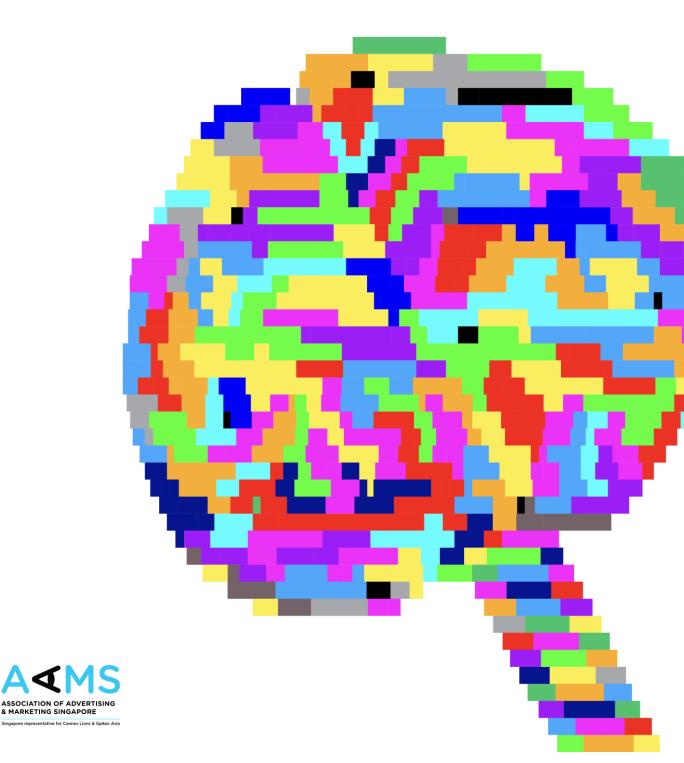


ENTRY KIT



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General Rules

- 1. To be eligible, all entries must be developed in Singapore for local, regional, or international media.
- 2. Entries previously submitted for Creative Circle Awards (CCA) aka GONG are not eligible.
- Local adaptations of international material will be disqualified. "International material" refers to concepts/layouts already published outside Singapore for the same client.
- 4. Campaign entries must include 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.
- 5. No agency branding or individual credits are allowed in submissions, unless part of the original execution or in content creator categories. Failure to abide by this will lead to disqualification.
- 6. All work must follow the Singapore Code of Advertising Practice. Work banned under these guidelines is not eligible.
- 7. Finalists and winners are required to prepare a case study of their submission in the following format: (i) Executive Summary (ii) Introduction (III) Problem Statement (iv) Strategy (v) Implementation (vi) Results (vii) Analysis (viii) Conclusion. AAMS will provide a case study template to assist in completing the case study a month after the Singapore AdMarcom Festival 2026. All case studies will be made available to paying members of AAMS.
- 8. Fees are non-refundable, including in cases of disqualification. Overpayments can be applied to another entry but will not be refunded.
- 9. Verification materials (e.g. client approvals, media proof) must be provided upon request. Submissions without signed client endorsement letters will be auto-held. Unverified entries may be disqualified without notice.
- 10. All entrants for Young Art Director and Young Copywriter awards must be 30 years of age and under on 31 December 2025. Participants must upload proof of name and date of birth.
- 11. A \$25 admin fee applies per change after the submission deadline, 7 October 2025.

Important Dates

Eligibility Period

1st August 2024 to 7 October 2025

Submission Deadlines

EARLY BIRD DEADLINE	26 August 2025, 2359 hours
STANDARD DEADLINE	23 September 2025, 2359 hours
FINAL DEADLINE	7 October 2025, 2359 hours

Shortlists Announcement

December 2025

Winners Announcement

The winners will be announced at the Singapore AdMarCom Festival on 30 January 2026.

Tickets will be available for purchase at https://www.admarcomfest.sg.

Fees

Network Agencies

Deadline	Date	AAMS Member	Non- Member
EARLY BIRD DEADLINE	8 August to 26 August 2025	\$378	\$478
STANDARD DEADLINE	27 August to 23 September 2025	\$438	\$538
FINAL DEADLINE	24 September to 7 October 2025	\$498	\$598

Local and Independent Agencies only

This set of entry fees is only for local registered companies AND must not be affiliated with or controlled by an international agency network. Must be headquartered in Singapore and not registered as a subsidiary of a foreign corporation.

