



Commercial
Communications
Council



AXIS 2018



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INTRODUCTION



Our members tell me all the time about how much marketing has changed in the past decade and the challenges this poses for both agencies and their clients. In that decade, the old paradigms have shifted or no longer exist and new ones have evolved or been constructed. Some would say our world has been turned upside down and increasingly it feels like our industry is about big data, analytics, micro targeting, programmatic buying and individualised creative.

However, there's increasing evidence of 'global water cooler conversations' that are re-examining some of these new paradigms. A conversation around what effectiveness means, what drives it now and what will impact it in the future. People like Peter Field, Les Binet and Mark Ritson are providing compelling evidence that the principles of building reach, engaging consumers emotionally with messaging and taking a long-term view of brand building, are just as important as ever in an environment increasingly dominated by a technology approach to marketing and communications.

The craft of creativity, engaging and entertaining audiences and building long term brands must remain at the core of what we do as an industry. That's why Axis is so important. It recognises and celebrates the best this industry has to offer; the great ideas that have innovated, inspired and engaged. Ideas that have captured attention and become part of popular culture. Ideas that have transformed our clients' businesses.

An awards programme of this magnitude and importance could not happen without the invaluable support from our commercial partners and sponsors.

Good luck to all the entrants for Axis 2018.

Paul Head

CEO, COMMERCIAL COMMUNICATIONS COUNCIL



Every year Axis celebrates what our industry has achieved in the last 365 days. The work that was made and the great minds that rallied together around a relentless belief in the power of creativity.

The truly great work we do moves people and business. This work is rare, it's brave, it's dignified, it's powerful.

It deserves our respect. That's what we'll be giving at Axis 2018.

Brigid Alkema

2018 CONVENOR OF JUDGES



IMPORTANT DATES FOR YOUR 2018 DIARY

Closing date for entries:	4pm on Tuesday 23rd January 2018
Late entry deadline:	4pm on Thursday 25th January 2018
Hard copy material deadline:	4pm on Thursday 1st February 2018

NOTES:

- All supporting material must be uploaded online before the entry deadlines for the entry to be submitted and accepted as complete.
- All hardcopy material must be sent to The Conference Company before the deadline for the entry to be accepted as complete.
- All entries submitted after the closing date of 23rd January will be subject to late penalty fees as outlined on page 9.
- Membership is defined as being a paid-up member of Comms Council between 1st April 2017 and 31st March 2018.

WHAT'S CHANGED THIS YEAR?

GENERAL

The major change for Axis 2018 has been an attempt to rationalise broadcast versus digital and print mediums versus online. Many of the categories have new and improved descriptions which will assist you with category selection.

The rules and eligibility have not changed for this year.

CRAFT

Direct has been taken out in copywriting & art direction, as it is no longer defined by one channel – it exists in many.

Digital copywriting has been moved to Digital Craft.

There is now only one image category that incorporates Magazine, Out of Home and Print.

OUTDOOR

A category for Digital/Interactive has been added.

CHARITY

Creative Use of Media has been added in this category.

FILM & VIDEO

Online categories over and below 30' including pre-roll have been added.

Cinema has been added to the TV categories.

Webisodes have been combined into Long-Form Campaign.

Viral has been moved from Digital and Interactive to Film & Video.

RADIO

Has been expanded to include under and over 30'.

AGENCY OF THE YEAR

The point system has been revised and this year there will be no points awarded for finalist work.

The Agency of the Year will be awarded to the Agency that has the greatest amount of metal winning work. See page 33 for more information.

NEW* BRAND AXIS

This award will shine a light on the major brand-building work that has been the result of a successful creative collaboration between Agency and Client, here in Aotearoa. It will be awarded to both a Marketing Client and their Agency who have created excellent creative brand work for five + years.

The deadline for entry is **Friday 16th February**. This award will be judged by the Executive Judging Panel. See page 34 for more information.

Please read the entry categories carefully this year. Good luck!

Natasha Galloway, Events & Sponsorship Director. Email: Natasha@commscouncil.co.nz

ELIGIBILITY AND RULES

The New Zealand Axis Awards celebrate the best work written, produced, developed and managed locally in 2017.

