ENTER THE GONG AWARDS

GONG
AWARDS
2023

ENTRY KIT

General Rules

1. The awards are open to all AAMS member agencies, media owners, other advertising-related and non-AAMS member organisations.

2. To be eligible, **all entries must be developed in Singapore for Singapore or regional or international media.**

3. Entries submitted for previous Creative Circle Awards (CCA) aka GONG are not eligible.

4. Entries which are deemed by the Jury to be local adaptations of existing international material will be disqualified. Existing international material is defined as work in any medium whose executional core (concept, layout and any subject matter) is known to have been previously published outside Singapore for the same client.

5. Campaign entries must consist of at least **three (3)** advertisements, appearing in different media. Campaign entries for Print & Publishing Gongs, Posters and Billboards must consist of at least **two (2)** executions. Please refer to specific categories for entry requirements. A piece of work can be entered as a single entry or as part of a campaign, never both. Judges' right to combine entries into campaigns.

6. Entrants are **not allowed** to use their Agency logo or branding or refer to their Agency or anyone who has contributed to the entry anywhere in the submission (except in the case of self-promotion or if the reference existed in the original execution).
Failure to abide by this rule will lead to disqualification.

7. All entries must conform to the Singapore Code of Advertising Practice. Any execution barred from publication or broadcast under rulings based on these codes is not eligible.

8. Entries are non-returnable. AAMS reserves the right to use the work of all accepted entries for the awards presentation, in the publishing of the Awards Annual and for any other industry-related or educational activities.

9. Fees paid are non-refundable for any reason, including disqualification. Any overpayment may be applied to another entry, but no refund will be issued.

10. Payment can be made by Bank Transfers, Paynow or Cheques (Stripe payment via submission portal is currently in progress)
    a) If by Bank Transfers, payment must be accompanied by Payment Advice sent to events@aams.org.sg before **17 November 2023.**
    b) If by Crossed Cheque, payment to be made payable to "The AAMS Limited".

Entries will only be officially accepted when AAMS receives the payment.

Do indicate your invoice number in the bank advice and *ensure acknowledgement from the Organiser.*

For Bank transfer
Bank Name: United Overseas Bank Ltd
Bank Address: 230 Orchard Road #01-230 Faber House
Singapore 238854
Account Name: The AAMS Limited
Account Number: 920-350-821-9
Swift Code: UOVBSGSG
Paynow (UOB) 199304251DA01

11. **Entries that are not paid by 17 November 2023 will not be judged. There will be no refund for these entries. Kindly plan your payment ahead, especially for companies with a monthly payment cycle.**

    Deadlines stated are for entry submissions via portal only. Successful submission of entries will determine the rate of the deadlines given. All payments have to be in before **17 November 2023** latest. Payment extension requests will have to be officially approved by the Organiser.

12. The Organiser reserves the right to request for verification and further evidence in the form of client letters bearing original signatures and media schedules/ tear sheets or photographs. Mandatory: The portal will auto hold the submission if the client endorsement letter is not signed.

13. Please note that non-verified entries may be disqualified without any notice or explanation. Submissions that do not meet the entry requirements in full will be disqualified and fees will not be refunded. The decisions of the Jury are final and no comments or enquiries will be entertained.

14. Criteria/rules and submission requirements/guidelines set out elsewhere in the Entry Forms, Entry Kit and website are to be treated as part of the entry rules.

15. All entries must be submitted **exactly** in the same manner they are published, aired or implemented and must not be modified in any way.

16. All entries with a brand or client listed must have been created within the context of a normal paying contract and genuine brief with the agency's and/or production house's said client, **except** in the GONG for Good categories, self-promotion entries, or if the entry is submitted by the brand itself.

    The organiser reserves the right to request for verification that the brand, agency or production house has approved and has documentation proof of all production, media, and implementation.

17. All entrants are to have permission to enter the entry from the commissioning client/brand-owning company and to include the Client contact details in the entry including name, position and full contact details.

18. Entrants which are proven to have deliberately and knowingly contravene any rule relating to eligibility may be barred from entering future awards for a period of time as determined by the Organiser.

19. The organiser/jurors reserves the right to move entries to more appropriate categories, if necessary.

20. **Entrants are required to upload their entry images, audio/video files, case films and/or supporting materials through the awards portal at [Singapore Admarcom Festival (awardsplatform.com)](awardsplatform.com)**

    Please refer to specific categories for entry and formatting requirements.

21. All participants wishing to qualify for Young Strategist, Young Account Person, Young Designer, Young Art Director, Young Copywriter, Young Director and Young Photographer awards must be **30 years of age** and under on **31st Dec 2023**. Participants must upload evidence of date of birth revealing only your name and date of birth.

    An immediate payment of $25 admin fee per entry is needed for any changes to the entry after the submission deadline.