To apply the Local & Independent agencies entry fee pricing effectively, please submit your entry number to events@aams.org.sq.

Deadline	Date	AAMS Member	Non- Member
EARLY BIRD DEADLINE	8 August to 26 August 2025	\$268	\$368
STANDARD DEADLINE	27 August to 23 September 2025	\$308	\$408
FINAL DEADLINE	24 September to 7 October 2025	\$358	\$458

(NEW!) Content Creators only

Deadline	Date	
STANDARD DEADLINE	8 August to 7 October 2025	\$88

Bulk Submissions

You will be entitled to a 10% discount on your total submission fee if you submit five (5) or more entries, subjected to the following terms:

- · All entries should be billed in one single invoice.
- All entries should originate from the same entrant.

Late Fee

A late fee of SGD 50 applies to each entry submitted after the final deadline, 7 October 2025, 2359 hours.

No Refund Policy

- Once paid, all fees are final and non-refundable, regardless of circumstances such as disqualification or suspension.
- Overpayments may be credited to future entries, but no refunds will be issued.

Payment Methods

- All submissions must be paid by 7 October 2025.
- For payment extension requests, please email events@aams.org.sg. Requests are subjected to approval.

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

Note:

- · All bank charges are to be borne by the remitter.
- Please email a copy of your payment advice to events@aams.org.sq.

Credit Card

- · American Express
- Diners Club
- Discover
- JCB
- Maestro
- Mastercard
- Visa

How to submit your entries

All entries are to be submitted through GONG submission portal with all required fields filled out, the proper digital assets uploaded, and full payment made by 7 October 2025.

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

In all entries, to answer this question on Al Integration.

Al Integration: Describe how Al was used in your work, such as generating content, powering data analysis, driving creative direction, optimising content, enhancing production efficiency, or either applications.

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

Entry Material Guidelines

You are required to submit your entries and upload the following materials through the submission portal.

Summary

(NEW!) INNOVATION GONGS

FILM GONGS Video File in original language. Work which is not in English should be subtitled. **BRANDED ENTERTAINMENT GONGS** Case Film and/or URLs (if applicable) and/or digital image of presentation board. **RADIO & AUDIO GONGS** MP3 File in original language. PRINT & PUBLISHING GONGS / OUTDOOR Digital image of entry proof and/or GONGS presentation board. **DESIGN & BRANDING GONGS** Digital image of entry proof and/or presentation board. **DIRECT GONGS / MEDIA GONGS / PR** Digital image of presentation board and/or **GONGS / BRAND EXPERIENCE &** URLs (if applicable), case film. ACTIVATION GONGS / INNOVATION GONGS **MOBILE & DIGITAL GONGS** URL and/or digital image of presentation board (if applicable). **SOCIAL GONGS** Case Film and/or URLs (if applicable), and/or digital image of presentation board. **CRAFT GONGS** A) Film & Branded Content Craft Film (Video files) in original language. Work which is not in English should be subtitled. B) Radio & Audio Craft MP3 File in original language and/or case film (if applicable). C) Physical Craft Digital image of entry proof and/or presentation board, and/or case film (if applicable). D) Digital Craft URL and/or digital image of presentation board, and/or case film (if applicable) (NEW!) CONTENT CREATOR GONGS Case Film, digital image and/or presentation board

Case Film, digital image and/or

presentation board

Supporting Material Guidelines

It is advisable to upload supporting materials to aid your entries for judging through the submission portal. Supporting materials include: case films (video file), demo films (video file), word doc. (for script and/or translation), images (jpg/jpegs), on-site photographs (jpg/jpegs) and URLs.