1. Any work commercially released and first published or aired between 1st January 2017 and 31st December 2017 is eligible for entry. **HOWEVER**, work that was entered for Axis 2017 is not eligible to be entered again for Axis 2018. Work entered in previous years is only eligible as part of a campaign entry and only when outnumbered by new advertisements of the same campaign.
2. Work created in New Zealand for overseas markets (which did not run in New Zealand) is now **eligible** in all categories and is eligible to be entered for the Grand Axis (not Charity entries). Proof will be required that the work was NZ originated, developed and creatively lead by a NZ creative team. If this proof is not sufficient then the entry may be marked down by the judges or be deemed ineligible.
3. Work that has run overseas in the Craft category is eligible. However, the director/editor/cinematographer/3-D designer/ animator/composer/sound designer or arranger **MUST** be domiciled in New Zealand.
4. Overseas production companies can submit work provided the work was run in New Zealand. Production companies who have an overseas office don't have the right to enter everything they do from that office just because head office is in Auckland.
5. Entries submitted must be those versions that were produced in response to a genuine brief from a client and were made available to the public through legal mediums. Advertisements for which there is no client or that were not commissioned by a client (i.e. scam ads) will not be accepted. We reserve the right to request a full media schedule from each entrant company to verify the authenticity of the ad(s) in the event that entry is a finalist or winner. Director's cuts will not be accepted. Advertising agencies' own advertisements including self-promotional items or situations vacant ads are not eligible for entry.
6. "Call for entries" campaigns are not eligible for entry.
7. Agencies, typographers, photographers, design agencies, commercial businesses, freelancers and production companies may submit entries.

CRAFT CATEGORIES:

8. Campaigns cannot be entered into Craft categories. Single executions only.
9. Agencies cannot enter Craft categories 1 – 10 (unless the agency itself was responsible for the crafting of the work rather than commissioning it).
10. Agencies can enter Craft categories 11 – 18.
11. Category 18 is accepted as an agency craft category, but any photographer/illustrator/retoucher is also eligible to enter.

12. Charity entries can be entered into any craft category by agencies and production companies as above.
13. If an entry requires an explanation to describe its context, please provide this in the 'Notes' field of the online form. The description is a maximum of 100 words.
14. Check with your Production Company or Agency before entering work to avoid duplicate entries. Please note that the Comms Council does not refund for any duplicate entries. If a piece of work is entered more than once into one category, the Comms Council reserves the right to remove one of those entries from the Awards. In the case of entries in the Craft category, if both a production company and an agency enter the same work, the production company's entry will be favoured over an agency's. In the case of all other categories, if both an agency and production company enter the same work, an agency's entry will be granted favour.
15. The jury reserves the right to move entries to another category if it is felt they have unintentionally been entered into the wrong one.
16. **Note:** Public Service (advertising paid for by a government department or non-commercial body) can be entered in **any** category and is eligible for any award including a Grand Prix and the Grand Axis award.
17. If an entry is submitted in any category (other than category For Good) for a commercial brand using a corporate social responsibility strategy that benefits a **charity**, please note that you will be contacted to explain the commercial benefit for the brand prior to judging. This work cannot be entered into any Charity category.
18. Entries which, up to and including the final date of judging, have had a complaint upheld by the Advertising Standards Complaints Board, will not be accepted, unless they have been subsequently modified to comply with the Codes of Practice. It is the responsibility of the entrant to withdraw such work should an infringement arise prior to the Axis Awards show.
19. If you are going to enter a hype video or case study, it can be **no longer than two minutes** in duration.
20. You may be asked to provide a 30' version if you make it through to finalist stage.
21. **Eligibility & Declaration Form:** Entrants are required to complete the Eligibility & Declaration form **for each entry** acknowledging that the entry is a true and accurate representation and giving permission for the Comms Council to use at their discretion any material submitted for the Comms Council Axis Awards. The Eligibility & Declaration form must be signed by the Creative Director (or equivalent) for the entry to be eligible. The Eligibility & Declaration Form is automatically emailed when first creating the entry online.