Eligibility Dates and Deadlines

22. All entries submitted must be designed for implementation, screening, transmission or publication and the campaign must have been implemented/launched to the public for the **<u>first time</u>** between **1 Aug 2022 to 1 November 2023.**

Entry Fees

DEADLINE	*DATE*	*AAMS MEMBER*	*NON-AAMS MEMBERS*
EARLYBIRD	*18 OCTOBER 2023 1759H*	*$340*	*$390*
1ST DEADLINE	*25 OCTOBER 2023 1759H*	*$400*	*$450*
FINAL	*1 NOVEMBER 2023 1759H*	*$460*	*$510*

Submission after final deadline shall incur a late fee of SGD50/entry.

GONG NexGen (Team of 2)	$125.00 Per Participant *(Refer to Entry Kit Page 62)*
All Young People Awards	$50.00 Per Portfolio Submission *(Refer to Entry Kit Page 62)*

Kindly ensure to submit the payment advice to **events@aams.org.sg** and ensure acknowledgement before 17 November 2023 for your entries to be staged for judging.

You can get a discounted price as a member by signing up at the link below:

https://aams.org.sg/types-of-memberships/

Campaigns

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

Late Fee

$50.00 Late Fee per entry applies to submissions after the final deadline i.e. to add on $50.00 to every entry.

Important
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1. Please note that entries not paid by the final closing date will not be judged.

2. Please note that Entry Fees are non-refundable.

How to submit your entries

All entries are to be submitted through **Singapore Admarcom Festival (awardsplatform.com)** with all required fields filled out, the proper digital assets uploaded, and full payment made by **17 November 2023.**

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

All entries must be approved by the Head of Agency/Entrant Company and supported by an endorsement letter from the Client/Brand-owning company.

** Please note that entries will only be officially accepted after payment has been received.
*** Entries that have not been paid by the final closing date will not be judged.
**** Entry Fees are non-refundable.

Important Dates
Judging: 28 & 30 November 2023
GONG Show 2023:   18 January 2024

Entry Material Guidelines

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

Please ensure that there is no agency branding or names present in any file names and in any of the creative work submitted (e.g credits for photos, TVC or film).

Summary:
01. FILM & BRANDED CONTENT GONGS
– Video File in original language. Work which is not in English should be subtitled.

02. BRANDED ENTERTAINMENT GONGS
– Case Film and/or (If applicable) URLS, and/or digital image of presentation board.

03. RADIO & AUDIO GONGS
– MP3 File in original language.

04. PRINT & PUBLISHING GONGS / 05. OUTDOOR GONGS
– Digital image of entry proof and/or presentation board.

06. DESIGN GONGS
– Digital image of entry proof and/or presentation board.

07. DIRECT GONGS / 08. MEDIA GONGS / 09. PR GONGS / 10. BRAND EXPERIENCE & ACTIVATION GONGS
– Digital image of presentation board and/or (If applicable) URLS, case film

11. MOBILE & DIGITAL GONGS
– URL and/or (If applicable) digital image of presentation board.

12. SOCIAL & INFLUENCER
– Case Film and/or (If applicable) URLS, and/or digital image of presentation board.

13. CRAFT GONGS
A – Craft Gongs - **Film & Branded Content Craft**: Film (Video files) in original language. Work which is not in English should be subtitled.
B – Craft Gongs - **Radio & Audio Craft**: MP3 file in original language, and/or case film if applicable.
C – Craft Gongs - **Physical Craft**: Digital image of entry proof and/or presentation board, and/or case film if applicable.
D – Craft Gongs - **Digital Craft**: URL and/or digital image of presentation board, and/or case film if applicable.

Supporting Material Guidelines

It is advisable to upload supporting materials to aid your entries for judging in Google Drive.

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

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

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

File Naming Convention Example:
Main Category/Sub Category: *Print & Publishing Gongs/Best Use of Print (04-01)*
Entry Title: *Quit Smoking*
File Name: *04-01_Quit_Smoking_Image1.jpg*

A. Video & Audio File Format Guidelines –

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

    Option 1
    Aspect Ratio: Full HD 1080p
    Resolution: 1920x1080
    Format/Codec: .MOV/H.264
    Audio: AAC, Stereo, 48kHz

    Option 2
    Aspect Ratio: HD 720p
    Resolution: 1280x720
    Format/Codec: .MOV/H.264
    Audio: AAC, Stereo, 48kHz

  - Also accepted in following format:
    Aspect Ratio: 4:3 or 16:9
    Resolution: 1024x576 or 720x576 or 854x480 or 640x480
    Format/Codec: .MP4/H.264
    Audio: AAC, Stereo, 48kHz

  - Case Film (Maximum 120 secs / 350MB):
    A short film explaining your work. Content includes the brief, execution and results.
    To be uploaded as Supporting Material.

- Demo Film (Maximum 120 secs / 350MB):
  Depending on the entry being entered, this is either a 'making of', a recording of the activation in action or a walk through showing the specific elements of your work. Demo Films should be in English.
  To be uploaded as Supporting Material.

2. **Radio & Audio Files:**
   - MP3 audio file of original radio advertisement, as it aired.
   - Specifications: 258 kbps preferred,
     128 kbps = minimum accepted.

B. **Image File Format Guidelines –**
   Entry proof is the final artwork of the original advertisement, exactly as it ran.