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

A. Video & Audio File Format Guidelines

Video Files

- Please upload a high quality video as .MOV or .MP4 video format
- Maximum file size: 350MB

Preferred format

OPTION 1

- 1) Aspect ratio: 1920X1080
- 2) Resolution: Full HD1080p
- 3) Format/Codec: .MOV/H.264
- 4) Audio: AAC, Stereo, 48kHz

OPTION 2

- 1) Aspect ratio: 1280x720
- 2) Resolution: HD 720p
- 3) Format/Codec:
 - .MOV/H.264
- 4) Audio: AAC, Stereo,

48kHz

OPTION 3

- 1) Aspect ratio: 4:3 or 16:9
- 2) Format/Codec:
 - .MP4/H.264
- Audio: AAC, Stereo,
 48kHz

Case Film (Maximum 120s / 350MB)

A short film explaining your work.

Content includes the brief, execution and results.

Demo Film (Maximum 120s / 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.

Radio & Audio Files

- MP3 audio file of original radio advertisement, as it aired.
- Specifications: 258 kbps preferred. (minimum accepted: 128 kbps)

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 maximum, covering the brief, execution and results.

C. Digital Image Format Guidelines

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

D. URL Guidelines

- The provided URL has to be accessible online until 31 January 2026.
- 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

- 1. Film Gongs
- 2. Branded Entertainment Gongs
- 3. Radio & Audio Gongs
- 4. Print & Publishing Gongs
- 5. Outdoor Gongs
- 6. Design & Branding Gongs
- 7. Direct Gongs
- 8. Media Gongs
- 9. PR Gongs
- 10. Brand Experience & Activation Gongs
- 11. Mobile & Digital Gongs
- 12. Social Gongs
- 13. Craft Gongs
- 14. (NEW!) Content Creator Gongs
- 15. (NEW!) Innovation Gongs

1. FILM GONGS

Hello human. Moving imagery that moves hearts goes here.

1. FILM GONGS

1.1 Film (Broadcast and/or Cinema)

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

1.2 Film (Online)

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

1.3 Best use of User-generated Film Content

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

1.4 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 and/or dynamic pre-rolls).

1.5 Best use of Cultural Insights in Film

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

1.6 Innovation in Film

Innovative breakthrough in the creative use of film.

1.7 Creative Effectiveness: Film

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

1.8 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.

1.9 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.

1.10 Gong for Good: Film

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this sub-category.

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.

- Criteria considered during judging will predominantly be the idea and the execution.
- · Each film execution constitutes one entry.
- 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 original language. Support materials (e.g. case films) are optional.

2. BRANDED ENTERTAINMENT GONGS

Hello human. If your brand made content people *actually* chose to watch, drop it here.

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. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately by Gong for Good Juries.

- Criteria considered during judging will predominantly be the idea and the execution.
 Strategy, impact and results will also be considered.
- · Each Branded Entertainment execution constitutes one entry.
- There is no 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 document and/or Case film in English to aid jurors in judging.
- The compulsory materials for Branded Entertainment Gongs are case film and/or any URLs (if applicable), and digital image of presentation board.

3. RADIO & AUDIO GONGS

Listen closely, human. No visuals, no problem. If you used sound to get in people \square s heads, this is where it belongs.

3. RADIO & AUDIO GONGS

3.1 Best use of Radio

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

3.2 Best use of Branded Audio Content

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

3.3 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.

3.4 Best use of Cultural Insights in Radio & Audio

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

3.5 Innovation in Radio & Audio

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

3.6 Creative Effectiveness: Radio & Audio

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

3.7 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.

3.8 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.

3.9 Gong for Good: Radio & Audio

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately by Gong for Good Juries.

- Criteria considered during judging will predominantly be the idea and the execution.
- · Each Radio and/or Audio execution constitutes one entry.
- There is no 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 Word document and/or case film in English to aid juries in judging.
- The compulsory materials for Radio & Audio Gongs is a MP3 file(s) in its original language.

4. PRINT & PUBLISHING GONGS

Hello human. If your creativity hit the page so hard, it left a mark, it belongs here.

4. PRINT & PUBLISHING GONGS

4.1 Best use of Print

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

4.2 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.

4.3 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.

4.4 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.

4.5 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.

4.6 Creative Effectiveness: Print & Publishing

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

4.7 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.

4.8 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.

4.9 Gong for Good: Print & Publishing

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately by Gong for Good Juries.