TERMS & CONDITIONS OF ENTRY

BY SUBMITTING AN ENTRY YOU AGREE TO BE BOUND
BY THE FOLLOWING TERMS & CONDITIONS:

1. The decision of the judging panel is final and under no circumstances will debate or correspondence be entered into.
2. The entrant agrees that the Comms Council will not accept responsibility for errors or omissions or for work lost or damaged under any circumstances.
3. Entrants are responsible for ensuring that they have the right to use the images and/or music contained in their entry material. This should include use in, but is not restricted to websites, partner company websites and other public domains.
4. The entrant grants the Comms Council permission to show the entries at the Axis Awards show and at other times as they deem appropriate in association with the Axis Awards. It is a condition of entry that the Comms Council reserve the right and shall be permitted at all times to use, at their discretion, any material submitted for Axis Awards on the Comms Council websites, in promotional material, historical reference, articles and such other means as they deem appropriate for such material.
5. Entrants will be notified that they have achieved finalist status and only then will they be asked to provide full credits which will be used as the Comms Council deem appropriate.

IMPORTANT: Credits will appear on screen at Axis Awards as you provide them - please take care when supplying credits.

6. All entrants are to collect their materials from The Conference Company after the Axis Awards show. Entrants will be contacted to arrange a courier at their own expense.

PROCEDURE & ENTRANT INFORMATION

REGISTRATION

- Click on the link to the online registration and submit the requested details which include a username and password, Agency/Production Company name and contact details. The contact details requested are for the individual responsible for that entry.
- Your username and password allows you to update or change details if need be.
- You must accept the terms & conditions of entry (as outlined previously).

ENTRY DETAILS

- Entry details are entered online and include the entry title, type of entry (single or campaign), category entered, client/advertiser and date the work first appeared.
- The same entry may be submitted in more than one category (under the rules), but **please note** that each individual entry must have its own entry form, entry number and supporting materials.
- If you are entering your work into more than one category and boards are required, you must provide separate A2 boards for each category. Boards cannot be transferred from category to category during judging.
- When you have completed filling in the details of your entry, an entry number is automatically generated. This will be emailed to you together with a summary of your entry and an Eligibility & Declaration Form for each entry.
- For an entry to be deemed accepted by The Conference Company you must provide one signed Eligibility & Declaration Form for each entry (the form is attached to your entry confirmation email). You may submit either a hard copy or an electronic copy. If the form is not received by the first closing deadline this will render the entry late.
- For an entry to be deemed accepted by The Conference Company, all supporting material that is to be submitted online must be submitted by the entry deadlines. If it is not received by the first closing deadline this will render the entry late and as such the entry will become subject to a late entry fee (see page 9).
- For an entry to be deemed accepted by The Conference Company you must also provide your method of payment. You will need to either enter your credit card details into the system as you complete your entries or pay by bank transfer to the Comms Council.
- Late submissions of any material will not be accepted under any circumstances.
- The entry, links, hype videos, hard copy and supporting material **MUST NOT** contain any entrant/agency or contributing company branding to ensure impartial judging. This includes logos and the written names.
- If you have any problems accessing the forms, please contact The Conference Company (Tel: (09) 360 1240).

DEADLINES

- Entries must be submitted to The Conference Company and received by 4.00 pm on Tuesday 23rd January 2018.
- Please note a late entry extension is available. However, for those wanting to use this, there will be a late payment fee payable, being the lesser amount of double the entry fee + GST or entry fee plus \$1,000 + GST **each** late entry.
- Prior approval for the late entry extension must be obtained from The Conference Company (by emailing axis@tcc.co.nz or calling (09) 360 1240) **before** 4.00 pm on Tuesday 23rd January 2018.
- A late entry must be received by The Conference Company by 4.00 pm on Thursday 25th January 2018 and must be accompanied by the late payment fee.
- All supporting material must be uploaded by the deadlines noted above, for the entry to be accepted as complete.
- All hard copy material must be received by The Conference Company by 4pm on Thursday 1st February 2018 for the entry to be accepted as complete.

ENTRY FEES

- There is no discount for entering single items into multiple categories.
- To receive a discount fee for campaign entries into three or more categories, the campaign entered must be the same campaign.