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

C. **Digital Image Format:**
   - Specifications: JPG, RGB, 7063 x 5008 pixels, 5 - 15MB

D. **URL Guidelines –**
   - The provided URL has to be accessible online until **31st January 2024.**
   - URLs must start with 'http://' or 'https://'
   - Preferably accessible without a login or password.
   - Google Drive URL – To provide a link containing both compulsory and supporting materials.

Award Categories

01. **Film Gongs**

02. **Branded Entertainment Gongs**

03. **Radio & Audio Gongs**

04. **Print & Publishing Gongs**

05. **Outdoor Gongs**

06. **Design Gongs**

07. **Direct Gongs**

08. **Media Gongs**

09. **PR Gongs**

10. **Brand Experience & Activation Gongs**

11. **Mobile & Digital Gongs**

12. **Social & Influencer Gongs**

13. **Craft Gongs**

14. **A) Special Awards: Young Talent Awards**

- **Gong NexGen (Entry details shall be announced in due course)**
- **Young Strategist of the Year (Portfolio Submission Required)**
- **Young Account Person of the Year (Portfolio Submission Required)**
- **Young Designer of the Year (Portfolio Submission Required)**
- **Young Art Director of the Year (Portfolio Submission Required)**
- **Young Copywriter of the Year (Portfolio Submission Required)**
- **Young Director of the Year (Portfolio Submission Required)**
- **Young Photographer of the Year (Portfolio Submission Required)**

B) Special Awards: People Awards*

- Strategist of the Year
- Account Person of the Year
- Designer of the Year
- Art Director of the Year
- Copywriter of the Year
- Creative Director of the Year
- Producer of the Year (Agency)
- Producer of the Year (Production House)
- Director of the Year
- Photographer of the Year
- Client of the Year

C) Special Awards: Company Awards*

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

Winners of these categories will be awarded based on the accumulated points on all shortlisted and winning entries.

THE CATEGORIES

01. FILM GONGS

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

01. FILM GONGS

01.1 Film (Broadcast &/or Cinema)
Branded film spots placed in either on-air broadcast slots on channels (Free to air),
cable or cinema.

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

01.3 Best use of User-generated Film Content
Use of film content created by consumers through collaboration, creation or contribution.

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

01.5 Best use of Cultural Insights in Film
Creative use of insights derived from local culture, values, beliefs and traditions.

01.6 Innovation in Film
Innovative breakthrough in the creative use of film.

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

01.8 Best use of Integrated Film Campaign
Entries will be judged on how successfully they have integrated the campaign with Film as
core. The brand's message is communicated throughout the campaign by building and/or
using Film.

01.9 Breakthrough on a Budget: Film
Creative use of modest budgets and/or resources in relation to the market and/or industry
to create maximum impact. Entries should demonstrate how fresh insight, smart spending
and compelling strategic thinking solved a business problem despite limited resources.

01.10 Gong for Good: Film
The use of insightful creativity to solve a problem for a cause, ultimately leading to social
impact. All work for nonprofit organisations can only be entered into this subcategory.

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

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

Entry Criteria – 01. FILM GONGS

- Criteria considered during judging will predominantly be the idea and the execution.

- Each Film execution constitutes one entry. With the exception of 01.8. (Best use of Integrated Film Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Film.

- Work which is not in English **should be subtitled**, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed.

- The compulsory materials for Film Gongs are Film (Video files) in its/their original language. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, E.g. 01.2. (Best use of Interactive & Dynamic Content).

2. BRANDED ENTERTAINMENT GONGS

The Branded Entertainment Gongs celebrate creativity that turns branded content into culture. Entries will need to demonstrate ideas that are unskippable, work which captivates in order to cut-through, communicating a brand message or connecting with consumers in a new way.

2. BRANDED ENTERTAINMENT GONGS

2.1 Best use of Film
Branded fiction, or factual films, series, or documentary/reality film created for cinema, TV, online or video on demand platforms.

2.2 Best use of Audio Content
Content created for radio, podcasts or other audio platforms.

2.3 Best use of Live Entertainment
Live entertainment, including concerts, live streams, stunts and festivals held physically or within virtual worlds, crafted to amplify a brand's message and increase engagement with an audience.

2.4 Best use of Metaverse, New Realities & Emerging Tech
Immersive experiences which creatively push the boundaries of technology within entertainment. Including but not limited to AR, VR, AI, voice technology, blockchain technology, gamification, virtual worlds, metaverse and all other emerging platforms. Does not include prototypes of early stage technology.

2.5 Best use of Cultural Insights
Creative use of insights derived from a specific audience or community, hinging on identifiable social behaviour or cultural insights, stemming from the ideas, customs, values and lifestyles found within a specific region or locality.

2.6 Innovation in Branded Entertainment
Ground-breaking and unparalleled branded content.

2.7 Best use of Gaming
Creative content crafted to build awareness and promote a brand by associating it with culture and values through the use of gaming and storytelling. Including but not limited to audio-visual gaming content, live broadcast of gaming events and esports, mobile games, brand integration into games, and innovative use of gaming/streaming platforms.