- Criteria considered during judging will predominantly be the idea and the execution.
- Each Print and/or Publishing execution constitutes one entry.
- There is no 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 added in a Word document as a supporting material.
- The compulsory materials for Print & Publishing Gongs is a digital image of execution and/or presentation board.

	5. OUT	DOOR (ONGS	5	
Hello human.	Did your	idea take	over th	e real	world?

5. OUTDOOR GONGS

5.1 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.

5.2 Best use of Posters

Best use of static free-format posters made for public spaces. Work may include connected 3D or ambient elements. *Note: For Digital posters, please enter under 5.3 Best use of Digital Screens.*

5.3 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.

5.4 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. *Note: For static billboards & posters, please enter under 5.1 Best use of Billboards or 5.2 Best use of Posters.*

5.5 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.

5.6 Best use of Live Outdoor Experiences

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

5.7 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.

5.8 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.

5.9 Creative Effectiveness: Outdoor

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

5.10 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.

5.11 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.

5.12 Gong for Good: Outdoor

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution.
- Each Outdoor execution constitutes one entry.
- There is no limit to how many times the same piece of work can be entered into Outdoor Gongs as long as the categories chosen are relevant.
- Work submitted should be in its original language. Translation can be added in a Word document as a supporting material.
- The compulsory materials for Outdoor Gongs is a digital image of execution and/or presentation board.

	DESIGN				
Hello human.	Enter here	if your	design was	more than	ı pretty.

6. DESIGN & BRANDING GONGS

6.1 Brand Identity Design

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

6.2 Poster Design

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

6.3 Printed Communication Design

Publication & editorial design for printed books, annual reports, brand collaterals, promotional items and other printed media. *Note: For posters, please enter in 6.2 Poster Design.*

6.4 Motion Design

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

6.5 Digital & Interactive Design

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

6.6 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.

6.7 Packaging Design

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

6.8 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.

6.9 Innovation in Design

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

6.10 Best use of Cultural Insights in Design

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

6.11 Creative Effectiveness: Design

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

6.12 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.

6.13 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.

6.14 Gong for Good: Design

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

6.15 Design Branding: Art Direction

6.16 Design Branding: Copywriting

6.17 Design Branding: Typography

6.18 Design Branding: Illustration

6.19 Design Branding: Photography

- · Criteria considered during judging will predominantly be the idea and the execution.
- Each Design & Branding execution or campaign constitutes one entry.
- There is no limit to how many times the same piece of work can be entered into
 Design & Branding Gongs as long as the categories chosen are relevant.
- Work submitted should be in its original language. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Design & Branding Gongs is a digital image of execution and/or presentation board.

7. DIRECT GONGS

Hello human. If your work got a very specific someone to click, act, or buy, enter here.

This one is personal.

7. DIRECT GONGS

7.1 Best use of Direct (Mailing Channels)

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

7.2 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. *Note: For online film and audio content, please enter in 7.4 Best use of Direct - Digital Channels.*

7.3 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.

7.4 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.

7.5 Best Customer Retention/Loyalty Campaign

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

7.6 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.

7.7 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.

7.8 Creative Effectiveness: Direct

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

7.9 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.

7.10 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.

7.11 Gong for Good: Direct

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution.
 Strategy, impact and results will also be considered.
- Each Direct execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Direct Gongs is a digital image of execution and/or presentation board.

8. MEDIA GONGS

Hello human. Show us how you cracked the code on where, when and how.

8. MEDIA GONGS

8.1 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.

8.2 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.

8.3 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.

8.4 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. *Note: For social media-led campaigns, please enter in 8.5 Best use of Social Platforms.*

8.5 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.

8.6 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.

8.7 Innovation in Media

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

8.8 Best use of Cultural Insights

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

8.9 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.

8.10 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.

8.11 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.

8.12 Gong for Good: Media

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution.
 Strategy, impact and results will also be considered.
- Each Media execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Media Gongs is a digital image of the presentation board.

9. PR GONGS

Hello human. Spin it. Flip it. Win the narrative.

9. PR GONGS

9.1 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.

9.2 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.).

9.3 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.

9.4 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.

9.5 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.

9.6 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.