COMMS COUNCIL MEMBERS

Single item (per category).....	\$325 + GST
Campaign	\$420 + GST
The Brand Axis	\$500 + GST

COMMS COUNCIL MEMBERS

Campaigns - 3 Categories	\$1,185 + GST
Campaigns - 4 Categories	\$1,500 + GST
Campaigns - 5 Categories	\$1,750 + GST

NON-COMMS COUNCIL MEMBER AGENCIES

Single item (per category).....	\$1,500 + GST
Campaign	\$2,800 + GST

NON-COMMS COUNCIL MEMBER AGENCIES

Campaigns - 3 Categories	\$6,510 + GST
Campaigns - 4 Categories	\$8,270 + GST
Campaigns - 5 Categories	\$10,000 + GST

FREELANCERS/PRODUCTION COMPANIES

Craft entries	\$400 + GST
Single item	\$570 + GST
Campaign	\$900 + GST

- Please note an extension of 48 hours is available, however for those wanting to use this, there will be a late payment fee payable, being the lesser amount of double the entry fee + GST or entry fee plus \$1,000 + GST for **each** late entry.

HOW TO PAY

- Payment or proof of payment must accompany each entry. Payments can be made by:
 - Visa or Mastercard through the online form. *Note: A 3% commission fee for paying by credit card.*
 - Cheque made payable to “Commercial Communications Council”
 - Bank Transfer to the Commercial Communications Council:
 Bank: BNZ Branch: Ponsonby Account: 02 0248 0238645 00
 Reference: Axis Awards 2018 + Your Agency/Entry Name
- Entries will not be processed until all monies are received.
- Entry Fees are non-refundable under any circumstances. This applies to any entries that may be disqualified for any reason by the Convenor of Judges.

DELIVERY INSTRUCTIONS

- You must include the entry number on all material. **Each individual entry must have a unique entry number.**
- When sending hard copy material, please ensure you clearly label the back of each item with the entry number, entry title and category entered. If you are submitting more than one entry and you wish to send them in one box, please wrap materials separately and label each with entry numbers. Please **DO NOT** include agency or production company name.

DO NOT SEND YOUR ENTRY/MATERIAL TO THE COMMS COUNCIL

- Send all materials plus your Eligibility & Declaration forms prepaid to The Conference Company. Please address to:
The Conference Company, Comms Council 2018 Axis Awards and send to:

Courier Address	Postal Address	Contact details
31C Normanby Road	PO Box 90-040	Phone: +64 9 360 1240
Mt Eden	Auckland 1142	Fax: +64 9 360 1242
Auckland 1024		Email: axis@tcc.co.nz

CREDITS

Credits will only be requested from finalists. Please carefully check and re-check the credits you provide. The credits will be published on screen and on the website **exactly** as you have typed them and in the order supplied. There will be certificates created so please avoid including the tea lady in your credits, as this makes the certificate information very small.

Credits cannot be adjusted after Friday 2nd March 2018.

PUBLICATION POLICY & PERMISSION

Finalists and winners of the 2018 Axis Awards will be showcased in various ways including the work living on the Axis website for historical reference. Publication is at the sole discretion of the Comms Council. Work submitted must be original and you must have secured rights to submit it.

By entering work in the competition, the Comms Council is automatically granted the right to make copies, reproduce and display the creative material, such as but not limited to the Comms Council website, press releases, newsletters and the Axis Awards Show.

SUPPORTING MATERIAL REQUIREMENTS BY CATEGORY

	Type of Material to be uploaded online by 23 January 2018		Hardcopy material to be submitted by 1 February 2018	
	Ways to show your work	Case study/hype video?	A2 Board?	Other
CRAFT CATEGORY				
1 Editing (on any screen)	Film/TV	×	×	
2 Cinematography (on any screen)	Film/TV	×	×	
3 Animation (on any screen)	Film/TV	Yes - show process/application of the craft	×	
4 Visual Effects (on any screen)	Film/TV	✓	×	
5 Art Direction (on any screen)	Film/TV	×	×	
6 Direction (on any screen)	Film/TV	×	×	
7 Original Soundtrack – Film & Screen Content	Film/TV	×	×	
8 Original Soundtrack – Radio	Audio/MP3	×	×	
9 Sound Design – Film & Screen Content	Film/TV/Video	×	×	
10 Sound Design – Radio	Audio/MP3	×	×	
11 Copywriting – Magazine & Newspaper	Image	×	✓	Script optional
12 Copywriting – Out of Home	Image	×	✓	Script optional
13 Copywriting – Radio	Audio/MP3	×	×	Script optional
14 Copywriting – Film and Video	URL/Film/TV	×	×	Script optional
15 Copywriting – Other	Images/URL/App	×	✓	Script optional
16 Art Direction & Typography - Magazine & Newspaper	Image	×	✓	
17 Art Direction & Typography - Out of Home	Image	×	✓	
18 Image (inc. photography/illustration/retouching)	Image	×	✓	

