompts social sharing and elicits a measurable response.	
<b>C05. Co-Creation &amp; User Generated Content</b> Social activity designed to encourage a community/fans to contribute or collaborate with a brand initiative through a clear call to action. Engagement may be intended to drive long term value through collaborative interaction.	
<b>D. Data</b> Work in these categories should demonstrate how a direct campaign was enhanced or driven by data.	<b>Materials</b>
<b>D01. Data Strategy new</b> Entries in this category should show how the application of data significantly formed the basis of the direct campaign's strategy. Entrants should also provide evidence of how their data driven strategy helped to profile customer's behaviour and segmentation, which ultimately led to successful direct marketing activities.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>D02. Data-Driven Targeting new</b> Entries in this category should clearly demonstrate how the interpretation and analysis of data was used to build a targeted communication with a specific audience. Entrants should also show how data contributed to generate insights that helped define the target and messaging, allowing for better personalisation within a direct campaign.	
<b>D03. Use of Real-Time Data new</b> Entries in this category should illustrate how real-time data drove immediate conversation with the targeted audience or was utilised in promoting an ongoing relationship with the consumer. Entries should clearly demonstrate how the responsive relationship initiated by real-time data led to measurable and meaningful results.	



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

## FILM LIONS

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. TV &amp; Cinema Film</b> Films designed and aired on TV or in cinemas.	<b>Materials</b>
<b>A01. Savoury Foods</b> All savoury foods.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film (3 minute limit)</li> </ul>
<b>A02. Sweet Foods &amp; Snacks</b> All sweet foods and snacks, including breakfast cereals.	
<b>A03. Alcoholic Drinks</b> All alcoholic drinks, including non-alcoholic beer.	
<b>A04. Non-Alcoholic Drinks</b> All non-alcoholic drinks, including milk, tea and coffee.	
<b>A05. Cosmetics &amp; Toiletries</b> All cosmetics, beauty products and toiletries.	
<b>A06. Healthcare &amp; Pharmacy</b> All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>A07. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A08. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories, including luggage and sunglasses.	
<b>A09. Household Goods, Home Appliances &amp; Furnishings</b> All household products, appliances and furnishings.	
<b>A10. Consumer Electronics &amp; Technology</b> All consumer electronics and technology.	
<b>A11. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A12. Retail &amp; e-Commerce</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents.	



<b>A13. Restaurants &amp; Fast Food Chains</b> All restaurants and fast food chains, including cafes and bars.	
<b>A14. Travel &amp; Transport</b> All transport and travel related services, including public transport and tourism boards.	
<b>A15. Entertainment &amp; Leisure</b> All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A16. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A17. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A18. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms, and legal services.	
<b>A19. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A20. Corporate Image &amp; Sponsorship</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A21. Corporate Social Responsibility new</b> All public health and safety messages, including road safety, anti-smoking and safe sex.	
<b>A22. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments including public education, infrastructure, and military.	
<b>A23. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	

B. Online Film	Materials
Standard format advertising films which aired only online including pre-roll adverts.	
<b>B01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> <li>Video URL</li> </ul>
<b>B02. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries, healthcare and household products, excluding food and drinks.	
<b>B03. Durable Consumer Goods</b> All durable consumer goods, including clothing and accessories, furniture and consumer electronics.	
<b>B04. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>B05. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>B06. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>B07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	



<b>B08. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>B09. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms, and legal services.	
<b>B10. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>B11. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns, including event sponsorship and corporate responsibility.	
<b>B12. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>B13. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments including public education, infrastructure, and military.	
<b>B14. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	
<b>C. Viral Film</b> Films created with the primary intention of being shared and/or user-distributed online.	<b>Materials</b>
<b>C01. Viral Film</b> Films created with the primary intention of being shared and/or user-distributed online.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> <li>Video URL</li> </ul>
<b>D. Screens &amp; Events</b> Films aired on screens other than TV, cinema or the internet.	<b>Materials</b>
<b>D01. Public Screens &amp; Events</b> Films shown at sporting venues, festivals, public launches, expos, trade shows, digital billboards, outdoor screens, on aeroplanes.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> </ul>
<b>D02. Private Screens &amp; Events</b> Films shown at award shows, medical or university seminars, internal company presentations, office or indoor screens.	
<b>D03. Personal Screens</b> Films made for mobile and tablet screens, personal devices and interactive films.	
<b>D04. Micro-Film</b> Films made for Vine, Instagram etc. You may enter up to 1 min of content on each entry.	
<b>D05. 360° &amp; VR Film new</b> Video and computer generated content created for immersion and/or interaction. Entries can include either 360-degree live action photography or explorable digital simulations.	





<b>E. Branded Content &amp; Entertainment</b> Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films or music videos. The brand does not necessarily have to be revealed in the film. Please blur out all credits.	<b>Materials</b>
<b>E01. Short Non-Fiction Film (under 10 minutes)</b> Non-scripted reality, documentary or entertainment film.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Film</li> </ul>
<b>E02. Long Non-Fiction Film (over 10 minutes)</b> Non-scripted reality, documentary or entertainment film.	
<b>E03. Non-Fiction Series</b> Non-scripted reality, documentary or entertainment series. <b>Please upload all episodes in a single video file with slates denoting the start of the next episode.</b>	
<b>E04. Short Fiction Film (under 10 minutes)</b> Scripted drama, comedy film.	
<b>E05. Long Fiction Film (over 10 minutes)</b> Scripted drama, comedy film.	
<b>E06. Fiction Film Series</b> Scripted drama, comedy series. <b>Please upload all episodes in a single video file with slates denoting the start of the next episode.</b>	
<b>E07. Music Video</b> Music videos made with or without a brand.	
<b>F. Use of Film</b> Innovative use of the film medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience.	<b>Materials</b>
<b>F01. Use of TV/Cinema Film</b> Creative and/or innovative use of TV/Cinema to communicate the brand's message.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul> <b>Optional:</b> <ul style="list-style-type: none"> <li>Film</li> </ul>
<b>F02. Use of Online Film</b> Creative and/or innovative use of Online Film to communicate the brand's message.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Video URL</li> </ul> <b>Optional:</b> <ul style="list-style-type: none"> <li>Film</li> </ul>
<b>F03. Use of Other Film Content</b> Creative and/or innovative use of the film made for screens other than TV, Cinema or online to communicate the brand's message.	<b>Compulsory:</b> <ul style="list-style-type: none"> <li>Demo Film</li> </ul> <b>Optional:</b> <ul style="list-style-type: none"> <li>Film</li> </ul>

## FILM CRAFT LIONS

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

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



<p><b>A09. Sound Design</b></p> <p>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.</p>	
<p><b>A10. Animation</b></p> <p>The use and aesthetic of animation in film advertising. All types of animation, including cel, stop-motion, graphic, silhouette and computer animation in 2D or 3D will be accepted.</p> <p><b>You are required to provide supporting information to give the jury a clear understanding of animation methods used in the production process. It is highly recommended to provide a two minute DEMO FILM showcasing the animation process in addition to the film as it aired.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Demo Film</li> </ul>
<p><b>A11. Visual Effects</b></p> <p>The creation of film environments and other visual effects. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.</p> <p><b>You are required to provide supporting information to give the jury a clear understanding of visual effects created in the production process and are highly recommended to upload a two minute DEMO FILM showing offline edit, pre-effects, for comparison in addition to the film as it aired.</b></p>	
<p><b>A12. Achievement in Production</b></p> <p>The overall success of a film advertisement, assessed within the context of its individual ambitions and challenges. You are required to include a detailed description of the production process, including how the production team made best use of resources available to them, to achieve the final execution. The jury will find information on the following areas useful to their understanding: scale of production, budget constraints, technical issues, challenges faced during the production process and how elements of the filmmaking process were used to fulfil the ambitions of the brief.</p> <p><b>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.</b></p>	



# GLASS: THE LION FOR CHANGE

**Glass: The Lion for Change celebrates culture-shifting creativity. Entries will need to demonstrate ideas intended to change the world; that is work which sets out to positively impact ingrained gender inequality, imbalance or injustice.**

The Glass Lion recognises work that implicitly or explicitly addresses issues of gender inequality or prejudice, through the conscious representation of gender in advertising. Entries can be for any product or service and designed for any medium, but will in some way represent a shift towards more positive, progressive and gender-aware communication.

We recognise the power of creativity to positively impact not only businesses and brands, but also the world at large. This Lion rewards creative work which rejects gender stereotypes and confronts prejudice and inequality by representing the gendering of individuals people in a progressive or socially conscious way.

- The same piece of work can only be entered once into Glass.
- There are no categories for Glass. Work can be for any commercial or non-commercial client, regardless of the product or service being advertised, or the medium of communication.
- All entry fees for Glass are donated to related-charities which will be announced nearer to the Festival dates.

A. Glass: The Lion for Change	Materials
A01. Glass	<b>Compulsory</b> <ul style="list-style-type: none"><li>• Case Film</li></ul> <b>Optional</b> <ul style="list-style-type: none"><li>• Awards Show Film</li><li>• URL</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content</li></ul>



# INTEGRATED LIONS

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

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

## Tips from the Jury

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

There are no categories in the Integrated Lions.

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

## MEDIA LIONS

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. Sectors</b> In these categories, the jury will reward the best media campaign for the product and service selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Fast Moving Consumer Goods</b> All fast moving consumer goods including toiletries and cleaning products. Excludes food and drinks.	
<b>A03. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A04. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A05. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A06. Travel, Transport &amp; Leisure</b> All transport and travel related services, including public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A08. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A09. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms, and legal services.	
<b>A10. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A11. Corporate Image</b> All non-product-based campaigns to build the image/raise the profile/shape the perceptions of a brand.	



<p><b>A12. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.</p> <p><b>A13. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.</p> <p><b>A14. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.</p>	
<p><b>B. Channels</b> Work in these categories will be judged specifically on creativity and innovation within a channel. E.g. - a campaign entered into Use of Print will be judged on its specific use of the print as a medium, regardless of the product/service advertised.</p> <p><b>B01. Use of TV <span style="color: red;">new</span></b> Including TV, video-on-demand platforms (VOD) and other online service providers.</p> <p><b>B02. Use of Other Screens</b> Screens other than TV. These might include, but are not limited to, screens that require interaction with the consumer, i.e. touch screens and responsive displays.</p> <p><b>B03. Use of Audio Platforms</b> Including radio, podcasts and other audio technology.</p> <p><b>B04. Use of Print</b> Including, but not limited to, newspapers, magazines, inserts and trade journals.</p> <p><b>B05. Use of Outdoor</b> Traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.</p> <p><b>B06. Use of Ambient Media: Small Scale</b> Including items in bars &amp; restaurants all other hand-held (or equivalent in size) items. <span style="color: red;">'Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.</span></p> <p><b>B07. Use of Ambient Media: Large Scale</b> Non-traditional outdoor/billboards, including 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, helicopter banners and other executions that utilise a space or an existing permanent feature. <span style="color: red;">'Large Scale' refers to the physical size of the ambient item or execution, not the scale of the distribution.</span></p> <p><b>B08. Use of Events</b> Including live shows, festivals, concerts, sporting events, event sponsorship etc. <span style="color: red;">You can submit the same entry in B07. Use of Events and B08. Use of Stunts only once.</span></p> <p><b>B09. Use of Stunts</b> Including guerrilla marketing, large and small scale stunts, one off experiential events, etc. <span style="color: red;">You can submit the same entry in B07. Use of Events and B08. Use of Stunts only once.</span></p> <p><b>B10. Use of Digital Platforms</b> Online platforms or associated technologies and harnessing digital environment in a media campaign. These might include, but are not limited to, websites, microsites, games, search engines, banner ads and instant messaging.</p> <p><b>B11. Use of Mobile</b> Mobile technology including smartphones, tablets, Bluetooth, SMS, MMS, WAP, GPS, mobile games and applications, QR codes, etc. <span style="color: red;">Social media-led campaigns should be entered in B11. Social Platforms.</span></p> <p><b>B12. Use of Social Platforms</b> Media campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc. to create and/or enhance relationships with consumers.</p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>

**B13. Use of Technology new**

Use of existing or new technology to execute or support a media campaign including, but not limited to, artificial intelligence, augmented and virtual reality, robotics, gadgets and electronics, wearable and interactive technology, etc. Does not include prototypes of early stage tech.