9.7 Launch / Re-launch

Campaigns created to launch or relaunch a product or service.

9.8 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.

9.9 Innovation in PR

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

9.10 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.

9.11 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.

9.12 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.

9.13 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.

9.14 Gong for Good: PR

The use of insightful creativity to solve a problem for a cause, ultimately leading to social impact. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution.
 Strategy, impact and results will also be considered.
- Each PR execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for PR Gongs is a digital image of the presentation board.

10. BRAND EXPERIENCE & ACTIVATION GONGS

Hello human. If people have walked through it, touched it or lived it, send it here.

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. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered.
- Each Brand Experience & Activation execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Brand Experience & Activation Gongs is a digital image of the presentation board.

11. MOBILE & DIGITAL GONGS

Hello human. If it is built for thumbs, swipes, scrolls and screens, plug it in here.

11. MOBILE & DIGITAL GONGS

11.1 Best use of Digital Platforms

Websites, microsites, web platforms and web applications (including mobileresponsive 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. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered.
- Each Mobile & Digital execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Mobile & Digital Gongs is URL (if applicable) and/or a digital image of the presentation board.

12. SOCIAL GONGS

Hello human. If your idea trended or dominated the feed, this one is for you.

12. SOCIAL 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 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.

12.7 Best use of Social Commerce

Work which harnesses social media, social platforms and virtual communities for Ecommerce and Ecommerce to drive business results.

12.8 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.

12.11 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. Only work for nonprofit organisations can be entered into this subcategory. Entries from this sub-category will be combined with all Gong for Good subcategories and to be judged separately.

- Criteria considered during judging will predominantly be the idea and the execution. Strategy, impact and results will also be considered.
- · Each Social execution or campaign constitutes one entry.
- There is no limit to how many times the same piece of work can be entered into Social Gongs as long as the categories chosen are relevant.
- Work submitted should be in its original language. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for Social Gongs is case film and/or URLs (if applicable), and digital image of presentation board.

13. CRAFT GONGS

Hello human. This is for the makers.

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. <u>PHYSICAL CRAFT</u> (Including PRINT & PUBLISHING/ OUTDOOR/ DESIGN & BRANDING/
- DIRECT/ MEDIA/ PR/ BRAND EXPERIENCE & ACTIVATION)
- 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

- <u>D. DIGITAL CRAFT</u> (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)

- Criteria considered during judging will predominantly be the execution.
- Each Craft execution or campaign constitutes one entry.
- There is no 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. Translation can be added in a Word document and/or case film in English as a supporting material.
- The compulsory materials for **Craft Gongs Film/Branded Entertainment**: Film (Video file) in original language. Work which is not in English should be subtitled, so that it can be understood in English. Please note that dubbing is not allowed.
- The compulsory material for Craft Gongs Radio & Audio Craft: MP3 file in original language.
- The compulsory material for Craft Gongs Physical Craft: Digital image of entry proof and/or presentation board.
- The compulsory material for Craft gongs Digital Craft: is URL (if applicable) and/or digital image

(NEW!) 14. CONTENT CREATOR GONGS
Hello human. This is specially for content creators and content
houses. If you're an agency, please play in other categories.
Note: Work that involves the use of celebrities should be entered into other
categories.

14. CONTENT CREATOR GONGS

14.1 Creator & Brand Partnerships

The partnerships of a creator, influencer, or social ambassador with a brand to engage with a specific target audience. For long-term ambassadorships of 1 year minimum. Submissions should include examples of the collaborative effort.

14.2 Best Use of Platform

Best use of a select social media platform and platform-specific features such as AR, filters, and challenges to deliver a creator-led marketing campaign.

14.3 Brand Storytelling

Influencer marketing that uses a creator, influencer, or social ambassador, to creatively convey a brand's identity and connect with a specific audience.

14.4 Experiential

Experience-led brand activations that use a creator or influencer to increase engagement and target specific markets.

14.5 PR and Engagement

Strategic PR or media activity that uses creators or influencers to generate public interest or audience engagement for target specific markets.

14.6 Brand Response

Time-sensitive creator content that combines creative ideas and a breaking news story or a trending topic to generate maximum coverage and social media engagement for a brand, leading to an immediate impact.