	Type of Material to be uploaded online by 23 January 2018		Hardcopy material to be submitted by 1 February 2018	
	Ways to show your work	Case study/hype video?	A2 Board?	Other

DIGITAL CRAFT

19	Digital Copywriting	JPEG/URL/Entry URL	×	×	
20	Digital Art Direction & Typography	JPEG/URL/Entry URL	×	×	
21	Interface & Navigation	JPEG/URL/Entry URL/Film	Optional	×	
22	User Experience	URL/Entry URL/Image	Optional	×	
23	Digital Use of Video	URL/Media	×	×	
24	Digital Use of Music or Sound Design	URL/Audio/MP3	×	×	

OUT-OF-HOME

25	Billboard Advertising	JPEG Image	×	✓	A2 Boards need to show ads in context
26	Out-of-Home Poster	JPEG Image	×	✓	
27	Transit Advertising	JPEG Image	×	✓	
28	Special Build	JPEG Image	Optional	✓	
29	Digital/Interactive Outdoor	JPEG Image	×	✓	
30	Non Traditional Outdoor or Ambient	JPEG Image	Optional	✓	
31	Out-of-Home Campaign	JPEG Image	×	✓	

MAGAZINE & NEWSPAPER

32	Magazine	JPEG Image	×	✓	
33	Magazine Campaign	Image	×	✓	
34	Newspaper	Image	×	✓	
35	Newspaper Campaign	Image	×	✓	

DIRECT MARKETING

36	Direct Physical	JPEG Image	×	✓	Opt. physical piece
37	Direct Digital	URL/Example/Image	×	×	

		Type of Material to be uploaded online by 23 January 2018		Hardcopy material to be submitted by 1 February 2018	
		Ways to show your work	Case study/hype video?	A2 Board?	Other
38	Direct Broadcast	Video/URL/Entry URL/Images	×	×	
39	Creative Use of Data in Direct	URL/Image/App	Recommended	×	
40	Direct Campaign	Images/URL	Optional	×	Opt. physical piece

PR & PROMO / ACTIVATION

41	Promo & Activation	Example/Images	Optional	Optional	Opt. physical piece
42	Integrated Campaign Lead by Promo & Activation	URL/Examples/Image	✓	Optional	Opt. physical piece
43	PR	Example/Images	Optional	Optional	Opt. physical piece
44	PR Social and Digital	URL/Examples/Image	Optional	Optional	Opt. physical piece
45	PR Campaign	URL/Examples/Image	✓	Optional	Opt. physical piece

DESIGN

46	Design 360	JPEG/URL/Example/App	Optional	✓	Opt. physical piece
47	Product Design – Tech	JPEG/URL/Example/App	Optional	✓	Opt. physical piece
48	Product Design – Non Tech	JPEG Images/Example	Optional	✓	Opt. physical piece
49	Environmental Design	URL/Example/App	Optional	✓	Opt. physical piece
50	Experience Design	Images	Optional	✓	Opt. physical piece

CHARITY

51	Charity – Magazine & Newspaper OR Out of Home	Image	×	✓	
52	Charity – Direct	URL/Image	Optional	×	Opt. physical piece
53	Charity – PR/Promo & Activation	URL/Image	Optional	×	
54	Charity – Digital or Screen	Film/URL	Optional	×	
55	Charity – Radio	Audio/MP3	×	×	

		Type of Material to be uploaded online by 23 January 2018		Hardcopy material to be submitted by 1 February 2018	
		Ways to show your work	Case study/hype video?	A2 Board?	Other
56	Charity – Design	Image	Optional	Optional	
57	Charity – Campaign	Audio/MP3/ URL/Images	✓	Optional	
58	Charity – Creative Use of Media	Audio/MP3/ URL/Images	✓	Optional	