**C. Data**

Entries in these categories must demonstrate how a media execution was enhanced or driven by data.

**C01. Use of Data Driven Insight new**

Entries in this category should demonstrate how data was used to uncover or generate insights that contributed to the effectiveness of a media campaign.

**C02. Use of Real-Time Data new**

Entries in this category should demonstrate how data, created or used in real-time, provided dynamic content or enabled an on-going consumer relationship.

**C03. Data Driven Targeting new**

Entries in this category should demonstrate how the creative use or interpretation of data delivered effective targeting. Entrants should show how data contributed either to programmatic targeting, or provided a key quantitative insight that helped define the target, brand message or channel.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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

**D. Branded Content & Entertainment**

Work in these categories will be judged on how successfully the content (TV sponsorship, video, native advertising, digital content, etc.) was used to engage with the consumers and deliver measurable results (i.e. incremental reach, viral effect, earned media). Please note that the entries in these categories will not be judged on the content itself, but the role of media in creating, leveraging, and amplifying the content.

**D01. Use of Brand or Product Integration into a Programme or Platform**

Including film, TV, mini-series, web series, music video, online/digital, sponsorship, etc.

**D02. Use of Co-Creation & User Generated Content**

Use/placement of content generated by engagement with an audience who have contributed to, or collaborated with a brand initiative. Content must have been used as part of a broader branded platform.

**D03. Use of Branded Content created for Digital or Social Media**

Including branded social media, websites, microsites, mobile applications, games, native advertising, etc.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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

**E. Campaign****E01. Use of Integrated Media**

Entries in this category MUST show that multiple types of media were used in the campaign (e.g. Screens, Social, Outdoor).

Entrants will be judged on how successfully they have integrated the chosen media throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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





<b>F. Excellence in Media</b> Work in these categories should demonstrate how a media campaign managed to deliver outcomes for a brand through outstanding media planning, strategy and execution.	<b>Materials</b>
<b>F01. Excellence in Media Insights &amp; Strategy new</b> Entries in this category will be judged on how successfully a media campaign succeeded in unlocking insights into consumer behaviour and understanding their needs in order to develop a customized media strategy that is in line with a client's specific business objectives, marketing goals and overall brand's positioning.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>F02. Excellence in Media Planning new</b> Entries in this category will be judged on how successfully media platforms were sourced and selected to deliver a brand's message. Entrants should detail reach, penetration and frequency of the message to generate the desired response.	
<b>F03. Excellence in Media Execution new</b> Entrants should demonstrate how the media thinking and skilful negotiations with the media owners allowed to execute the campaign across selected channels and to achieve business goals. Consideration will be given to the buying of media as part of brand storytelling and to the creative delivery.	

## MOBILE LIONS

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

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

**A09. Data / Insight**

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

**A10. Innovative Technology**

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

**B. Websites**

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

**B01. Websites as Part of a Campaign**

A website or platform as part of a wider campaign. Please demonstrate how the site contributed to the campaign.

**B02. Websites as a Product / Service**

Single website executions not part of a campaign but a branded product or service.

**B03. Accessibility, Charity & Non-profit**

Websites in service of those with aural, visual or other impairments; public awareness messages; campaigns for the government, armed forces, unions and associations, environment, education, racial, ethnic & disability awareness, blood & organ donation, etc.

**Please note, corporate and/or internal communication & image should go into either B01 or B02 accordingly.**

**Materials****Compulsory**

- Digital Presentation Image JPG
- Case Film
- URL

**Optional**

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

**C. Apps**

Any application (native, hybrid, web-based or pre-installed) for a mobile device or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms. Desktop apps should be entered into Cyber B03. Web service / Apps.

**C01. Utilities**

Functional mobile apps. The functionality, usefulness and problem solving of the app will be taken into consideration.

**C02. Apps as Part of a Campaign**

An app as part of a wider campaign or ecosystem. Please demonstrate how the app contributed to the campaign.

**C03. Apps as a Product / Service**

A stand-alone product or service app, not part of a campaign.

**C04. Accessibility, Charity & Non-profit**

Apps in service of those with aural, visual or other impairments; public awareness messages; campaigns for the government, armed forces, unions and associations, environment, education, racial, ethnic & disability awareness, blood & organ donation, etc.

**Corporate and/or internal communication & image should go into either C01, C02 or C03 accordingly.**

**Materials****Compulsory**

- Digital Presentation Image JPG
- Case Film
- URL

**Optional**

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



<b>D. Rich Media</b> Mobile banners, interstitials and other rich media designed for and played on a mobile phone, smartphone, tablet or any other mobile device. You will be required to show how the ad was originally displayed on the mobile device.	<b>Materials</b>
<b>D01. Corporate / Commercial</b> Commercial rich media executions as part of a campaign or product / service.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> </ul>
<b>D02. Accessibility, Charity &amp; Non-profit</b> Rich media in service of those with aural, visual or other impairments; public awareness messages; campaigns for the government, armed forces, unions and associations, environment, education, racial, ethnic & disability awareness, blood & organ donation, etc. <b>Corporate and/or internal communication &amp; image should go into D01.</b>	
<b>E. Games</b> Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device.	<b>Materials</b>
<b>E01. App Games</b> App-based games related to a brand.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> </ul>
<b>E02. In-game Marketing</b> Marketing/advertising within a mobile-based game e.g. in-app promotions and purchases.	
<b>E03. Web Games</b> Website, banner and other web-based games.	
<b>E04. Connected Experience Games</b> A companion app that is intended to compliment or make a game possible with a physical object or real-world item.	
<b>F. Social</b> Mobile first executions or campaigns with people and social thinking at the core. The jury will consider levels of engagement, social reach, activation/attribution, demand generation and the creative use of social networks / activity in meeting set objectives.	<b>Materials</b>
<b>F01. Content for User Engagement</b> Social activity using video, streaming video, photo sharing, images, gifs or other content designed to engage, entertain, build, maintain or seed through an online social community for enhanced brand affinity.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> </ul>
<b>F02. Real-time Response</b> Branded social activity that utilises social platforms in order to respond to world events, public affairs and real-world activity in a meaningful, time-sensitive and creative way. A wide range of executions will be considered provided that real time is at the core of the creative idea.	
<b>F03. Co-Creation &amp; User Generated Content</b> Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.	
<b>F04. Targeted Communication</b> Social activity customised for predefined communities, groups or individuals based on social era insight material such as behaviour, interests, friendships, geo-location etc. This can include, but is not limited to, native advertising and programmatic campaigns. Audience insights, the customisation of the social message, its relevance and its creative execution will all be considered.	



<b>F05. Social Trends</b> Appropriation of popular and current social behaviour or culture (including emojis, memes, hashtags etc.) in order to leverage brand communication with an audience or community.	
<b>F06. Influencer / Talent</b> Social initiatives or executions that utilise a celebrity, social ambassador, or social influencer in order to engage with a target audience.	
<b>F07. Social Business</b> Creative social activity that utilises the power of an online community to impact business objectives and/or to enhance relationships with a brand, community or consumers. This may include content, operations, intelligence, resourcing, sales, product development and other aspects of the value chain.	
<b>F08. Social Purpose</b> Charitable, not for profit and social purpose initiatives designed for mobile. Entries should harness the core values and culture of the brand, product or service. The impact on the targeted audience will be taken into consideration.	

<b>G. Campaign</b> Mobile first campaigns and communication (not one-off executions) to enrich a brand, product or service.	<b>Materials</b>
<b>G01. Integrated Campaign</b> Campaigns that utilise mobile technology alongside other mediums. Entries in this category should demonstrate how the mobile component of the campaign interacted with the other channels (such as TV, in-store omni-channel experiences, press, outdoor, web, etc.).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> </ul>
<b>G02. Cross-device Campaign</b> Campaigns that utilise connected/ networked mobile devices (minimum of 2 devices) e.g. communication which follows the user from one screen to another, campaigns which link various mobile devices etc.	
<b>G03. Messaging Campaign</b> Campaigns that employ messaging platforms including, but not limited to, instant messaging, push notifications (including iBeacon and similar technology), video messaging, photo sharing, SMS etc.	

## OUTDOOR LIONS

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

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

- Classic Sheet Posters can only be entered into: 'A. Billboards & Street Posters', 'B. Indoor Posters', 'F. Outdoor Poster Craft'.
- Digital Posters can be entered into: 'C01', 'C02' and 'C03', (the digital categories), 'E03. Use of Digital Outdoor', 'F. Outdoor Poster Craft'.
- Adapted Posters can only be entered into: 'E01. Use of Adapted Billboards / Posters'.
- Ambient Outdoor work can only be entered into: the 'D. Ambient' categories, 'E02. Use of Ambient Outdoor'.
- You may enter a Campaign of Executions' in sections A Billboards & Street Posters, B. Indoor Posters, F. Outdoor Poster Craft only.

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. Billboards &amp; Street Posters</b> Classic sheet posters made for outdoor and standard transit spaces. The same entry can be submitted only once in this section	<b>Materials</b>
<b>A01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Proof JPG</li> <li>• Unmounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> </ul>
<b>A02. Drinks</b> All drinks.	
<b>A03. Household Goods</b> All household goods, including cleaning products and detergents.	
<b>A04. Cosmetics, Toiletries, Healthcare &amp; Pharmacy</b> All cosmetics, beauty products and toiletries. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>A05. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A06. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories, including luggage and sunglasses.	
<b>A07. Home Appliances, Furnishings, Consumer Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>A08. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A09. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A10. Travel &amp; Transport</b> All transport and travel related services, including public transport and tourism boards.	
<b>A11. Entertainment &amp; Leisure</b> All entertainment and leisure related services, including museums, festivals and gyms.	



<b>A12. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A13. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A14. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms and legal services.	
<b>A15. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A16. Corporate Image &amp; Sponsorship new</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A17. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A18. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A19. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	

<b>B. Indoor Posters</b> Classic sheet posters made for indoor public spaces i.e. supermarkets. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>B01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> </ul>
<b>B02. Drinks</b> All drinks.	
<b>B03. Household Goods</b> All household goods, including cleaning products and detergents.	
<b>B04. Cosmetics, Toiletries, Healthcare &amp; Pharmacy</b> All cosmetics, beauty products and toiletries. All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>B05. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>B06. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories, including luggage and sunglasses.	
<b>B07. Home Appliances, Furnishings, Consumer Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>B08. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>B09. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>B10. Travel &amp; Transport</b> All transport and travel related services, including public transport and tourism boards.	



<b>B11. Entertainment &amp; Leisure</b> All entertainment and leisure related services, including museums, festivals and gyms.	
<b>B12. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>B13. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>B14. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms and legal services.	
<b>B15. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>B16. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>B17. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>B18. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>B19. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	

<b>C. Digital Outdoor</b> All digital 'out of home' work including all digital screens and ambient use of digital. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>C01. Static Digital Billboards / Posters</b> Awarding excellence and interesting use of non-motion, static digital billboards and posters. Ads may have been created to be exhibited in loop with other digital posters.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> </ul>
<b>C02. Animated Digital Billboards / Posters</b> For digital billboards or posters utilising motion picture/content or animation in the Outdoor environment. <b>For outdoor screenings of extended film content, please enter into Film Lions.</b>	
<b>C03. Interactive &amp; Dynamic Billboards / Posters</b> Digital billboards or posters that necessarily require active engagement with consumer or other online/offline locations. Entries may include (but are not limited to) user generated content, participatory elements, digital games and motion detection technology, live streaming.	
<b>C04. Ambient Use of Digital Technology</b> All uses of digital outdoor and ambient digital that elicits physical interaction, engagement and experiences for consumers. Examples include (but are not limited to) use of mobile with a strong outdoor touch-point, interactive installations and special build, holographic images etc. Entries may include (but are not limited to) use of augmented reality, interactive ambient experiences, immersive special builds and installation with digital elements or any digital adaptation/site specific use of existing environments.	
<b>C05. Ambient Experiential &amp; Immersive Digital</b> Ambient digital that elicits physical interaction, engagement and experiences for consumer. Entries may include (but are not limited to) use of augmented reality, interactive ambient experiences, immersive special builds and installation with digital elements or any digital adaptation/site specific use of existing environments.	