2.8 Best use of Music
Creative musical collaborations and branded music content, demonstrating original production, promotion or distribution of music for brands and/or work where a recording artist or platform is creatively leveraged to communicate with consumers.

2.9 Best use of Sport
Creativity that taps into fan culture and leverages the power of sports and esports in connecting people to brands, demonstrating excellence in breakthrough creativity within the sports and esports ecosystem through the use of effective strategic planning, sponsorship, brand management, media, entertainment and/or talent.

2.10 Best Integrated Branded Entertainment Campaign
Entries will be judged on how successfully they have integrated the campaign with branded entertainment as its core. The brand's message is communicated throughout the campaign by building and/or using branded entertainment.

2.11 Breakthrough on a Budget: Branded Entertainment

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

2.12 Gong for Good: Branded Entertainment

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

Entry Criteria – 2. BRANDED ENTERTAINMENT GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each branded entertainment execution constitutes one entry. With the exception of 12.10. (Best Integrated Branded Entertainment Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Branded Entertainment.

- There is no overall limit to how many times the same piece of work can be entered into Branded Entertainment Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

The compulsory material for Branded Entertainment is case film **and/or (If applicable)** any URLs, and digital image of presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

03. RADIO & AUDIO GONGS

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

03. RADIO & AUDIO GONGS

03.1 Best use of Radio
Branded radio spots placed in either on-air or online stations.

03.2 Best use of Branded Audio Content
Includes podcasts, music, DJ mentions or on-air promos, either online or offline, to engage with consumers.

03.3 Best use of Audio Technology
The technology demonstrated should be specifically for the use of radio, where creative use has directly enhanced the experience of the listener. This may include use of apps or mobile/web technology, software development, and technology that demonstrates a development in the production process and distribution of audio.

03.4 Best use of Cultural Insights in Radio & Audio
Creative use of insights derived from local culture, values, beliefs and traditions.

03.5 Innovation in Radio & Audio
Innovative breakthrough in the creative use of radio and/or audio medium.

03.6 Creative Effectiveness: Radio & Audio
Creative use of radio and/or audio to achieve a clear goal. Entries to show quantifiable and verifiable results.

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

03.8 Breakthrough on a Budget: Radio & Audio
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

03.9 Gong for Good: Radio & Audio
The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for nonprofit organisations can only be entered into this subcategory.

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

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

Entry Criteria – 03. RADIO & AUDIO GONGS

- Criteria considered during judging will predominantly be the idea and the execution.

- Each Radio and/or Audio execution constitutes one entry. With the exception of 03.7. (Best use of integrated Radio & Audio-led campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Radio and/or Audio.

- There is no overall limit to how many times the same piece of work can be entered into Radio & Audio Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in script and/or Case film in English to aid juries in judging.

- The compulsory material for Radio & Audio Gongs is MP3 file(s) in its/their original language. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Scripts and/or Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

04. PRINT & PUBLISHING GONGS

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

04. PRINT & PUBLISHING GONGS

04.1 Best use of Print
Print advertisements on newspapers and magazines that leap off the page.

04.2 Best use of Printed or Published Media
The creation of books, magazines and other printed publications for commercial or promotional purposes, to help the brand engage with the consumer.

04.3 Best use of Digital Publications
Publications created for a digital platform, including ebooks and digital magazines.
Note: Pieces like native content and blogs would fall under the Mobile & Digital Experience Gongs.

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

04.5 Best use of Cultural Insights in Print & Publishing
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging printed or published content.

04.6 Creative Effectiveness: Print & Publishing
Creative use of print & publishing to achieve a clear goal. Entries to show quantifiable and verifiable results.

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

04.8 Breakthrough on a Budget: Print & Publishing
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

04.9 Gong for Good: Print & Publishing
The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for nonprofit organisations can only be entered into this subcategory.

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

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

Entry Criteria – 04. PRINT & PUBLISHING GONGS

- Criteria considered during judging will predominantly be the idea and the execution.

- Each Print and/or Publishing execution constitutes one entry. With the exception of 04.7. (Best use of integrated Print & Publishing-led campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Print and/or Publishing.

- There is no overall limit to how many times the same piece of work can be entered into Print & Publishing Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Translation can be printed/shown outside of proof if applicable.

- The compulsory material for Print & Publishing Gongs is digital image of entry proof and/or presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, E.g. 04.3. (Best Use of Digital Publications).

05. OUTDOOR GONGS

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

05. OUTDOOR GONGS

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

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

For Digital posters, please enter under 5.3

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

05.4 Best use of Ambient
Best use of non-standard and free format outdoor advertising, which may include display ads, point-of-sale marketing, small/large scale (physical size) solutions, distributed promotional items, vehicle and/or transit wraps.
For static billboards & posters, please enter under 05.1 (Best use of Billboards) or 05.2 (Best use of Posters)

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

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

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

05.8 Best use of Cultural Insights in Outdoor
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging outdoor ideas.

05.9 Creative Effectiveness: Outdoor
The creative use of outdoor to achieve a clear goal. Entries must demonstrate verifiable results.