DIGITAL & INTERACTIVE

59	Website	URL/Entry URL	Optional	×
60	Microsite	URL/Entry URL	Optional	×
61	Online Advertising	Images/URL/ Entry URL	Optional	×
62	Use of Social Media	Images/URL/ Entry URL	Optional	×
63	Mobile	URL/Entry URL	Optional	×
64	Digital & Interactive Campaign	URL/Entry URL	Optional	×
65	Tech Driven Creative	URL/Image/App	Recommended	×

FILM & VIDEO CONTENT

66	TV or Cinema 30' or below (Single)	Video/TVC	×	×
67	TV or Cinema 30' or below (Campaign)	Video/TVC	×	×
68	TV or Cinema above 30' (Single)	Video/TVC	×	×
69	TV or Cinema above 30' (Campaign)	Video/TVC	×	×
70	Online 30' or below (Single)	Video/TVC	×	×
71	Online 30' or below (Campaign)	Video/TVC	×	×
72	Online above 30' (Single)	Video/TVC	×	×
73	Online above 30' (Campaign)	Video/TVC	×	×
74	Viral (Single)	Video/TVC	×	×
75	Long Form (Single)	Video	×	×
76	Long Form (Campaign)	Videos	Optional	×
77	Large Scale Content	Video/URL	Optional	✓

		Type of Material to be uploaded online by 23 January 2018		Hardcopy material to be submitted by 1 February 2018	
		Ways to show your work	Case study/hype video?	A2 Board?	Other
BRANDED CONTENT					
78	Cinema & Theatrical	URL/Film	Optional	×	
79	TV & Broadcast – 5 minutes & Over	URL/Film	Optional	×	
80	TV & Broadcast – 5 minutes & Under	URL/Film	Optional	×	
81	Online – 5 minutes & Over	URL/images	Optional	×	
82	Online – 5 minutes & Under	URL/images	Optional	×	
83	Branded Content Campaign	URL/images/film	Recommended	×	
84	Music Content	MP3/Audio/URL/Film	Recommended	×	
MEDIA					
85	Creative Use of Media (Single)	TVC/Audio/URL	Optional	✓	
86	Creative Use of Media (Campaign)	Apps/JPEG/TVC/URL/Audio + Script	Optional	✓	
RADIO					
87	Radio 30' or below (Single)	MP3/Audio/VRC	×	×	Script
88	Radio 30' or below (Campaign)	MP3/Audio/VRC	×	×	Script
89	Radio above 30' (Single)	mp3/Audio/URL	×	×	Script
90	Radio above 30' (Campaign)	mp3/Audio/URL	×	×	Script
91	Non-Standard Radio	mp3/Audio/URL	Optional	Optional	Script
EXECUTIVE JUDGES CHOICE					
92	Integrated Axis	URL/JPEG	✓	✓	
93	For Good (awarding businesses/brands for 'doing good')	JPEG Images	✓	✓	
94	Emerging Talent	3 separate pieces	×	✓	
95	Innovation Axis	URL/Image/App	✓	✓	

SUPPORTING MATERIAL REQUIREMENTS

Please adhere to the supporting material requirements for each category you are entering. Try to remember the judges are judging your actual work. They are not judging your ability to talk an Academy Award-winning director into shooting a two-minute hype tape. If your idea requires choreography to explain it, the judges have the right to ignore it. So please stick to the guidelines.

Case studies/hype videos can be supplied (**max 2 mins**), along with any hard copy material that supports your entry. This year **finalists will also be asked for a 30' version** of the hype reel that will be played at Axis 2018 should you win serious metal. We will not play the 2-minute version.

The onus is on the entrant to ensure any case studies/hype videos are specific to the entered category and not relating to another category the same work is also being entered into. If the judges believe the material is not relevant to the category they are judging, they have the right to ignore it.

Please refer to the separate table (on page 11) showing what material requirements are required for each category.