<b>D. Ambient</b> Non-standard and free-format outdoor advertising. Work designed for standard poster sites are not accepted in the Ambient categories. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>D01. Non-Standard Indoor Advertising</b> All non-standard, format-free in-store and indoor advertising.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Physical Support Material</li> <li>Digital Supporting Images JPG</li> </ul>
<b>D02. Small Scale Special Solutions</b> Small items which are either on display or distributed in the out of home environment. Advertising may include stickers, flyers, ambient signage, key-rings, balloons, balls, stationary and other branded items, petrol pumps, miniature models and builds, small attachments to existing items or areas and promotional give-aways.	
<b>D03. Special Build</b> Physical constructions, adaptations of exterior locations including buildings, street furniture or the environment, large scale signage, exhibitions, installations and displays. Advertising may include supersize sites, pop-up shops, 3D/non-standard shaped sites or physical constructions, ticket barriers and floor media.	
<b>D04. Live Advertising and Events</b> Outdoor activations which involve something live on the part of the advertiser. Advertising may include live performance, demonstrations, branded concerts, promotional events.	
<b>D05. Interactive Outdoor Experiences</b> Non digital outdoor activations which involve something live on the part of the consumer. Advertising may include experiential marketing, consumer and audience participation, interactive games & events.	
<b>D06. Transit</b> Non-standard or free-format advertising using vehicles or transit sites/locations. Advertising may include the non-standard or free-format advertising use of cars, trains, buses, taxis, trucks, airplanes etc. or the use of transit sites such as car parks, airports, stations (bus & train), ferry ports, roads and driving tracks.	
<b>E. Use of Outdoor</b> In these categories, the jury will reward the creative and/or innovative use of the outdoor medium to communicate the brand's message. The jury will consider how well brands are finding new ways to enhance and reinvigorate the consumers' experience by allowing them to engage with and respond to the outdoor content.	<b>Materials</b>
<b>E01. Use of Adapted Billboards / Posters</b> Billboards/Posters designed for standard advertising sites, but with 3-dimensional, active or (non-digital) interactive elements. <b>For digitally adapted posters, please enter into category E03. Use of Digital Outdoor.</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Physical Support Material</li> <li>Digital Supporting Images JPG</li> </ul>
<b>E02. Use of Ambient Outdoor</b> This category is aimed to provide a space for those entries that look towards the future of ambient outdoor advertising.	
<b>E03. Use of Digital Outdoor</b> Specifically for entries that are forward thinking and groundbreaking in their innovation.	
<b>F. Poster Craft</b> The same entry may be submitted more than once in this section.	<b>Materials</b>
<b>F01. Copywriting</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> </ul>
<b>F02. Art Direction</b>	
<b>F03. Illustration</b>	
<b>F04. Photography</b>	
<b>F05. Digital Poster Craft</b>	



G. Integrated	Materials
<p><b>G01. Integrated Campaign led by Outdoor</b></p> <p>Campaigns with multiple elements or channels that are predominantly Outdoor driven. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand’s message and/or change consumer awareness and attitudes.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image JPG</li><li>• Unmounted Proof (Physical)</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Demo Film</li><li>• Digital Supporting Images JPG</li></ul>

## PR LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best PR campaign for the Sector selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• PDF</li> <li>• Physical Support Materials</li> <li>• Digital Supporting Content</li> <li>• Awards Show Film</li> <li>• URL</li> </ul>
<b>A02. Fast Moving Consumer Goods</b> All fast moving consumer goods excluding food and drinks.	
<b>A03. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A04. Healthcare &amp; Wellbeing</b> All healthcare and pharmacy products and services, including prescriptions and OTC, private hospitals and pharmaceutical companies.	
<b>A05. Luxury Goods &amp; Services</b> All products and services that are highly desired and associated with wealthy or affluent people and/or are bought to support self-worth and status, or for the product's quality and craftsmanship.	
<b>A06. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A07. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A08. Travel, Transport &amp; Leisure</b> All transport and travel related services, including airlines, public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A09. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV networks and radio stations.	
<b>A10. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A11. Commercial Public Services</b> All commercial public services, including telecommunications and private education.	



<p><b>A12. Public Sector</b> All programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.</p> <p><b>A13. Charities &amp; Not-for-Profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.</p>	
<p><b>B. Practices &amp; Specialisms</b> In these categories, your entry will be judged specifically on the PR practice &amp; specialism selected.</p>	<p><b>Materials</b></p>
<p><b>B01. Corporate Communication &amp; Reputation Management</b> Campaigns to build the image/raise the profile/shape the perceptions of a corporate brand, organisation or corporation, trade associations, institutes and councils.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
<p><b>B02. Public Affairs &amp; Lobbying</b> Campaigns planned to influence or inform the public policy agenda using either lobbying or wider public affairs strategies; as well as political or ballot initiatives.</p>	
<p><b>B03. Crisis Communications &amp; Issue Management</b> Campaigns to plan and/or handle the consequences of a crisis or an issue that may affect a company's credibility and reputation.</p>	
<p><b>B04. Business Citizenship / Corporate Responsibility</b> Corporations addressing social and ethical issues.</p>	
<p><b>B05. Business Citizenship / Environmental</b> Campaigns designed to address a green or environmental issue in order to protect and or improve an organisation, product or service.</p>	
<p><b>B06. Internal Communications &amp; Employee Engagement</b> Business to employee communications and engagement, including change management.</p>	
<p><b>B07. Media Relations</b> PR that puts media relations at the heart of the campaign and uses a high-degree of innovation to engage, educate or influence online/offline editorial media (newspapers, magazines, radio, television etc.), and change attitudes among targeted media audiences.</p>	
<p><b>B08. Events &amp; Stunts</b> PR campaigns that use stunts, competitions, promotional games, pop-up events, street art, guerrilla marketing, corporate events, launch parties etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.</p>	
<p><b>B09. Live Shows / Concerts / Festivals</b> PR campaigns that use concerts, festivals, sports events, exhibitions, live online streamed events etc. to build the value and reputation of a brand or communication project as part of a wider public relations strategy.</p>	
<p><b>B10. Celebrity Endorsement</b> PR campaigns that associate a celebrity with a product/service in order to reach specific awareness/business goals and/or to help establish trust and affinity between the product/service and the public.</p>	
<p><b>B11. Sponsorship &amp; Partnership</b> PR campaigns that utilise sponsorship and/or partnership programs to support a product or service in order to meet specific awareness/business goals as well as to enhance the image of a corporate brand, organisation or corporation.</p>	
<p><b>B12. Launch / Re-launch</b> PR campaigns created to launch or re-launch a product or service.</p>	
<p><b>B13. Brand Voice &amp; Strategic Storytelling</b> Customised PR strategy designed to guide a brand/organisation to communicate its particular point of view/story in a consistently relevant way and to build emotional connection with employees, shareholders and customers alike.</p>	

**B14. Content-led Engagement & Marketing**

Creation and distribution of valuable and relevant online/offline content for brand/corporations, to drive engagement and achieve desired business outcomes. Includes blogs, photo & video galleries, newsletters, online films, documentaries, podcasts, eBooks, editorial, advertorial, whitepapers, magazines, webzines, infographics.

**C. Digital & Social**

In these categories, your entry will be judged specifically on how well the digital medium/social platform was used to execute the PR campaign.

**C01. Use of Web Platforms & Apps**

Websites, microsites or digital content hubs, downloadable applications, QR codes, search engines, email marketing to execute or support a PR campaign.

**C02. Social Community Building / Management**

Social activity that is designed to build or maintain a branded community or one that is based on social networks that may result in an enhanced brand affinity and/or change in attitudes among targeted audiences. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at users will all be considered.

**C03. Audience Targeting / Engagement Strategies**

Employment of social channels/activities that rely on listening/responding strategies (including audiences' surveys and monitoring). Demonstrated ability to put the information gained to use in communications initiatives will be considered.

**C04. Social Influencer Communication & Amplification**

Social initiatives or projects that feature a social ambassador or influencer (i.e. blogger, video blogger, etc.) to provide social amplification and engage with a public/audience.

**C05. Real-time Response**

Targeted and non-targeted social activity that may utilise social platforms or real-time engagement newsrooms in order to respond to hot issues, crises and other online/offline activity in a creative and meaningful way, which prompts social sharing and engagement.

**C06. Co-Creation & User Generated Content**

Social based activity designed to engage with a community/fans and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.

**C07. Innovative Use of Social Media**

Creative utilisation of existing or emerging social platform(s). Evidence of innovative use of the social medium, levels of engagement, social reach and strategy will all be considered.

**C08. 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, robotics, gadgets and electronics, wearable and interactive technology etc.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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

**D. Data & Measurement****D01. Research, Data Analytics & Insight Generation**

Research, data or actionable insight that provides a meaningful contribution or input to a public relations program. Entrants should provide evidence of research or insight, quality of thinking and the development of a strategy.

**D02. PR Excellence in Effectiveness**

Recognises creative campaigns that have produced a measureable and proven impact on a client's business and reputation. Entrants should provide details of the evaluation methods, measurement tools and post-campaign analysis to provide a meaningful insight into the effectiveness of a public relations programme. Consideration will be given to the sound measurement of the effect on outcomes, business results and the quality and quantity of media.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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



E. Geographies	Materials
<p>The same entry can be submitted only once in this section.</p> <p><b>E01. Multi-Markets Campaigns</b> PR campaigns that are implemented across multiple countries or markets. Entrants should detail how the public relations campaign was implemented worldwide and the results achieved in the different countries or markets.</p> <p><b>E02. Territory Marketing &amp; Communication</b> PR programs and tactics designed to build/increase/promote the profile or image of a city/region/country.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
F. Reports	Materials
<p><b>F01. PR Reports</b> Online and offline annual reports, integrated reports, corporate reports, financial communication, digital reports etc. Consideration will be given to the creative presentation, quality of the writing and/or the skilful use of the design, as well as the engagement and response of the audience/stakeholders to the communication.</p> <p><b>Please send physical sample if submitting offline report.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>
G. Campaign	Materials
<p><b>G01. Integrated Campaign led by PR</b> Programmes that use multiple media platforms in one campaign which is initiated, led or driven predominantly by PR. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.</p> <p><b>G02. Costs / Creative Performance PR Campaign</b> Entries should demonstrate how well a low budget campaign (excluding all agency fees) met its objectives. Entrants must detail the total budget as well as providing information about any PR tactics or initiatives used to deliver the campaign.</p> <p><b>Client must not be a charity or not-for-profit organisation.</b></p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>Physical Support Materials</li> <li>Digital Supporting Content</li> <li>Awards Show Film</li> <li>URL</li> </ul>

## PRINT & PUBLISHING LIONS

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

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

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

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

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. Print</b> Traditional format print advertising. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Savoury Foods</b> All savoury foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Proof JPG</li> <li>• Unmounted Proof (Physical)</li> </ul>
<b>A02. Sweet Foods &amp; Snacks</b> All sweet foods and snacks, including breakfast cereals.	
<b>A03. Alcoholic Drinks</b> All alcoholic drinks, including non-alcoholic beer.	
<b>A04. Non-Alcoholic Drinks</b> All non-alcoholic drinks, including milk, tea and coffee.	
<b>A05. Cosmetics &amp; Toiletries</b> Cosmetics, beauty products and toiletries.	
<b>A06. Healthcare &amp; Pharmacy</b> All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>A07. Household Cleaning Products</b> All cleaning products, including clothing detergents and air fresheners.	
<b>A08. Other Household Goods</b> All household goods, including paint, insecticides and light bulbs, excluding cleaning products.	
<b>A09. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A10. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories.	
<b>A11. Home Appliances &amp; Furnishings</b> All home appliances and furnishings.	
<b>A12. Consumer Electronics &amp; Technology</b> All consumer electronics and technology.	