05.10 Best integrated Outdoor-led campaign

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

05.11 Breakthrough on a Budget: Outdoor

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

05.12 Gong for Good: Outdoor

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

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

Note: Outdoor Craft – To be entered in Craft Gongs

Entry Criteria – 05. OUTDOOR GONGS

- Criteria considered during judging will predominantly be the idea and the execution.

- Each Outdoor execution constitutes one entry. With the exception of 05.10 (Best integrated Outdoor-led campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Outdoor.

- There is no overall limit to how many times the same piece of work can be entered into Outdoor Gongs as long as the categories chosen are relevant. You are allowed to enter the same piece of work into both 05.1. (Best use of Billboards) and 05.2. (Best use of Posters).

- Work submitted should be in its original language. Translation can be printed/shown outside of proof if applicable.

- The compulsory material for Outdoor Gongs is digital image of entry proof and/or presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Case films and On-site Photographs) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9).**

06. DESIGN GONGS

The Design Gongs celebrate visual craftsmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages. That is, work crafted in exceptional aesthetics with intuitive function to connect with people, solving a problem for a brand or cause.

06. DESIGN GONGS

06.1 Brand Identity Design
Creation of a new brand identity, or refresh of an existing brand.

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

06.3 Printed Communication Design
Publication & editorial design for printed books, annual reports, brand collaterals, promotional items and other printed media.
For posters, please enter in 6.2 (Poster Design).

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

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

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

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

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

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

06.10 Best use of Cultural Insights in Design
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging design.

06.11 Creative Effectiveness: Design
The creative use of design to achieve a clear goal. Entries must demonstrate verifiable results.

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

06.13 Breakthrough on a Budget: Design

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

06.14 Gong for Good: Design

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

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

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

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

06.15 Design Craft: Art Direction

06.16 Design Craft: Copywriting

06.17 Design Craft: Typography

06.18 Design Craft: Illustration

06.19 Design Craft: Photography

Entry Criteria – 06. DESIGN GONGS

- Criteria considered during judging will predominantly be the idea and the execution.

- Each Design execution or campaign (Including Design Craft) of execution constitutes one entry. (E.g. Poster campaigns of 2+ executions should be entered together as a single entry.). 06.12 (Best integrated Design-led campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Design.

- There is no overall limit to how many times the same piece of work can be entered into Design Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Design Gongs is digital image of entry proof and/or presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, E.g. 06.5. (Digital & Interactive Design).

07. DIRECT GONGS

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

07. DIRECT GONGS

07.1 Best use of Direct (Mailing Channels)
Includes direct flat, one and multi-dimensional mailings with a direct call-to-action and seek measurable response.

07.2 Best use of Direct (Film, Radio & Audio Broadcast Channels)
The use of film (including infomercials) for television, cinema and outdoor, as well as radio spots, radio promos or DJ mentions where there is a direct call-to-action and seek measurable response.
For online film and audio content, please enter in 7.4 (Best use of Direct - Direct Channels)

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

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

07.5 Best Customer Retention/Loyalty Campaign
A relationship-building direct marketing initiative to encourage retention, reinvigorate lapsed relationships and drive loyalty.

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

07.7 Best use of Cultural Insights in Direct
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging direct marketing solutions.

07.8 Creative Effectiveness: Direct
The creative use of direct marketing solutions to achieve a clear goal. Entries must demonstrate verifiable results.

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

07.10 Breakthrough on a Budget: Direct
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

07.11
The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for nonprofit organisations can only be entered into this subcategory.

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

Note: Direct Craft – To be entered in Craft Gongs

Entry Criteria – 07. DIRECT GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each Direct execution constitutes one entry. With the exception of 07.9. (Best Integrated Direct-led Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Direct.

- There is no overall limit to how many times the same piece of work can be entered into Direct Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Direct Gongs is a digital image of a presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (E.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, E.g. 07.4. (Best use of Direct - Digital Channels).

08. MEDIA GONGS

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

08. MEDIA GONGS

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

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

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

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

For Social media-led campaigns, please enter in 8.5. (Best use of Social Platforms)

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

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

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

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

08.9 Creative Effectiveness: Media

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

08.10 Best Integrated Media-led Campaign

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

08.11 Breakthrough on a Budget: Media

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

08.12 Gong for Good: Media

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

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

Entry Criteria – 08. MEDIA GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each Media execution constitutes one entry. With the exception of 08.10. (Best Integrated Media-led Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Media.

- There is no overall limit to how many times the same piece of work can be entered into Media Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Media Gongs is a digital image of the presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.
  URL can also be provided if applicable,
  e.g. 08.4. (Best use of Digital & Mobile Platforms).

09. PR Gongs

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

09. PR Gongs

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

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

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

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

09.5 Co-creation & User Generated Content
Social based activity designed to engage with a community/fan base 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.

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

09.7 Launch / Re-launch
Campaigns created to launch or relaunch a product or service.

09.8 Best use of Celebrity, Influencers & Key Opinion Leaders
Campaigns that associate a personality or expert of great influence with a product/service in order to reach specific awareness/business goals and/or to help establish trust with the target audience.