14.7 User Participation & User Generated Content

Social activity strategically designed to engage audience participation and content generation for the campaign or a brand initiative.

14.8 Creator-led Content Series

Creator-led content series with clear episodic format devised to collaborate with single or multiple brands to drive brand objectives. Creators can submit up to 3 episodes (made within the year) for consideration.

14.9 Brand as Creator

Brand social accounts with a long-term content strategy aimed to build the brand presence and drive followership and engagement on their social platform handle(s). Brands should submit their brand handle(s) and select up to 5 content pieces (made within the year) for consideration.

- Entries must feature content created and published by a content creator or influencer
 on their own platforms (e.g. TikTok, Instagram, YouTube). The work must be officially
 commissioned or endorsed by a brand or entity earned or organic content will not be
 eligible.
- Work must be distributed primarily through the creator's owned social or digital channels. Co-publishing or repurposing by the brand is permitted, but the creator's platform must be the original point of release.
- The content should be part of a broader marketing or brand campaign, with clear strategic intent behind the creator's involvement. This includes KPIs such as reach, engagement, conversion, or cultural impact.
- Eligible work must have been launched and made publicly available within the awards eligibility period.
- All entries must clearly credit the creator(s) involved and disclose any paid partnerships or collaborations as required by advertising standards.
- The compulsory material for Content Creator Gongs is case film and/or URLs (if applicable), and digital image of presentation board.

(NEW!) 15. INNOVATION GONGS

Hello human. If it simply should not exist but now does, we want to see it.

Note: The same piece of work may only be entered in either section A or B. Work can be entered up to two times in Section B: Innovation. However, the same piece of work may only be entered once in Section A: Early-Stage Technology.

15. INNOVATION GONGS

A. EARLY-STAGE TECHNOLOGY

Work entered into A01. Early-Stage Technology' may be at prototype/preproduction stage. However, pre-development ideas/concepts are not eligible. Entrants in all categories must be in a position to fully demonstrate any technology entered. Concepts alone will not be permitted.

Shortlisted entrants will be required to present their work to the jury on 28 November 2025.

A01. Early-Stage Technology

Work that showcases technology still in the prototype and beta stages of its creation. It may still be attracting funding or only operating at a fraction of its projected scale.

B. INNOVATION

Shortlisted entrants will be required to present their work to the jury on 28 November 2025.

B01. Brand-Led Innovation

Brand-aligned, breakthrough and revolutionary ideas, and forward-thinking methods that are rooted in finding solutions to specific brand challenges and/or propelling a brand forward.

B02. Product Innovation

Products created and developed in response to a business or consumer challenge. This could include, but is not limited to, solutions-driven products, consumer experience, integration of technology into daily life and sustainability.

B03. Environmental Innovation

Work that demonstrates a positive environmental contribution. Innovative approaches to being regenerative and work that creates a long-term sustainable impact on the environment.

B04. Societal Innovation

Work that addresses complex societal challenges. Innovative solutions that seek to drive positive and transformative change. This could include, but not be limited to, education, healthcare, equality, financial inclusion, social justice and cultural norms.

B05. Technology

Breakthrough technology or solutions that aim to advance, enrich or improve a brand. This could include, but not be limited to data-led technologies, innovative platforms, tools, models, programmes, hardware, software, bespoke products and solutions.

B06. Fintech

Work that demonstrates innovative opportunities that aim to reshape the financial landscape. This could include, but not be limited to, expanding access in emerging markets by reducing costs, pioneering financial products that empower consumers and revolutionising payments to reshape how consumers handle their finances.

- Entries must demonstrate how creativity was used not just to advertise, but to transform a business, brand, or customer experience from internal culture to external engagement.
- Work should show evidence of a significant shift in how the brand operates, behaves, or delivers value whether through product innovation, platform development, service design, or system change.
- Transformation must be driven by a creative idea or mindset, not just technological or operational upgrades. Judges will look for originality, relevance, and bold thinking at the heart of the transformation.
- Clear results must be shown: business growth, audience behaviour shifts, new market creation, internal change, or other measurable impact that demonstrates the transformation was meaningful and successful.
- Work must have been launched or significantly active within the eligibility period.
 Multi-year initiatives may be entered if clear progress or new milestones occur during this time.
- The compulsory material for Innovation Gongs is case film and digital image of presentation board.