<b>A13. Cars</b> All cars, including jeeps and 4x4s.	
<b>A14. Other Vehicles, Automotive Products &amp; Services</b> All other vehicles and automotive products and services, including petrol stations, breakdown and car hire services, excluding cars.	
<b>A15. Retail &amp; e-Commerce</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents.	
<b>A16. Restaurants &amp; Fast Food Chains</b> All restaurants and fast food chains, including cafes and bars.	
<b>A17. Travel &amp; Transport</b> All transport and travel related services, including public transport and tourism boards.	
<b>A18. Entertainment &amp; Leisure</b> All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A19. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A20. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A21. B2B Products &amp; Services</b> All business-to-business products and services, including advertising and recruitment agencies, consultancies, accounting firms and legal services.	
<b>A22. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A23. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns including event sponsorship to build the image/raise the profile/shape the perceptions of a brand.	
<b>A24. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A25. Public Sector <span style="color: red;">new</span></b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A26. Charities &amp; Non-profit</b> Campaigns conducted on behalf of charities, non-profit organisations or NGOs, including fundraising, appeals and awareness messages.	

<b>B. Use of Print</b> Use of print to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience by allowing them to engage with and respond to the content. This might include adapted traditional print adverts as well as digital and interactive ones. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>B01. Adapted Print</b> Print ads which have been modified or adapted to have physically active elements. <span style="color: red;">Please send physical samples for the jury to experience.</span>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> </ul>
<b>B02. Innovative Use of Print</b> For non-traditional and innovative print ads. This may include print ads with digital and interactive elements including downloadable applications, QR codes, augmented reality and NFC; print ads which have used the medium they are featured in an innovative way.	<b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Print Sample (physical)</li> <li>Awards Show Film</li> <li>Physical Support Materials</li> </ul>





<b>C. Original Publishing: Content</b> Entries in these categories should show the creation of original printed content or its integration into published media. The same entry may be submitted more than once in this section.	<b>Materials</b>
<b>C01. Books new</b> Including but not limited to trade books, culture, art & design books, specialist & limited edition books.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Print Sample (physical)</li> <li>Digital Supporting Images JPG</li> <li>Demo Film</li> <li>Awards Show Film</li> <li>Physical Support Materials</li> </ul>
<b>C02. Magazines new</b> Including but not limited to consumer magazines and independent publications.	
<b>C03. Digital Publications new</b> Including but not limited to covers of consumer magazines and independent publications.	
<b>D. Original Publishing: Covers</b> Entries in these categories should show the creation of original covers of printed or published media. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>D01. Covers new</b> Including but not limited to covers of trade books, culture, art & design books, specialist & limited edition books.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Print Sample (physical)</li> <li>Digital Supporting Images JPG</li> <li>Demo Film</li> <li>Awards Show Film</li> <li>Physical Support Materials</li> </ul>
<b>D02. Magazines new</b> Including but not limited to covers of consumer magazines and independent publications.	
<b>E. Print &amp; Publishing Craft</b> The same entry may be submitted more than once in this section.	<b>Materials</b>
<b>E01. Copywriting</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Demo Film</li> <li>Awards Show Film</li> <li>Physical Support Materials</li> </ul>
<b>E02. Art Direction</b>	
<b>E03. Illustration</b>	
<b>E04. Typography</b>	
<b>E05. Photography</b>	

## PRODUCT DESIGN LIONS

**The Product Design Lions celebrate creativity that fuses form and function. Entries will need to demonstrate aesthetics that are inseparable from application; that is work that blurs the line between a product's beauty and utility by achieving both.**

- A number of criteria will be considered during judging as follows: form; function; innovation; impact and results.
- Please note that food products and all packaging should be entered in to Design Lions, as they are not eligible in Product Design Lions.
- The same piece of work can only be entered three times into Product Design. However, the same piece of work may only be entered once in 'A. Goods'.

### Tips from the Jury

- 'Most submissions were being made by advertising agencies or companies that produced the marketing materials, but not the actual product designers. While this makes perfect sense for other categories, in product design we can hardly judge the product by looking at marketing campaigns or fuzzy marketing language'
- 'Materials should be ideally submitted and prepared by the actual Product Design team.'
- 'Prototypes or actual hardware was incredible important to judge. We had many submissions without actual product (might be due to customs). However, it's hard to judge and having a physical product on location will increase chances to win an award.'
- 'Think of it from the perspective that you like to convince the jury WHY the product is great and HOW it works. Give us the big picture that you wouldn't include in a marketing campaign. (How was it made, what's the thinking behind, what's the price point, why did you choose certain materials etc.)'
- 'Don't show media impressions & metrics - Show actual impact. (How much sold, what impact the product had on human kind, price point etc.)'

**Explore the categories and requirements below:**

<b>A. Goods</b> In these categories, focus will be placed on design that increase brand value through functional and aesthetic resolution. The jury will consider if the design expresses appropriate brand qualities / product identity through form, function, usability, aesthetics, problem solving, production, research and manufacturability. The same entry can be submitted only once in this section. Please note that the product must be available for purchase between the following dates: 1 March 2016-30 April 2017. Campaigns may be submitted as one entry submission, but this only applies for products of the same product type e.g. a range of lamps from the same series.	<b>Materials</b>
<b>A01. Electronics, Entertainment &amp; Consumer Technology</b> Gadgets, entertainment & media products, computers and information technology accessories, digital & electronic devices, office electronics, sound systems, portable audio. Including but not limited to laptops, headphones, cameras, speakers, televisions, record players, Digital TV boxes, Home digital media devices, docking systems, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Scale Drawing JPG</li> <li>• Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Product Sample (recommended)</li> <li>• Digital Supporting Content</li> <li>• Demo Film</li> <li>• Digital Supporting Images JPG</li> <li>• URL</li> </ul>
<b>A02. Communication Devices</b> Products enabling communication. Including but not limited to mobile phones, telephones, phone covers, headsets, webcams, phone accessories, etc.	
<b>A03. Furniture &amp; Lighting</b> Products in the ranging of seating, tables, storage and lighting. Including but not limited to chairs, office chairs, sofas, benches, stools, chaise longue, tables office desks, dining tables, side tables, coffee tables, outdoor tables, chest of drawers, cupboards, shelving systems, lighting products. <b>If entering this category please contact <a href="mailto:designlions@canneslions.com">designlions@canneslions.com</a> for more information regarding sending your product.</b>	
<b>A04. Domestic Homeware &amp; Home Accessories</b> Home electronics and appliances, as well as home accessories and kitchenware including but not limited to products such as coffee machines, kettles, toasters, blenders, mixers, clocks, ironing systems, vacuum cleaner, bowls, cutlery, flatware, kitchen utensils, glassware, tableware, etc.	



<b>A05. Lifestyle, Fashion, Leisure, Sports &amp; Outdoor</b> Lifestyle, fashion, leisure, fitness, sport and outdoor products, including but not limited to wearable technology, jewellery, timepieces, watches, glasses, smart watches, fitness & sport tech, luxury goods, travel accessories, luggage, footwear, etc. Entries for fashion can be one-off/ bespoke product and limited ranges.	
<b>A06. Infant Products, Toys &amp; Educational Products</b> Products designed for babies and children, toys (including adult toys) and educational products for children and adults. Entries for the baby and children products should demonstrate aspects that make the product baby and children safe and easy to use.	
<b>A07. Interface &amp; User-Interactive Product Design</b> Products based on human interaction. Emphasis will be placed on the visual impact of the user interfaces, its ease of navigation and ability to convey information as well as the service offered to customers and the integration with the product. The ease of use or efficiency of the interface should be demonstrated.	
<b>A08. Industrial Equipment, Consumer Tools &amp; Professional Products</b> Products for industrial use. Including but not limited to tools, transport, professional & medical products, agricultural & industrial equipment.	
<b>A09. Vehicle, Mobility and Transportation Design new</b> Included but not limited to bicycles, cars, motorcycles, trains, ships, boats, yachts, planes, buses. <b>Please provide photo (JPG format) of the vehicle in situ.</b>	
<b>A10. Medical Products new</b> Focus will be placed on the innovation of medical product design. Including assisted living products, assisted living technology, clinic and laboratory equipment, hospital, medical / healthcare devices and equipment, rehabilitation and care, toothbrushes, hairbrushes, skincare, massage devices and more.	
<b>A11. 3D Products new</b> Products with a 3D form. Focus will be placed on innovation, choice of materials, depth of development, and technical properties such as ergonomics.	

<b>B. Impact</b> In these categories, the jury will consider the immediate and longer term impact that the product has on consumers, environment and society as a whole. Focus will be placed on functional, technological, environmental and social factors as well as product solution, innovation and integration. Please note that we do not accept concept ideas. Only rough and ready prototypes, products at manufacturing stage or commercialised products created / launched / brought to the market within the eligibility dates are accepted in these categories.	<b>Materials</b>
<b>B01. Brand Communication</b> Products which embody the brand and for which the design enhances the brand recognition & desirability and supports the intended message.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Scale Drawing JPG</li> <li>Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Product Sample (recommended)</li> <li>Digital Supporting Content</li> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>URL</li> </ul>
<b>B02. Innovation</b> The use of new technologies, techniques, methods and materials to create a truly innovative product. The jury will be looking for ground-breaking developments and products which push boundaries within product design.	
<b>B03. Solution</b> Product design solutions that enhance the quality of life. Focus will be placed on the functionality and day to day solutions provided through design. Areas of consideration for the jury will include but are not limited to problem solving, ease of use, ergonomics, products' compliance with appropriate standards, etc. Entries should clearly describe the problem that the product it is looking to solve and the solution achieved through production process and final design.	
<b>B04. Integration of Technology in Daily Life</b> Products that connect daily living with technological innovation. The jury will be looking at how well design and design business anticipate user needs and emerging technological trends into every aspect of their products, services and experiences – from initial development to users' benefits and consumers' satisfaction.	



<b>B05. Social Impact</b> Products which have a positive social impact, e.g. positive impact on society, products within education, health, medical, positive attitude change, solving global social challenges. Entries should demonstrate the results and the scale of the social impact.	
<b>B06. Sustainability &amp; Environmental Impact <span style="color: red;">new</span></b> Focus will be placed on the sustainability and environmental impact of the product, including the manufacturing process and recyclability of the product itself. The jury will consider products which have a positive impact on the environment and nature, e.g. environmental / energy saving, disaster relief, products reducing climate change effects, etc. Entries should demonstrate the results and the scale of the environmental impact.	
<b>B07. Consumer Experience</b> Bringing the product together with service design and offering consumers a rich consumer experience. Entries should demonstrate the user journey and experience.	

<b>C. Promotional &amp; Bespoke Items</b> These categories recognise products designed to increase brand awareness, including promotional or low volume designer series as well as bespoke, special editions. In order to be eligible, the products should have been used for promotional activities or been produced between the following dates: 1 March 2016 - 30 April 2017.	<b>Materials</b>
<b>C01. Product Design for Promotional Purposes</b> Focus will be placed on the use of an item to promote a brand, which should demonstrate a clear understanding of the brand's target audience. To include clothing, promotional gifts and samples, guerrilla marketing accessories, promotional items and brand merchandise.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Scale Drawing JPG</li> <li>• Digital Presentation Image JPG</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Product Sample (recommended)</li> <li>• Digital Supporting Content</li> <li>• Demo Film</li> <li>• Digital Supporting Images JPG</li> <li>• URL</li> <li>• Case Film</li> </ul>
<b>C02. Bespoke Items &amp; Designed Objects</b> Domestic consumer objects and products that are produced in a low volume series, or at least in part made by the designer, as well as bespoke, one-off items.	