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

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

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

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

09.13 Breakthrough on a Budget: PR
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

09.14 Gong for Good: PR
The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for nonprofit organisations can only be entered into this subcategory.

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

Entry Criteria – 09. PR Gongs

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each Media execution constitutes one entry. With the exception of 09.12. (Best Integrated PR-led Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by PR.

- There is no overall limit to how many times the same piece of work can be entered into PR Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for PR Gongs is a digital image of a presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, e.g. 09.2. (Best use of Digital & Mobile Platforms).

10. BRAND EXPERIENCE & ACTIVATION GONGS

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

10. BRAND EXPERIENCE & ACTIVATION GONGS

10.1 Best use of Non-Digital-led Brand Experience & Activation
Use of non-digital media such as film, radio, print, conventional outdoor, promotional merchandise and/or ambient collaterals and sites leading to immediate activation and/or sales.

10.2 Best use of Digital-led Brand Experience & Activation
A brand experience, activation, promo or stunt that used mobile, web, AR, VR, mixed reality, social media, tangible digital installations and/or other forms of digital tech leading to increased brand affinity and sales.

10.3 Best use of Events & Live Experiences
Guerrilla marketing stunts, launch events, roadshows, field marketing, sampling activities, experiential events, and/or live promotional stunts that lead to immediate activation.

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

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

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

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

10.8 Innovation in Brand Experience & Activation
An innovative breakthrough in brand experience. This may include innovative brand experience techniques and/or creative breakthrough solutions across activation ideas.

10.9 Best use of Cultural Insights in Brand Experience & Activation
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging brand experience and activation.

10.10 Creative Effectiveness: Brand Experience & Activation
The creative use of brand experience in marketing solutions with a promotional or activation element to drive brand affinity and sales. Entries must demonstrate verifiable results.

10.11 Best Integrated Brand Experience & Activation-led Campaign

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

10.12 Breakthrough on a Budget: Brand Experience & Activation

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

10.13 Gong for Good: Brand Experience & Activation

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

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

Entry Criteria – 10. BRAND EXPERIENCE & ACTIVATION GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each Brand Experience and/or Activation execution constitutes one entry. With the exception of 10.11. (Best Integrated Brand Experience & Activation-led Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Brand Experience and/or Activation.

- There is no overall limit to how many times the same piece of work can be entered into Brand Experience & Activation Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Brand Experience & Activation is a digital image of a presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable, e.g. 10.2. (Best use of Digital-led Brand Experience & Activation).

11. MOBILE & DIGITAL GONGS

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

11. MOBILE & DIGITAL GONGS

11.1 Best use of Digital Platforms
Websites, microsites, web platforms and web applications (including mobile-responsive sites) to promote an entity, product or service.

11.2 Best use of Mobile & Wearable Platforms
Creative leveraging of mobile technology, including mobile websites, mobile applications & utilities, branded mobile utilities and mobile games. This includes smart watches and other wearable platforms.

11.3 Best use of Social & Messaging Platforms
Creative usage of social media as well as online messaging platforms, including social media content, Facebook Live campaigns, Instagram Stories, Messenger chat bots and more.

11.4 Best use of Metaverse, New Realities & Emerging Tech
Immersive experiences which creatively push the boundaries of technology within entertainment. Including but not limited to AR, VR, AI, voice technology, blockchain technology, gamification, virtual worlds, metaverse and all other emerging platforms. Does not include prototypes of early stage technology.

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

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

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

11.8 Innovation in Mobile &/Or Digital
An innovative breakthrough in the use of web, mobile, digital, social or digitally connected physical products and experiences.

11.9 Best use of Cultural Insights in Mobile &/Or Digital
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging use of web, mobile, digital, social or digitally connected physical products and experiences.

11.10 Creative Effectiveness: Mobile &/Or Digital
The creative use of mobile and/or digital experiences to achieve a clear goal. Entries must demonstrate verifiable results.

11.11 Best Integrated Mobile &/Or Digital-led Campaign

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

11.12 Breakthrough on a Budget: Mobile &/Or Digital

Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

11.13 Gong for Good: Mobile &/Or Digital

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

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

Entry Criteria – 11. MOBILE & DIGITAL GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each Mobile and/or execution constitutes one entry. With the exception of 11.11. (Best Integrated Mobile &/Or Digital-led Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by Mobile and/or Digital.

- There is no overall limit to how many times the same piece of work can be entered into Mobile & Digital Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Mobile & Digital Gongs is URL **and/or (If applicable)** digital image of presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

12. SOCIAL & INFLUENCER GONGS

The Social & Influencer Gongs celebrate creative social thinking and strategic influencer marketing solutions. Entries will need to demonstrate how levels of engagement, social reach and the creative use of social media, brand ambassadors and influencers led to commercial success

12. SOCIAL & INFLUENCER GONGS.

12.1 Best use of Community Management
Social activity that is designed to engage, build or maintain an online social community. Engagement levels and the relevance of targeted communications directed at active / non-active users will be considered.

12.2 Best use of Real-Time Response
Targeted social activity that utilises social platforms to respond to world events, public affairs and other real-time activity in a meaningful, time sensitive and creative way, which prompts social sharing and engagement.