A2 PRESENTATION BOARDS

- Show only one entry per board.
- For the Out-of-Home category, the boards should show the work in context.
- A campaign entry should show all elements of the campaign on **one** A2 board only, but only those elements which are related to the campaign. Do not include elements of the entry that are included in another category.
- Mount work on 1 rigid A2 board (420 x 594 mm).
- Please do not stick declaration forms to the back of the boards as this makes them sticky and difficult to “store” next to another board.
- Do NOT use foam board, use mount board instead.
- Portrait style is preferred.
- Please label the **back** of each board with the entry number, entry title, type of entry (single or campaign) and the category entered.
- For the purpose of judging impartiality, do NOT put your agency/company logo or branding anywhere on the board.
- Do NOT put the entry number or category titles on the front of the board.
- Do NOT send un-mounted work, rolled prints or taped boards. They will be returned at your cost.

UPLOAD FILE FORMATS

Entries must be submitted online via the upload button. Files are to be uploaded in the following formats where requested.

CREDITS

- Requested from finalists only.

DESCRIPTIONS

- Requested in Craft categories only.
- These should be entered in 'notes' field of online form if necessary and are limited to 100 words.

IMAGES

- JPEG, RGB, 300 dpi.
- Size: the longest side must no longer than 420mm.

SUPPORTING/HYPE VIDEO

- 2 minutes max. If your video exceeds 2 minutes, then the jury reserve the right to end the judging after the 2-minute mark. **This year we will also be requesting a 30' Edit of any hype tapes or work that may appear on the night of the Axis Awards should the work win serious metal. Full hype tapes will not be played at Axis so if an edit is not provided the hype tape will stop after 30 seconds. Edits should be supplied at same time as credits and couriered on a labelled memory stick to The Conference Company.**

FILM/TV/SCREEN CONTENT ENTRIES/HYPE VIDEO

- QuickTime, MP4 or MOV.
- Files should not exceed 50MB.
- Please ensure your entry begins at the first frame only and does NOT include the clapper board or title information.
- Please ensure one file contains one commercial only. When uploading campaigns, each spot must be uploaded separately.
- The preferred aspect ratio is 16:9.
- Spots will be viewed on a 16:9 screen for judging.
- Always do a preliminary quality check before submitting your work.

Widescreen Entries

Widescreen (16:9) entries should be submitted with a frame size of 1920 x 1080 (minimum 1280 x 720) using H.264 (mov) compression at up to 59.94 frames per second. The data rate for the file should be limited to 8 MBps (8196 kbps). All entries that have been produced in HD have to be submitted in HD, SD down conversions will NOT be accepted.

Standard Entries

Standard (4:3) entries should be submitted with a frame size of 1280 x 720 (with black pillars on the sides to expand to the 16:9 frame size) using H.264 (mov) compression at 29.97 frames per second. The data rate for the file should be limited to 8 MBps (8196 kbps).

RADIO/SOUND ENTRIES

- .WAV, MP3
- Ensure entry is submitted in Stereo, in a high-quality WAV, 48 kHz at 16 bits or more.
- Please ensure one file contains one commercial only - please do not send multiple commercials in one file.

RADIO SCRIPTS

- An electronic plain text version of the script must also be submitted online. PDF or Word.

URL SUBMISSIONS

- All entries that have appeared online must be submitted as a URL linking to an online version of your entry.
- Banner ads must be presented on a mocked-up example of the website they appeared on, or as they appeared online.
- Viral movies on either the original YouTube, Vimeo or campaign URL they were uploaded to.
- Websites & campaign sites if no longer live to be hosted on a URL if possible and definitely recommended. If this is not possible a video walk through of the site is suggested. If there is a particular walk through or journey you would like the jury to follow, a video of this journey is recommended.
- Award entry URLs showing all elements of an online campaign are also suggested for Interactive Campaign and Innovation in Digital entries.
- Please provide a username and password if the entry is on a secure site.
- The domain name must not identify the agency.

APPS OR MOBILE TECHNOLOGY

- If your work is an app or is displayed on a mobile device and you would like the judges to see the work in this way, please provide details for downloading the app.

IMPORTANT NOTE RE HARD COPY MATERIAL BEING SUBMITTED

If your work becomes a finalist, it will be judged online by the international judges. If you are submitting hard copy material, international judges will not be able to see it, so it is in your best interests to upload online examples or a case study outlining this material by the entry closing dates.

Remember it is about showing THE WORK, not the hype video. Well-presented work will be viewed more easily and instantly by the International Judges.