## PROMO & ACTIVATION LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Sectors</b> In these categories, the jury will reward the best promotional campaign for the product and service selected. The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food &amp; Drinks</b> All food and drinks.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <b>Highly Recommended</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Fast Moving Consumer Goods</b> All fast moving consumer goods, including toiletries and cleaning products, and excluding food and drinks.	
<b>A03. Durable Consumer Goods</b> All clothing and accessories, furniture and consumer electronics.	
<b>A04. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A05. Retail, e-Commerce, Restaurants &amp; Fast Food Chains</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafes and bars.	
<b>A06. Travel, Transport &amp; Leisure</b> All transport and travel related services, including airlines, public transport and tourism boards. All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A07. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A08. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A09. Business Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms and legal services.	
<b>A10. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A11. Corporate Image</b> All non-product-based campaigns to build the image/raise the profile/shape the perceptions of a brand.	



<p><b>A12. Corporate Social Responsibility <span style="color: red;">new</span></b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.</p> <p><b>A13. Public Sector</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.</p> <p><b>A14. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood &amp; organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.</p>	
<p><b>B. Use of Promo: Mediums</b> In these categories, your work will be judged specifically on how the medium was used to evoke consumer activation.</p> <p><b>B01. Use of Ambient Media: small scale</b> Including items in bars &amp; restaurants and all other hand-held (or equivalent in size) items. <span style="color: red;">'Small Scale' refers to the physical size of the ambient item, not the scale of the distribution.</span></p> <p><b>B02. Use of Ambient Media: large scale</b> Non-traditional outdoor/billboards, including 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, helicopter banners and other executions that utilise a space or an existing permanent feature. <span style="color: red;">'Large Scale' refers to the physical size of the ambient item or execution, not the scale of the distribution.</span></p> <p><b>B03. Use of Broadcast</b> Promotional campaigns and activations using Cinema, TV or Radio. Entries should demonstrate how the chosen medium supported the other promotional elements in the campaign.</p> <p><b>B04. Use of Print or Outdoor</b> Promotional campaigns and activations using Print or Outdoor. Entries should demonstrate how the chosen medium supported the other promotional elements in the campaign. Including, but not limited to, newspapers, magazines, inserts, trade journals, traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.</p> <p><b>B05. Use of Technology</b> Use of existing or new technology to execute or support a promotional campaign including, but not limited to, digital installations (POS &amp; Outdoor), interactive screens, augmented reality, virtual worlds, 3D printing and wearable technology. Does not include prototypes of early stage tech.</p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<p><b>C. Use of Promo: Experience</b> Work in these categories will be judged specifically on how the activation or promotion succeeded in creating a closer bond between the consumer and the brand by immersing them in an engaging and memorable experience.</p> <p><b>C01. Guerrilla Marketing &amp; Stunts</b> Any brand activation using guerrilla marketing, short/one-off live pop up events and executions, street teams, publicity stunts and street stunts to drive customers' engagement.</p> <p><b>C02. Live Shows / Concerts / Festivals</b> Any brand activation using big-scale events such as sport events, festivals, concerts, corporate entertainment, built stages, etc. to engage with customers.</p> <p><b>C03. Exhibitions / Installations</b> Any brand activation creating a space or using a more permanent spatial feature to drive customers' engagement. Including galleries exhibitions, fairs, trade shows, vending machines, signage, floor graphics, etc.</p> <p><b>C04. Competitions &amp; Promotional Games</b> Brand activation using games in a promotional context (i.e. where a prize is awarded) to drive customers' engagement. Including lotteries, sweepstakes, contests, prize-draws etc. <span style="color: red;">Digital gaming work should be entered in D02. Use of Mobile.</span></p>	<p><b>Materials</b></p> <p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> <li>Awards Show Film</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>

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

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

**C06. Immersive Customer Experience new**

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

**D. Digital & Social**

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

**D01. Use of Digital Platforms**

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

**D02. Use of Mobile**

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

**D03. Use of Social Platforms**

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

**D04. Co-Creation & User Generated Content**

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

**D05. Real-time Response**

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

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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

**E. Strategy**

Work in these categories will be judged on how it generated significant consumer response by following a specific promotional strategy.

**E01. Launch / Re-launch**

Promotional campaigns or activations created to launch or re-launch a product or service on the market.

**E02. Sponsorship & Partnership**

For a campaign that utilize a sponsorship or tie-in partner e.g. sports, music and entertainment.

**Materials****Compulsory**

- Digital Presentation Image JPG

**Highly Recommended**

- Case Film

**Optional**

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



F. Campaign	Materials
<p><b>F01. Integrated Campaign led by Promo &amp; Activation</b>            Programmes that use multiple platforms in one campaign which is initiated, led or driven predominantly by Promo &amp; Activation. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Digital Presentation Image JPG</li> </ul> <p><b>Highly Recommended</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>F02. Low Budget / High Impact Campaign</b>            Entries should demonstrate the success of a promotional campaign against a limited budget. Entrants must detail the total budget as well as providing information about any promotional tactics used to deliver the campaign.</p> <p><b>Entrants must provide details of the total budget.</b></p>	
<p><b>F03. Multi-market Campaign <span style="color: red;">new</span></b>            Promotional campaigns and activations that are implemented across multiple countries or markets. Entrants should detail how the campaign was implemented worldwide and the results achieved in the different countries or markets.</p>	



## RADIO LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Radio &amp; Audio</b> The same entry can be submitted only once in this section.	<b>Materials</b>
<b>A01. Food</b> All foods.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• MP3 English Version</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Drinks</b> All drinks.	
<b>A03. Cosmetics &amp; Toiletries</b> All cosmetics, beauty products and toiletries.	
<b>A04. Healthcare &amp; Pharmacy</b> All healthcare and pharmacy products, including condoms, contact lenses, hearing aids and vitamins.	
<b>A05. Household Goods</b> All household goods, including cleaning products and detergents.	
<b>A06. Miscellaneous</b> Products not included in other categories: Pet food & pet care products, greetings cards, pens and personal stationery, tobacco & associated products.	
<b>A07. Clothing, Footwear &amp; Accessories</b> All clothing, footwear & accessories, including luggage and sunglasses.	
<b>A08. Home Appliances, Furnishings, Consumer Electronics &amp; Technology</b> All home appliances and furnishings. All consumer electronics and technology.	
<b>A09. Cars &amp; Automotive Products &amp; Services</b> All vehicles and related products and services, including petrol stations, breakdown and car hire services.	
<b>A10. Retail &amp; e-Commerce</b> All shops and department stores, including online shopping, opticians, hairdressers and estate agents.	
<b>A11. Restaurants &amp; Fast Food Chains</b> All restaurants and fast food chains, including cafes and bars.	
<b>A12. Travel &amp; Transport</b> All transport and travel related services, including airlines, public transport and tourism boards.	



<b>A13. Entertainment &amp; Leisure</b> All entertainment and leisure related services, including museums, festivals and gyms.	
<b>A14. Media &amp; Publications</b> All media and publications, including videogames, streaming services, music, TV and radio stations.	
<b>A15. Financial Products &amp; Services</b> All financial products and services, including insurance.	
<b>A16. B2B Products &amp; Services</b> All business-to-business products and services, including advertising agencies, recruitment campaigns, consultancies, accounting firms and legal services.	
<b>A17. Commercial Public Services</b> All commercial public services, including telecommunications, private healthcare and private education.	
<b>A18. Corporate Image &amp; Sponsorship</b> All non-product-based campaigns, including event sponsorship, to build the image/raise the profile/shape the perceptions of a brand.	
<b>A19. Corporate Social Responsibility new</b> All non-product-based social responsibility campaigns aimed to address social, ethical and environmental issues in order to protect and/or improve a brand's reputation.	
<b>A20. Public Sector new</b> Campaigns, programs and policies conducted on behalf of public bodies such as local authorities and government departments, including public education, infrastructure and military.	
<b>A21. Charities &amp; Non-profit</b> Campaigns, programs and policies conducted on behalf of charities, not-for-profit organisations or NGOs. Including, but not limited to, fundraising and appeals, blood & organ donation, volunteering, awareness messages i.e. gender equality, immigration and political and religious issues.	
<b>B. Use of Radio &amp; Audio</b> Innovative use of the radio medium to communicate a brand's message. Work that enhances and reinvigorates the consumers' experience by allowing them to engage with and respond to the radio content.	<b>Materials</b>
<b>B01. Use of Radio or Audio as a Medium</b> Recognises the innovative or creative use of radio or audio as a medium in a campaign. These entries are not typical spots which are used for direct brand communication, but are part of a bigger idea. The entries demonstrate the creative or innovation use of radio as an Individual medium to communicate the brand's message.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>MP3 Original Version</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>MP3 English Version</li> <li>Digital Supporting Content</li> <li>Demo Film</li> <li>Awards Show Film</li> </ul>
<b>B02. Use of Audio Technology</b> Recognises forward thinking ideas, whose creative use has directly enhanced the experience of the listener. The technology demonstrated should be specifically for the use of radio. This may include use of apps or mobile/web technology, software development, and technology that demonstrates a development in the production process and distribution of audio.	
<b>B03. Branded Content / Programming</b> Recognises creative excellence in paid-for, sponsored or brand funded content/programming on radio stations. There is a synergy between the brand and programming/radio station and it is more than a traditional 'spot'. This may include streaming or podcasting or programme sponsorship. The content should exemplify the brand message/ ethos, as well as enhance the experience of the listener.	



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



# TITANIUM LIONS

The Titanium Lions celebrate game-changers. Entries will need to break new ground in branded communications; that is, provocative, boundary-busting, envy-inspiring work that marks a new direction for the industry and moves it forward.

- Criteria considered during judging are as follows: Idea; Innovation; Execution.
- The same piece of work can only be entered once into Titanium.

## Tips from the Jury

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

There are no categories in the Titanium Lions.

A. Titanium	Materials
<p>The definition of Titanium for the purposes of Cannes Lions is breakthrough ideas which are provocative and point to a new direction in the industry.</p> <p><b>A01. Titanium</b></p> <p>There are no categories in Titanium Lions. The idea is everything, whether it’s for a car or toothpaste, telecommunications or charity, big budget or low budget.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"><li>• Digital Presentation Image JPG</li><li>• Case Film</li></ul> <p><b>Optional</b></p> <ul style="list-style-type: none"><li>• Awards Show Film</li><li>• URL</li><li>• Digital Supporting Images JPG</li><li>• Digital Supporting Content JPG</li><li>• Physical Support Material</li></ul>

## HEALTH & WELLNESS LIONS

**The Health & Wellness Lions celebrate creativity for personal wellbeing. Entries will need to demonstrate an inspired approach to consumer healthcare; that is exceptionally engaging work which publically educates, promotes non-prescription products, allows self-diagnosis or facilitates pro-active personal care.**

- Restrictions or regulations imposed by regulatory bodies, government or broadcasters will be taken into account in judging. Other criteria considered vary by category.
- Craft categories and those defined by medium (eg: Mobile, Film) are primarily assessed on idea and execution. Categories defined by discipline (eg: Direct, PR) may include weighting for strategy, impact and additional factors.
- There is no overall limit to how many times the same piece of work can be entered into Health & Wellness as long as the categories chosen are relevant.

### Tips from the Jury

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

**Explore the categories and requirements below:**

<b>A. Consumer Products</b>	
Campaigns that are aimed at consumers for products that do not require prescriptions but provide a meaningful health benefit.	
<b>A01. OTC Oral Medicines</b>	Non-prescription drugs, OTC medicines & tablets, digestive health.
<b>A02. OTC Applications</b>	Insect repellents, skin remedies (non-cosmetic), corn treatments, wart & verruca treatments, athletes foot treatments, eye drops, ear drops, heat creams, nail treatments, foot treatments, hand sanitizer, toothpaste, mouthwash, medicated shampoo, hair loss products.
<b>A03. OTC Products/Devices</b>	Condoms, contact lenses, prescription glasses, dental floss, adhesive plasters, heat pads, first aid kit items, orthotics, back supports, incontinence products, hearing aids, pregnancy tests, fertility testing kits/products, TENS machines, thermometers, drug free pain relief, other health and wellness products.
<b>A04. Nutraceuticals</b>	Vitamins, minerals, herbal remedies, supplements, functional food, micronutrients, omega3s, antioxidants, probiotics, effervescent vitamin drinks.
<b>A05. Health &amp; Wellness Tech <span style="color: red;">new</span></b>	Digital products, apps, wearables and gadgets that aid a healthy lifestyle, including but not limited to fitness, diet, stress and sleep.