12.3 Best use of Social Data & Insights
Social campaigns elevated through their use of data and insights to engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of social data/analytics will be considered.

12.4 Best use of Brand Storytelling
Social campaigns that use exceptional brand/consumer stories to drive meaningful engagement with a specific audience.

12.5 Best use of Metaverse, New Realities & Emerging Tech
Immersive experiences which creatively push the boundaries of technology within entertainment. Including but not limited to AR, VR, AI, voice technology, blockchain technology, gamification, virtual worlds, metaverse and all other emerging platforms. Does not include prototypes of early stage technology.

12.6 Innovative Use of Influencers
Creative use of influencers, including but not limited to, unique content created by an influencer for the primary purpose of increasing a brand or organisation's reach and awareness and/or to drive business results.

12.7 Best use of Co-creation & User-Generated Content
Social activity designed to encourage a community/fanbase to contribute or collaborate with a brand initiative to enhance loyalty and engagement.

12.8 Best use of Social Commerce
Work which harnesses social media, social platforms and virtual communities for eCommerce and mCommerce to drive business results.

12.9 Best use of Cultural Insights
Creative use of insights derived from a specific audience or community, hinging on identifiable social behaviour or cultural insights, stemming from the ideas, customs, values and lifestyles found within a specific region or locality.

12.10 Best Integrated Social & Influencer Campaign
Entries will be judged on how successfully they have integrated the campaign with social and influencer content as its core. The brand's message is communicated throughout the campaign by building and/or using social and influencer content.

12.11 Breakthrough on a Budget: Social & Influencer
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. Entries should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

12.12 Gong for Good: Social & Influencer
The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. All work for nonprofit organisations can only be entered into this subcategory.

Entry Criteria – 12. SOCIAL & INFLUENCER GONGS

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered during judging.

- Each social & influencer execution constitutes one entry. With the exception of 12.10. (Best Integrated Social & Influencer Campaign) constitutes one entry, even though the entry shows the idea is implemented using various channels, but mainly driven by social & influencer content.

- There is no overall limit to how many times the same piece of work can be entered into Social & Influencer Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for Social & Influencer is case film **and/or (If applicable)** any URLs, and digital image of presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

13. CRAFT GONGS

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

Note: Winners in Craft Gongs will not be eligible for the Best of Show Award.

13. CRAFT GONGS

A) Film/Branded Entertainment Craft
13.1 Film/Branded Entertainment: Direction
13.2 Film/Branded Entertainment: Cinematography
13.3 Film/Branded Entertainment: Editing
13.4 Film/Branded Entertainment: Script
13.5 Film/Branded Entertainment: Casting
13.6 Film/Branded Entertainment: Art Direction (Including Production Design)
13.7 Film/Branded Entertainment: Visual Effects
13.8 Film/Branded Entertainment: Animation
13.9 Film/Branded Entertainment: Use of Original Music
13.10 Film/Branded Entertainment: Use of Adapted Music
13.11 Film/Branded Entertainment: Use of Sound Design

B) Radio & Audio Craft
13.12 Radio & Audio: Script
13.13 Radio & Audio: Casting & Performance
13.14 Radio & Audio: Use of Original Music
13.15 Radio & Audio: Use of Adapted Music
13.16 Radio & Audio: Use of Sound Design

C) Physical Craft (Including Brand & Communications – Direct/Media/Brand Experience & Activation/PR, Print & Publishing and Outdoor design)
13.17 Physical Craft: Art Direction
13.18 Physical Craft: Copywriting
13.19 Physical Craft: Typography
13.20 Physical Craft: Illustration
13.21 Physical Craft: Photography

D) Digital Craft (Including Digital Platforms, Visual Design across Web, Mobile and Wearable Applications)
13.22 Digital Craft: Art Direction (Including Typography and Photography)
13.23 Digital Craft: Copywriting (Including Content Writing and Scriptwriting)
13.24 Digital Craft: Animation (Including Digital Illustration, Motion Graphics and Video & Moving Image)
13.25 Digital Craft: User Interface (Including User Experience and Journey Design)
13.26 Digital Craft: Music & Sound Design (Including Sound Effects, Best use of Original and Adapted Music)
13.27 Digital Craft: Digitally Enhanced Physical Experiences (Including AR, VR & Mixed Reality)

Entry Criteria – 13. CRAFT GONGS

- Criteria considered during judging will predominantly be the execution.

- Each Craft execution constitutes one entry.

- There is no overall limit to how many times the same piece of work can be entered into Craft Gongs as long as the categories chosen are relevant.

- Work submitted should be in its original language. Supporting material of translation can be provided in Word doc. and/or Case film in English to aid juries in judging.

- The compulsory material for **Craft Gongs – Film/Branded Entertainment:** Film (Video files) in original language. Work which is not in English **should be subtitled**, so that it can be understood in English, exactly as it was published or aired. Please note that dubbing is not allowed. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**. URL can also be provided if applicable.