Special Awards: People Awards

- Strategist of the Year 1.
- 2. Account Person of the Year
- 3. Designer of the Year
- Art Director of the Year
- 5. Copywriter of the Year
- Creative Director of the Year
- 7. Producer of the Year (Agency)
- Producer of the Year (Production House) 8.
- (NEW!) Content Creator of the Year
- 10. Director of the Year
- 11. Photographer of the Year
- 12. Young Art Director of the Year
- 13. Young Copywriter of the Year
- 14. Client of the Year

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

16. Special Awards: 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.

DESIGNER OF THE YEAR

This award will be presented to the most awarded Designer 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.

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 (Agency) from all categories.

PRODUCER OF THE YEAR (PRODUCTION HOUSE)

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

(NEW!) CONTENT CREATOR OF THE YEAR

This award will be presented to the most awarded Content Creator from the Content Creator Gongs.

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 & Branding Gongs and Craft Gongs (Physical Craft).

YOUNG ART DIRECTOR OF THE YEAR

This award will be presented to the most awarded Young Art Director from all categories. All entrants must be 30 years of age and under on 31 December 2025.

YOUNG COPYWRITER OF THE YEAR

This award will be presented to the most awarded Young Copywriter from all categories.

All entrants must be 30 years of age and under on 31 December 2025.

CLIENT OF THE YEAR

This award will be presented to the most awarded client from all categories.

Special Awards: Company Awards

- 1. Best of Category
- 2. Gong for Good
- 3. Advertiser of the Year
- 4. Grand Prix Best of Show
- 5. Production Company of the Year
- 6. Design Agency of the Year
- 7. Independent Agency of the Year
- 8. (NEW!) Newcomer Agency of the Year
- 9. (NEW!) In-House Agency of the Year
- 10. (NEW!) Content Studio of the Year
- 11. (NEW!) Small Agency of the Year
- 12. (NEW!) Midsize Agency of the Year
- 13. (NEW!) Large Agency of the Year

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

17. Special Awards: 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 Heads of Jury.

ADVERTISER OF THE YEAR

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

GRAND PRIX - BEST OF SHOW

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

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.

INDEPENDENT AGENCY OF THE YEAR

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

(NEW!) <u>NEWCOMER AGENCY OF THE YEAR</u>

This award honours the most awarded (accumulated points) Newcomer Agency from all categories. The criteria for Newcomer Agency is less than 3 years of operation in Singapore.

(NEW!) IN-HOUSE AGENCY OF THE YEAR

This award will be presented to the most awarded (accumulated points) In-House Agency of the Year from all the categories.

(NEW!) CONTENT STUDIO OF THE YEAR

This award honours the most awarded (accumulated points) Content Studio from all categories.

(NEW!) SMALL AGENCY OF THE YEAR

This award honours the most awarded (accumulated points) Small Agency (up to 25 employees) from all categories.

(NEW!) MIDSIZE AGENCY OF THE YEAR

This award honours the most awarded (accumulated points) Midsize Agency (26-99 employees) from all categories.

(NEW!) LARGE AGENCY OF THE YEAR

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

POINTS SYSTEM

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

ABOUT ASSOCIATION OF ADVERTISING AND MARKETING SINGAPORE (AAMS)

The Association of Advertising and Marketing Singapore (AAMS) was formed through the merger of the Association of Accredited

Advertising Agencies Singapore (4As) and the Institute of Advertising Singapore (IAS). As Singapore's premier association for the advertising, marketing, and communications industry, AAMS leverages over a century of collective experience. Led by an Executive Committee of industry leaders, AAMS strives to be a beacon for marketing excellence, creativity, and performance. We aim to facilitate business regionally, enhance local community networks, develop talent, and promote innovation and creativity.

For more information, visit www.aams.org.sg and www.admarcomfest.sg/.

For inquiries or assistance, please reach out to us via email at events@aams.org.sg.