## B. Awareness & Advocacy

### B01. Brand led Education & Awareness

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

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

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

### B03. Fundraising & Advocacy

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

## C. Health Services & Corporate Communications

### C01. Corporate Image & Communication

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

### C02. Health Services & Facilities

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

### C03. Insurance

Medical insurance and financial plans.

## D. Animal Health

### D01. Animal Health

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



## MEDIUMS

Branded Content & Entertainment	
<b>Branded Content: Digital &amp; Social</b> Digital work that communicates a brand or product. To include digital game/gaming, branded social media, websites, microsites, mobile apps, native advertising.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
<b>Branded Content: Film, TV and Online Film Content</b> Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films. Entries can include original content or natural integration of a brand into existing formats.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
<b>Branded Content: Live Experience</b> Original live content where the brand is creatively positioned using: original events and shows, installations, festivals.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
Creative Data	
<b>Creative Data Enhancement</b> Entries in this category must clearly demonstrate how a creative campaign was enhanced or improved through the use of data or data driven methods, including personalisation, interactivity and relevance. The enhancement should demonstrably improve both customer experience and outcome.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Digital Supporting Content</li> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>URL</li> </ul>
<b>Use of Real-Time Data</b> Entries in this category must demonstrate how the innovative application of data, created or used in real-time, provided dynamic content and enabled an on-going consumer relationship. Entries must clearly discuss 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, timely and personalised.	
<b>Data Visualisation</b> Entries in this category must clearly demonstrate a unique creative visualisation of data, and how this made the information more accessible, changed consumer behaviour or enabled decision-making whilst contributing to a better brand story. Including, but not limited to: dynamic, static, interactive infographics and real-time.	
<b>Creative Data Collection &amp; Research</b> Entries in this category must demonstrate how data-driven research (including market research), data sourcing and/or data merging was carried out in order to deliver an original consumer insight. Entrants must outline how the processes, research methodologies, technologies and resources selected influenced the overall outcome. If research related, entrants must provide a thorough breakdown of the research (primary/secondary).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Content</li> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>URL</li> </ul>



Digital	
<b>Digital Craft: Interface &amp; Navigation (UI)</b> The interactive journey created through the transference of a brand's visual assets to a digital product or service; with particular focus on the overall consistency in presentation, look, feel and interaction.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital Craft: User Experience (UX)</b> The emotional and behavioural response to a digital product or service.	
<b>Digital: Online Ad</b> To include web banners and innovative online ad solutions.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital: Web Platforms</b> Content to include, but not restricted to websites, microsites, web service and apps.	
<b>Digital: Other Digital Platforms</b> Content to include, but not restricted to games, interactive learning platforms, email advertising, digital stunts, e-detailing, interactive sales aids.	
<b>Digital: Social</b> Campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital: Online Video</b> Standard format advertising films which aired online including pre-roll adverts.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Integrated Digital Campaign</b> Integrated creative work which encompasses three or more digital elements.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>





Direct & Promo	
<p><b>Direct and Promo &amp; Activation</b></p> <p>Targeted direct or promotional communication, designed with the intention of entering into a dialogue with the respondent and to generate response or specific action whilst building and prolonging relationships OR activity designed to create immediate activation and/or offer for the sale of a product or service.</p> <p>Content to include, but not restricted to; flat and dimensional mailing, ambient/alternative media, digital media (including social media), product launch and re-launches, broadcasts, print and outdoor media, eDetailing, audio including radio, downloadable content and streaming content, patient brochures, patient starter kits, sales aids, promotional branding, promotional packaging, brand creation.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> </ul>
Events / Experiential	
<p><b>Events / Experiential</b></p> <p>Physical, interactive and immersive experiences intended to prompt participant action, emotional engagement and response toward a brand, product or service. Entries may include promotional stunts and live advertising; interactive displays and kiosks; exhibitions, conference/symposium and trade shows; corporate entertainment.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>PDF</li> <li>URL</li> <li>Physical Support Material</li> </ul>
Film	
<p><b>Film: Cinema, TV and Digital Film Content</b></p> <p>Product/brand commercials and other content intended for transmissions aired on television or cinema, online, mobile, point of sale and other digital screens.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Film</li> </ul>



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

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



Mobile	
<p><b>Mobile</b></p> <p>Creative work which lives on, or is activated by, digital or mobile devices, apps or mobile sites. Content to include, but not restricted to, mobile websites/applications, social media (including video sharing and apps), games, interactive learning platforms, branded utilities, digital stunts, e-detailing, interactive sales aids.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>URL</li> </ul>
Outdoor	
<p><b>Ambient Outdoor</b></p> <p>Content intended for out of home advertising including, but not restricted to: Small scale solutions, special build, digital outdoor solutions, signage, transit solutions, installations, banners, display items, guerrilla.</p> <p>Content generated specifically for conference/meetings/educational gatherings including conference stands, product launches, sales conference materials, sales force education</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> </ul>
<p><b>Integrated Outdoor Campaign</b></p> <p>Integrated creative work which encompasses three or more Outdoor creative elements.</p> <p><b>Entries must include at least 1 ambient element to be accepted.</b></p>	
<p><b>Standard Outdoor</b></p> <p>Content intended for billboards, posters, bus stops, in store posters, point of sale.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Proof</li> <li>Unmounted Proof (physical)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> </ul>
PR	
<p><b>PR</b></p> <p>Creative work involved with reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics. Content to include, but not restricted to, digital PR, social media, live events, stunts, celebrity endorsement, launch or re-launch, media relations, corporate responsibility, crisis &amp; issue management, corporate image, disease awareness, brand development, ethics.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>PDF</li> <li>URL</li> <li>Physical Support Material</li> </ul>

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

Print & Outdoor Craft	
<b>Print &amp; Outdoor Craft: Art Direction</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Print &amp; Outdoor Craft: Copywriting</b>	
<b>Print &amp; Outdoor Craft: Illustration</b>	
<b>Print &amp; Outdoor Craft: Photography</b>	
<b>Print &amp; Outdoor Craft: Typography</b>	

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

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

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

## PHARMA LIONS

**The Pharma Lions celebrate creative communications from pharmaceutical clients and services surrounding this highly-regulated industry.**

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

- There is no overall limit to how many times the same piece of work can be entered into Pharma.
- Restrictions or regulations imposed by regulatory bodies, government or broadcasters will be taken into account in judging. Other criteria considered vary by category. Craft categories and those defined by medium (eg: Mobile, Film) are primarily assessed on idea and execution. Categories defined by discipline (eg: Direct, PR) may include weighting for strategy, impact and additional factors.

### Tips from the Jury

- 'Craft the film, but don't craft so much the film becomes the entry.'
- 'Show us what the campaign accomplish and that it really created change and had an impact either on the physician or patient community.'
- The best videos were not overly produced. They were clear and focused on the uniqueness of the creative solution.
- 'Great creativity should yield some form of results and it is extremely easy to judge a piece of creativity more highly than another when one has no evidence of to show its success, even if the results were phenomenal'

**Explore the categories and requirements below:**

<b>A. Pharma Communications to Healthcare Professionals</b> Campaigns that are made solely for the attention of healthcare professionals.
<b>A01. Prescriptions - Branded Communication</b> Campaigns for prescription-only medicines and biologics, aimed directly at the patient or consumer.
<b>A02. Prescriptions - Unbranded Communication</b> Campaigns aimed directly at healthcare professionals with no brand mention, but with the intention of increasing sales and/or awareness of a prescription-only product. <b>Please note that Lions Health considers unbranded communication to mean there is no product mentioned in the communication, but the mentioning of the client is acceptable.</b>
<b>A03. Devices &amp; Diagnostics</b> Communication promoting any instrument, apparatus, implant or other related product used to diagnose, prevent or treat medical conditions. <b>Please note that entries in this product group will be judged on the communication to promote or sell the device or diagnostic tool, not the device itself. If you wish to enter a communication device please see section C. Patient Support &amp; Disease Management.</b>
<b>A04. Disease Awareness &amp; Education</b> Campaigns aimed at Healthcare Professionals to educate or raise awareness of the diagnosis, treatment, and/or prevention of a particular disease or ailment. Including Clinical Trials. <b>For communications to increase awareness or sale of a product please see A02. Prescriptions - Unbranded Communication.</b>
<b>A05. Business to Business</b> Communications promoting products and solutions which address the business needs of healthcare organisations, including: IT and administrative solutions, infrastructure services, Pharma industry corporate image campaigns.
<b>A06. Medical Professional Services</b> Communications promoting services and utilities to support, protect or nurture healthcare professionals and organisations, including: recruitment and career services, online peer communities, legal services, and professional insurance.

## B. Pharma Communications to Non-Healthcare Professionals

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

### B01. Prescriptions - Branded Communication

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

### B02. Prescriptions - Unbranded Communication

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

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

### B03. Devices & Diagnostics

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

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

### B04. Patient Education & Adherence

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

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

## C. Patient Support & Disease Management

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

### C01. Patient to HCP Communications

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

### C02. Patient Engagement Utilities

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

### C03. HCP Devices & Diagnostics

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

## D. Veterinary

### D01. Veterinary

Medication and treatments for animals requiring advice or prescription from veterinary professionals.



## MEDIUMS

Branded Content & Entertainment	
<b>Branded Content: Digital &amp; Social</b> Digital work that communicates a brand or product. To include digital game/gaming, branded social media, websites, microsites, mobile apps, native advertising.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
<b>Branded Content: Film, TV and Online Film Content</b> Films created by or with a brand which aired on the internet, TV or in cinema; usually in the form of documentary/non-fiction or fiction films. Entries can include original content or natural integration of a brand into existing formats.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
<b>Branded Content: Live Experience</b> Original live content where the brand is creatively positioned using: original events and shows, installations, festivals.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Supporting Images</li> <li>Supporting Content</li> </ul>
Creative Data	
<b>Creative Data Enhancement</b> Entries in this category must clearly demonstrate how a creative campaign was enhanced or improved through the use of data or data driven methods, including personalisation, interactivity and relevance. The enhancement should demonstrably improve both customer experience and outcome.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Digital Supporting Content</li> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>URL</li> </ul>
<b>Use of Real-Time Data</b> Entries in this category must demonstrate how the innovative application of data, created or used in real-time, provided dynamic content and enabled an on-going consumer relationship. Entries must clearly discuss 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, timely and personalised.	
<b>Data Visualisation</b> Entries in this category must clearly demonstrate a unique creative visualisation of data, and how this made the information more accessible, changed consumer behaviour or enabled decision-making whilst contributing to a better brand story. Including, but not limited to: dynamic, static, interactive infographics and real-time.	
<b>Creative Data Collection &amp; Research</b> Entries in this category must demonstrate how data-driven research (including market research), data sourcing and/or data merging was carried out in order to deliver an original consumer insight. Entrants must outline how the processes, research methodologies, technologies and resources selected influenced the overall outcome. If research related, entrants must provide a thorough breakdown of the research (primary/secondary).	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Content</li> <li>Digital Supporting Images JPG</li> <li>PDF</li> <li>URL</li> </ul>