- The compulsory material for **Craft Gongs – Radio & Audio Craft:** MP3 file in original language. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Scripts and/or Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

- The compulsory material for **Craft Gongs – Physical Craft:** Digital image of entry proof and/or presentation board. Please refer to **Entry Material Guidelines (Page 7)** for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

- The compulsory material for **Craft Gongs – Digital Craft**: is URL **and/or (If applicable)** digital image of presentation board. Please refer to **Entry Material Guidelines (Page 7)**. for details. Support Materials (e.g. Case films) are optional if applicable. For more details on the optional materials you may also submit, please refer to the **Supporting Material Guidelines (Page 8-9)**.

14. Special Awards:

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YOUNG TALENT AWARDS

• Gong NexGen (30 years old and under)
The GONG NexGen is a separate competition for participants to showcase their thinking, ideation, craft and execution on a live brief. Details of the brief will be issued at a later date.

• Young Strategist of the Year (30 years old and under)
This award goes to the most outstanding Young Strategist of the year. Submit up to 3 pieces of final creative work based on your contribution with a write up to explain what was the key strategy and insight behind each of the work (100 words or less).

• Young Account Person of the Year (30 years old and under)
This award goes to the most outstanding Young Account Person of the year. Submit up to 3 pieces of final creative work based on your contribution with a write up to explain what was the key role you played for each of the work (100 words or less).

• Young Art Director of the Year (30 years old and under)
This award goes to the most outstanding Young Art Director (a portfolio submission of 3-5 pieces work must be entered) of the year. Submit your contribution with a write up to explain what was the objective of each of your work (100 words or less).

• Young Copywriter of the Year (30 years old and under)
This award goes to the most outstanding Young Copywriter (a portfolio submission of 3-5 pieces of work must be entered) of the year. Submit your contribution with a write up to explain the rationale of each of your work (100 words or less).

• Young Designer of the Year (30 years old and under)
This award goes to the most outstanding Young Designer (a portfolio submission of 3-5 pieces work must be entered) of the year. Submit your contribution with a write up to explain the rationale of each of your work (100 words or less).

• Young Director of the Year (30 years old and under)
This award goes to the most outstanding Young Director (a portfolio submission of 3-5 pieces work must be entered) of the year. Submit your contribution with a write up to explain the rationale of each of your work (100 words or less).

• Young Photographer of the Year (30 years old and under)
This award goes to the most outstanding Young Director (a portfolio submission of 3-5 pieces work must be entered) of the year. Submit your contribution with a write up to explain the rationale of each of your work (100 words or less).

PEOPLE AWARDS

• Strategist of the Year
This award will be presented to the most awarded Strategist from all categories.

• Account Person of the Year
This award will be presented to the most awarded Account Person from all categories.

• Art Director of the Year
This award will be presented to the most awarded Art Director from all categories.

• Copywriter of the Year
This award will be presented to the most awarded Copywriter from all categories.

• Designer of the Year
This award will be presented to the most awarded Designer from all categories.

• Creative Director of the Year
This award will be presented to the most awarded Creative Director from all categories.

• Producer of the Year (Agency)
This award will be presented to the most awarded Producer of the Year (Agency) from all categories.

• Producer of the Year (Production House)
This award will be presented to the most awarded Producer of the Year (Production House) from all categories.

• Director of the Year
This award will be presented to the most awarded Director from the following: Film Gongs, Branded Entertainment Gongs and Craft Gongs (Film/Branded Entertainment).

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

• Client of the Year
This award will be presented to the most awarded client from all categories.

COMPANY AWARDS

• **Best of Category**
This award goes to the best entry within a category.

• **Gong for Good**
The Gong for Good entry this year will focus on work that is purpose driven and that genuinely solves a real-world problem in a creative way. Entries will need to demonstrate how the work helps brands respond, navigate and connect the brand with consumers in a meaningful way that either solves a problem or adds value. This is a separate category and entries to be judged by the Head of Juries.

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

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

• **Design Agency of the Year**
This award honours the most awarded (accumulated points) Design Agency in the Design Gongs.

• **Digital Agency of the Year**
This award honours the most awarded (accumulated points) Digital Agency across Mobile & Digital Gongs and Craft Gongs (Digital).

• **Independent Agency of the Year**
This award honours the most awarded (accumulated points) Independent Agency from all categories.

• **Agency of the Year**
This award honours the most awarded (accumulated points) Agency from all categories.

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

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

Gold – 20 points
Silver – 10 points
Bronze – 5 points
Finalist – 1 point
Best of Category – Additional 10 points

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ABOUT ASSOCIATION OF ADVERTISING AND MARKETING SINGAPORE (AAMS)

AAMS, a merger of the Association of Accredited Advertising Agencies, Singapore (4As) and the Institute of Advertising Singapore (IAS), is Singapore's leading Association for the AdMarcom industry, built on over 100 years of industry experience. Guided by an Executive Committee of top Industry leaders, AAMS aims to be the beacon for marketing, creativity and performance by facilitating better business regionally via a regional platform, strengthening the network for local communities, talent development and promoting innovation and creativity. Visit https://aams.org.sg / http://www.admarcomfest.sg/ for more information.

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