Digital	
<b>Digital Craft: Interface &amp; Navigation (UI)</b> The interactive journey created through the transference of a brand's visual assets to a digital product or service; with particular focus on the overall consistency in presentation, look, feel and interaction.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital Craft: User Experience (UX)</b> The emotional and behavioural response to a digital product or service.	
<b>Digital: Online Ad</b> To include web banners and innovative online ad solutions.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital: Web Platforms</b> Content to include, but not restricted to websites, microsites, web service and apps.	
<b>Digital: Other Digital Platforms</b> Content to include, but not restricted to games, interactive learning platforms, email advertising, digital stunts, e-detailing, interactive sales aids.	
<b>Digital: Social</b> Campaigns that use social networking sites, blogs, wikis, video-sharing sites, hosted services, etc.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>Case Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Digital: Online Video</b> Standard format advertising films which aired online including pre-roll adverts.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>Film</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Integrated Digital Campaign</b> Integrated creative work which encompasses three or more digital elements.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Presentation Image</li> <li>URL</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>





Direct & Promo	
<p><b>Direct and Promo &amp; Activation</b> Targeted direct or promotional communication, designed with the intention of entering into a dialogue with the respondent and to generate response or specific action whilst building and prolonging relationships OR activity designed to create immediate activation and/or offer for the sale of a product or service.</p> <p>Content to include, but not restricted to; flat and dimensional mailing, ambient/alternative media, digital media (including social media), product launch and re-launches, broadcasts, print and outdoor media, eDetailing, audio including radio, downloadable content and streaming content, patient brochures, patient starter kits, sales aids, promotional branding, promotional packaging, brand creation.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Case Film</li> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> </ul>
Events / Experiential	
<p><b>Events / Experiential</b> Physical, interactive and immersive experiences intended to prompt participant action, emotional engagement and response toward a brand, product or service. Entries may include promotional stunts and live advertising; interactive displays and kiosks; exhibitions, conference/symposium and trade shows; corporate entertainment.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>PDF</li> <li>URL</li> <li>Physical Support Material</li> </ul>
Film	
<p><b>Film: Cinema, TV and Digital Film Content</b> Product/brand commercials and other content intended for transmissions aired on television or cinema, online, mobile, point of sale and other digital screens.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Film</li> </ul>



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

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



Mobile	
<p><b>Mobile</b></p> <p>Creative work which lives on, or is activated by, digital or mobile devices, apps or mobile sites. Content to include, but not restricted to, mobile websites/applications, social media (including video sharing and apps), games, interactive learning platforms, branded utilities, digital stunts, e-detailing, interactive sales aids.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>Physical Support Material</li> <li>URL</li> </ul>
Outdoor	
<p><b>Ambient Outdoor</b></p> <p>Content intended for out of home advertising including, but not restricted to: Small scale solutions, special build, digital outdoor solutions, signage, transit solutions, installations, banners, display items, guerrilla.</p> <p>Content generated specifically for conference/meetings/educational gatherings including conference stands, product launches, sales conference materials, sales force education</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Unmounted Presentation Image (Physical)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> </ul>
<p><b>Integrated Outdoor Campaign</b></p> <p>Integrated creative work which encompasses three or more Outdoor creative elements.</p> <p><b>Entries must include at least 1 ambient element to be accepted.</b></p>	
<p><b>Standard Outdoor</b></p> <p>Content intended for billboards, posters, bus stops, in store posters, point of sale.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Proof</li> <li>Unmounted Proof (physical)</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Physical Support Material</li> </ul>
PR	
<p><b>PR</b></p> <p>Creative work involved with reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics. Content to include, but not restricted to, digital PR, social media, live events, stunts, celebrity endorsement, launch or re-launch, media relations, corporate responsibility, crisis &amp; issue management, corporate image, disease awareness, brand development, ethics.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>Digital Presentation Image JPG</li> <li>Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>Private Case Film (Pharma Only)</li> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>PDF</li> <li>URL</li> <li>Physical Support Material</li> </ul>

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

Print & Outdoor Craft	
<b>Print &amp; Outdoor Craft: Art Direction</b>	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Digital Proof JPG</li> <li>Unmounted Proof (physical)</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Demo Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> </ul>
<b>Print &amp; Outdoor Craft: Copywriting</b>	
<b>Print &amp; Outdoor Craft: Illustration</b>	
<b>Print &amp; Outdoor Craft: Photography</b>	
<b>Print &amp; Outdoor Craft: Typography</b>	

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

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

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

## CREATIVE DATA LIONS

**The Creative Data Lions celebrate the interplay of ideas and information. Entries in the Creative Data categories must clearly demonstrate how the execution/campaign 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 and weighted as follows: 30% strategy; 30% application; 20% innovation; 20% impact and results.
- There is no overall limit to how many times the same piece of work can be entered in Creative Data as long as the categories chosen are relevant.

### Tips from the Jury

- 'Be clear. Begin by explaining why you entered this category, in other words, a Statement of Purpose.'
- 'Be mindful that it's not always the amount of data - but in the context of all the data you have or could have. Why did you choose the data you did - it's which data you chose and why and how it was used. Don't be seduced by data — human analysis and insight is still critical.'
- 'Show how data is not just a promotion, but (as it should be) that data is core to the company's success.'

**Explore the categories and requirements below:**

A. Creative Data	Materials
<b>A01. Creative Data Enhancement</b> Creative campaigns elevated through their use of data or data driven methods, including, but not limited to, personalisation, interactivity and relevance. The enhancement should demonstrably improve both customer experience and outcome.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Physical Support Material</li> <li>• PDF</li> <li>• Awards Show Film</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Data-Driven Targeting</b> The creative use or interpretation of data to deliver effective targeting. Entrants should show how data contributed either to programmatic targeting or provided a key quantitative insight that helped define the target, brand message or channel, allowed for better personalisation or increased a brand's position in the market.	
<b>A03. Data Driven Consumer Product</b> Products developed using data and research. Entrants should supply a thorough breakdown of any client business objectives, research and goals that relate to the product's evolution, as well as including the product's journey to improvement from the use of data.	
<b>A04. Data Storytelling</b> Campaigns in which data has contributed to successful brand/consumer stories. Entrants will show how the story was developed through data in order to drive a meaningful consumer engagement or how messages borne from data were presented to provide a powerful brand narrative. Includes data journalism.	
<b>A05. Data Visualisation</b> Unique creative visualisations of data. Includes the visual simplification of complex data to provide accessibility to a consumer, the beautification of data and any other visualisations that led to a change in consumer behaviour. Including, but not limited to, online dynamic, static, interactive or real time infographics and offline visualisations such as visual installations and activations.	
<b>A06. Data Technology</b> Including, but not limited to, models, tools, platforms, apps and algorithms. Must demonstrate how the application or invention of innovative data technology enhanced a creative message. Entrants must clearly illustrate how the data technology improved a campaign, including a breakdown of audience, message, channels and delivery.	

**A07. Use of Real-time Data**

Data created or used in real-time, which provides dynamic content or enables an on-going consumer relationship. Entries must clearly discuss 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, timely or personalised.

**A08. Business-to-Business Data Solution**

For data used to solve B2B problems in a creative or unique way, addressing specific B2B challenges and supplying evidence of how these were overcome. Tools, platforms, algorithms and apps for data capture, research and analysis will be considered. Entrants should provide examples of application and effectiveness.

**A09. Social Data**

The creative interpretation of social data in order to target, engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic use of social data and associated targeting methods will be considered.

**A10. Creative Data Collection & Research**

Data-driven research (including market research), data sourcing and/or data aggregation, carried out in order to deliver a stronger campaign or client strategy. Entrants must thoroughly outline how the selected processes, research methodologies, technologies, channels and/or resources influenced the overall outcome.

**A11. Data Integration**

Entries in this category must clearly demonstrate how various disparate data streams were integrated to provide new insights from planning through to delivery of the creative output. This may include, but is not limited to, data collection, fusion, technology enabled integration of data from various sources and connecting data streams.

# INNOVATION LIONS

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

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

## Tips from the Jury

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

**Explore the categories and requirements below:**

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



## ENTERTAINMENT LIONS

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

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

### Tips from the Jury

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

Explore the categories and requirements below:

<b>A. Audiovisual Branded Content</b> Films, series or audio content created for a brand, independently or in collaboration with a producer or content platform, to amplify a brand's message and engage with consumers.	<b>Materials</b>
<b>A01. Cinema &amp; Theatrical: Fiction Film</b> Single scripted film created for theatrical release and/or cinema distribution.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02. Cinema &amp; Theatrical: Non-Fiction Film</b> Single un-scripted or documentary/reality film created for theatrical release and/or cinema distribution.	
<b>A03. TV &amp; VOD: Fiction under 15 minutes</b> Single fiction films under 15 minutes in length created for television or video on demand platforms.	
<b>A04. TV &amp; VOD: Fiction 15 minutes or over</b> Single fiction films over 15 minutes in length created for television or video on demand platforms.	
<b>A05. TV &amp; VOD: Fiction Series</b> Fiction series created for television or video on demand platforms. <b>Entrants should upload a minimum of 2 episodes edited together in one file plus a URL to the whole series.</b>	
<b>A06. TV &amp; VOD: Non-Fiction under 15 minutes</b> Single documentaries under 15 minutes in length created for television or video on demand platforms.	
<b>A07. TV &amp; VOD: Non-Fiction 15 minutes or over</b> Single documentaries over 15 minutes in length created for television or video on demand platforms.	
<b>A08. TV &amp; VOD: Non-Fiction Series</b> Documentary or reality series created for television or video on demand platforms. <b>Entrants should upload a minimum of 2 episodes edited together in one file plus a URL to the whole series.</b>	
<b>A09. Online: Fiction under 15 minutes</b> Single fiction films under 15 minutes in length created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08).	





<p><b>A10. Online: Fiction 15 minutes or over</b> Single fiction films over 15 minutes in length created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08).</p>	
<p><b>A11. Online: Fiction Series</b> Fiction series created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08). <b>Entrants should upload a minimum of 2 episodes edited together in one file plus a URL to the whole series.</b></p>	
<p><b>A12. Online: Non-Fiction under 15 minutes</b> Single documentaries under 15 minutes in length created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08).</p>	
<p><b>A13. Online: Non-Fiction 15 minutes or over</b> Single documentaries over 15 minutes in length created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08).</p>	
<p><b>A14. Online: Non-Fiction Series</b> Documentary or reality series created for online platforms such as company websites and social media (excluding video on demand, to be entered in categories A03 to A08). <b>Entrants should upload a minimum of 2 episodes edited together in one file plus a URL to the whole series.</b></p>	
<p><b>A15. VR, AR &amp; Emerging Tech: Film or Series new</b> Fiction films, documentaries or series created for platforms other than the listed above including VR and AR.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Digital Supporting Images</li> <li>• Digital Supporting Content</li> <li>• URL</li> <li>• Award Show Film</li> </ul>
<p><b>A16. Live Broadcast / Live Streaming</b> Cinema, TV or online live content, including live coverage of events and sports.</p>	
<p><b>A17. Audio Content</b> Content created for radio, podcasts or other audio platforms.</p>	
<p><b>A18. Co-creation &amp; User Generated Content</b> Films or audio content created as a result of user generated content initiatives.</p>	
<p><b>A19. Excellence in Brand Integration into Existing Content</b> The strategic and creative integration of a brand into existing content such as films, series and TV or radio shows.</p>	
<p><b>A20. Excellence in Partnerships for Branded Content</b> This category recognises excellence in partnerships in Branded Content. Entries will be judged on how effective and mutually beneficial the partnership was and how audiences were involved in compelling ways.</p>	
<p><b>A21. Excellence in Audience Engagement or Distribution Strategy for Branded Content</b> Exceptional audience engagement and distribution strategies that creatively and effectively further the content's reach.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> <li>• MP3 Original Version</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Digital Supporting Images</li> <li>• Digital Supporting Content</li> <li>• URL</li> <li>• Award Show Film</li> </ul>
<p><b>A22. Innovation in Branded Content</b> Ground-breaking and unparalleled branded content.</p>	



<b>B. Talent</b> Entertainment that features or is developed in collaboration with a talent to amplify a brand's message.	<b>Materials</b>
<b>B01. Talent: Film, Series &amp; Audio</b> Branded fiction films, documentaries, series or audio content that feature a talent to amplify a brand's message and increase engagement with an audience.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>B02. Talent: Live Experience</b> Live entertainment, including concerts, stunts and festivals that feature a talent to amplify a brand's message and increase engagement with an audience.	
<b>B03. Talent: Digital &amp; Social</b> Digital and social media initiatives, including games, which feature a talent to amplify a brand's message and increase engagement with an audience.	
<b>B04. Talent: Sports</b> Sports Entertainment that features a talent (influencer, celebrity ambassador, personality, etc.) to amplify a brand's message and/or to create/increase engagement with a public/audience.	
<b>B05. Talent: Integrated</b> Cross-channel branded content that features a talent (influencer, celebrity ambassador, personality, etc.) that embodies or develops a brand's identity. Successful entries will demonstrate how the talent has been used across various platforms to continue and amplify meaningful consumer engagement.	
<b>B06. Excellence in Partnerships with a Talent</b> This category recognises excellence in partnerships between a brand and a talent. Entries will be judged on how effective and mutually beneficial the partnership was.	
<b>B07. Innovation in Talent Entertainment</b> Ground-breaking and unparalleled entertainment featuring a talent.	



<b>C. Brand Experience</b> Experiences produced across different platforms to amplify a brand's message. In these categories, the jury will consider brand experiences that harness the power of consumer influence to create and develop entertaining and engaging content to further brand's reach and awareness and to drive business.	<b>Materials</b>
<b>C01. Live Brand Experience</b> Live entertainment, including concerts and festivals, which enables a brand to provide message amplification and engage with an audience.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>C02. Brand Experience: Digital</b> Digital initiatives that enable a brand to provide message amplification and engage with an audience.	
<b>C03. Brand Experience: Social</b> Social media initiatives that enable a brand to provide message amplification and engage with an audience.	
<b>C04. Brand Experience: Mobile</b> Mobile initiatives that enable a brand to provide message amplification and engage with an audience.	
<b>C05. Brand Experience: Emerging Tech</b> Experiences with emerging technology at its core, including VR & AR, interactive screens or wearable tech, which enable a brand to provide message amplification and engage with an audience.	
<b>C06. Brand Experience: Integrated</b> Experiences that successfully carry a brand's message across different platforms. Successful entries will demonstrate how content featuring a brand's message/product/service has been implemented on various platforms to continue and amplify meaningful consumers' experience and engagement.	
<b>C07. Brand Experience: Co-creation &amp; User Generated Content</b> Brand initiatives designed to engage with an audience and to encourage them to contribute or collaborate with a brand.	
<b>C08. Excellence in Brand Integration into an Existing Experience</b> The strategic and creative integration of a brand into existing experiences such as concerts and festivals.	
<b>C09. Excellence in Partnerships in a Brand Experience</b> This category recognizes partnerships that create immediate and long term brand experience. Entries will be judged on how effective the partnership was and how audiences were involved in compelling ways.	
<b>C10. Excellence in Audience Engagement or Distribution Strategy for Brand Experience</b> Exceptional audience engagement and distribution strategies that creatively and effectively further the reach of a brand experience.	
<b>C11. Innovation in Brand Experience</b> Ground-breaking and unparalleled brand experiences.	



<b>D. Branded Games</b> Games and gaming initiatives that communicates a brand, product or artist through the creative production, promotion and distribution of content with gaming at the core.	<b>Materials</b>
<b>D01. Live Experience Games</b> Real-world games which engage through the harnessing of multiple platforms and technologies.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>D02. Digital &amp; Mobile Games</b> Console, online and mobile games.	
<b>D03. VR, AR &amp; Emerging Tech Games</b> Games designed for VR, AR or other emerging technologies and platforms.	
<b>D04. Co-creation &amp; User Generated Content for Games</b> Initiatives that integrate content generated by an audience in order to drive long term value through collaborative interaction.	
<b>D05. Excellence in Brand Integration into an Existing Game or Gaming Platform</b> The strategic and creative integration of a brand into an existing game or gaming platform, including e-sports, to amplify a brand's message.	
<b>D06. Excellence in Audience Engagement or Distribution Strategy for Branded Games</b> Exceptional audience engagement and distribution strategies that creatively and effectively further a game's reach.	
<b>D07. Innovation in Branded Games</b> Ground-breaking and unparalleled branded games.	



<b>E. Sports</b> Rewarding excellent examples of sports entertainment across different platforms.	<b>Materials</b>
<b>E01 Sports: Film, Series &amp; Audio</b> Films, documentaries, series, live streams or audio content with sports at their core that aim to amplify a brand's message and increase engagement with an audience.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>E02 Sports: Live Experience</b> Live sporting events and shows, stunts and installations that enable a brand to provide message amplification and engage with an audience.	
<b>E03 Sports: Digital &amp; Social</b> Digital, mobile and social media initiatives, including games, with sports at their core.	
<b>E04 Sports: VR, AR &amp; Emerging Tech</b> Sports entertainment designed for VR, AR or other emerging technologies or platforms.	
<b>E05 Sports: Co-creation &amp; User Generated Content</b> Sports entertainment initiatives designed to engage with an audience and encourage them to contribute.	
<b>E06 Sports: Integrated</b> Sports entertainment that carries a brand's message across different platforms. Successful entries will demonstrate how the sports marketing campaign has been implemented on various platforms to amplify meaningful consumer engagement.	
<b>E07 Excellence in Brand Integration into Existing Sports Entertainment</b> The strategic and creative integration of a brand into existing sports entertainment, such as sports events or sports TV shows.	
<b>E08 Excellence in Sponsorship or Partnerships in Sports Entertainment</b> Exceptional partnerships, including sponsorships, between a brand and a team, athlete, organization, event or competition.	
<b>E09 Excellence in Audience Engagement or Distribution Strategy for Sports Entertainment</b> Exceptional audience engagement and distribution strategies that creatively and effectively further the content's reach.	
<b>E10 Innovation in Sports Entertainment</b> Ground-breaking and unparalleled sports entertainment.	

## ENTERTAINMENT LIONS FOR MUSIC

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

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

Explore the categories and requirements below:

<b>A. Music &amp; Brands</b> Collaboration between a brand and music artists to co-create and develop entertaining and engaging content to further a brand's reach, increase awareness and drive business.	<b>Materials</b>
<b>A01 Artist as a Brand Ambassador</b> Collaborations between brands and music artists to increase a brand's reach. Entries in this category should demonstrate how the brand's spokesperson/ambassador played an integral part in the building of the brand persona.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<b>A02 Artist Associated Event or Stunt in Partnership with a Brand</b> Collaboration between a brand and a music artist to co-create entertaining and engaging live content to increase brand's reach and awareness and drive business. Including but not limited to concerts, tours, festivals, sports events, exhibitions, publicity stunts and other brand activations.	
<b>A03 Production of Exclusive Artist Content in Partnership with a Brand</b> Collaborations between a brand and a music artist to produce exclusive content to increase the brand's reach and awareness.	
<b>A04 Artist as an Ambassador for a Cause</b> Collaborations between charities, not-for-profits, or public bodies and music artists to raise awareness for a cause.	
<b>A05 Artist Associated Event or Stunt in Partnership with a Cause</b> Collaboration between a charity/not for profit organisation/public body and a music artist to co-create engaging live content to build the value and reputation of a cause as part of a wider communication strategy. Including but not limited to concerts, tours, festivals, sports events, exhibitions, publicity stunts and other brand activations.	
<b>A06 Production of Exclusive Artist Content in Partnership with a Cause</b> Collaborations between a charity, not-for-profit or public body and a music artist to produce exclusive content to raise awareness of a specific cause.	
<b>A07 Excellence in Music / Brand Partnership</b> Exceptional partnerships between brands and music artists that mutually benefit all parts involved.	



<p><b>B. Fans, Social &amp; Digital</b></p> <p>Digital and social initiatives to promote a track, album or artist, created to engage new or existing fans.</p>	<p><b>Materials</b></p>
<p><b>B01 Fan Engagement / Community Building</b></p> <p>Digital and social initiatives designed to engage, build and/or maintain an artist's online social fan base/community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>B02 Co-creation &amp; User Generated Content</b></p> <p>Social based activity designed to encourage fans to contribute or collaborate with an artist's or brand initiative. Engagement may be intended, for example, to drive long term value through collaborative interaction.</p>	
<p><b>B03 Fan Experience: Multi-Platform</b></p> <p>Omni-channel multi-platform campaigns with fan experience at the heart of the creative idea. Successful entries will demonstrate how fans have been used across various platforms to continue and amplify meaningful consumer engagement.</p>	
<p><b>C. Music Craft &amp; Composition</b></p> <p>Use of music composition and production for a brand that adds something to the creative idea and pushes the brand's message.</p>	<p><b>Materials</b></p>
<p><b>C01 Use of Original Composition</b></p> <p>The impact and success of original music compositions, created specifically for a brand's use. The artistic achievement of the track itself will be considered as well as its successful use in branded communications.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>C02 Use of Licensed Music</b></p> <p>Placement of a track that has been licensed by, but not specifically created for, a brand for use in its communications. May take into consideration the sourcing and suitability of the music for the brand.</p>	
<p><b>C03 Use of Adapted Music</b></p> <p>Placement of a track in branded communications that has been adapted, remixed or re-recorded exclusively for a brand for use in its communications. May take into consideration the sourcing and suitability of the music for the brand.</p>	
<p><b>D. Technology &amp; Innovation in Music</b></p> <p>Creative use of music platforms and technology for a brand or artist. Focus will be placed on the creative application of technology to enrich a brand's content and its product or service.</p>	<p><b>Materials</b></p>
<p><b>D01 Use of Music Streaming Platform or Video Hosting Service</b></p> <p>Creative use of music streaming platforms or video hosting services playlist strategies to promote a brand or an artist.</p>	<p><b>Compulsory</b></p> <ul style="list-style-type: none"> <li>• Case Film</li> </ul> <p><b>Optional</b></p> <ul style="list-style-type: none"> <li>• Awards Show Film</li> <li>• Digital Supporting Images JPG</li> <li>• Digital Supporting Content</li> <li>• URL</li> </ul>
<p><b>D02 Use of Music Technology or Innovation</b></p> <p>Creation or use of new technology in the promotion of a brand or an artist.</p>	
<p><b>D03 Use of Music App / Device</b></p> <p>Creation of new apps or devices or creative use of existing ones in the promotion of a brand or an artist.</p>	



<b>E. Music Content</b> Original music content to promote a track, album or artist.	<b>Materials</b>
<b>E01. Excellence in Music Video</b> The jury will consider exceptional examples of original music videos.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>E02. Excellence in Interactive Music Video</b> The jury will consider exceptional examples of original music videos with interactivity at their core, including VR or mixed reality music videos.	
<b>E03. Excellence in Promotional Music Content</b> Creation of valuable content to promote a musical act including 'Behind the Scenes', teaser videos, digital content, or documentaries.	
<b>E04. Brand or Product Integration into Music Content new</b> For relevant and symbiotic brand integration into music videos or other music content.	
<b>E05. Excellence in Audience Engagement &amp; Distribution Strategy for Music Content</b> Creative distribution of music content as part of an artist's branding to reach audiences in effective ways.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>F. Live Experience</b> Music live experiences for a brand or artist, including events, festivals, stunts or installations.	<b>Materials</b>
<b>F01. Music Live Experience</b> The design and production of experiences with music at its core. This might include concerts, stunts, installations, and activations.	<b>Compulsory</b> <ul style="list-style-type: none"> <li>Case Film</li> </ul> <b>Optional</b> <ul style="list-style-type: none"> <li>Awards Show Film</li> <li>Digital Supporting Images JPG</li> <li>Digital Supporting Content</li> <li>URL</li> </ul>
<b>F02. Brand Sponsorship of a Music Event / Festival / Artist Tour new</b> The strategic and creative sponsoring of an artist's tour or a music event or festival. Entries in this category should explain how a brand has effectively sponsored a music event/festival/artist's tour to enhance the brand's message.	
<b>F03. Brand Integration into Existing Music Event new</b> Creative brand integration into existing festivals or music events, including installations or activations that are relevant for the existing audience.	