2018 CATEGORIES

CRAFT CATEGORY

Judges will be looking principally for work that is of the highest standard in its discipline and will be judged on whether the work gives the viewer/listener a memorable aesthetic experience. Judges will consider if the craft has enhanced the idea or pushed the execution.

Agencies cannot enter Craft categories 1 – 10.

(Unless they are responsible for the crafting of the work rather than commissioning it).

1. EDITING

The technical and creative success of the edit. All aspects of the film's edit will be considered, including timing, pace, visual dynamics, dialogue dynamics, sound integration and overall story-telling.

2. CINEMATOGRAPHY

On any screen. Including animation. The quality and effect of the cinematography. The style, artistic choices, camerawork, cinematic techniques, shot composition, lighting and other effects will be considered.

3. ANIMATION

On any screen. Encompasses all visual effects including character animation and design. The use and aesthetic of animation in film advertising. All types of animation, including stop-motion, graphic, silhouette and computer animation in 2D or 3D will be accepted.

4. VISUAL EFFECTS

The creation of film environments and other visual effects. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.

5. ART DIRECTION

On any screen. The vision and achievement of the direction. The jury will think about the translation of the creative brief through a director's vision and how well that vision has been achieved.

6. DIRECTION

Must be a wholly original work.

7. ORIGINAL SOUNDTRACK – FILM & SCREEN CONTENT

Must be a wholly original work by the nominated New Zealand based composer, music production company or agency.

8. ORIGINAL SOUNDTRACK – RADIO

Must be a wholly original work.

9. SOUND DESIGN – FILM & SCREEN CONTENT

Must be an original recording that does not feature music as a main element. Technical excellence in recording, mixing and the synthesis of samples and sound effects will be considered, along with the cohesion of the edit and its impact on the overall piece.

10. SOUND DESIGN – RADIO

The process of specifying, acquiring, manipulating or generating audio elements, including sound effects, location recordings, ‘atmos’, etc. Does not feature music as the main element.

Agencies can enter Craft categories 11 – 20.

11. COPYWRITING – MAGAZINE & NEWSPAPER

Copywriting must be an integral part of the execution and add to the overall idea.

12. COPYWRITING – OUT OF HOME

Copywriting must be an integral part of the execution and add to the overall idea.

13. COPYWRITING – RADIO

Judges will be looking for brilliant writing imaginatively brought to life.

14. COPYWRITING – FILM AND VIDEO

Judges will be looking for brilliant writing imaginatively brought to life.

15. COPYWRITING – OTHER

Copywriting that does not fit into anywhere above (see digital craft copywriting category below).

16. ART DIRECTION & TYPOGRAPHY – MAGAZINE & NEWSPAPER

Will be judged by how art direction and typography craft is used in the execution. Art direction and typography must be an integral part of the execution and add to the overall idea.

17. ART DIRECTION & TYPOGRAPHY – OUT OF HOME

Art direction and typography must be an integral part of the execution and add to the overall idea

Category 18 is accepted as an agency craft category, but any photographer/illustrator/retoucher is free to enter.

18. IMAGE

Including photography, illustration and retouching. Photography, illustration or retouching must be an integral part of the execution and add to the overall idea.

DIGITAL CRAFT CATEGORY

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

19. **DIGITAL COPYWRITING**

Will be judged by how copywriting craft is used in the execution of digital ideas/platforms.

20. **DIGITAL ART DIRECTION & TYPOGRAPHY**

Will be judged by how art direction and typography craft is used in the execution of digital ideas/platforms.

21. **INTERFACE & NAVIGATION**

Entries in this category will be judged on how flawless design and organisation and prioritisation of content allow easy access to the breadth and depth of information on a site. Clear sign-posting and visual cues provide context to the users position of the site and sets clear expectations of what they can do next. Example - David Attenborough's BBC Earth 'A bears eye view of Yellowstone Park'.

22. **USER EXPERIENCE**

Entries in this category will be judged on the emotional and behavioural response to a digital product or service created through relevant, seamless and consistent user experience at every point of interaction. Is the digital medium/tech appropriately used to serve the needs of the end user no matter the device or connection type? How does the experience help with the overall idea? Example - The Field Trip to Mars.

23. **DIGITAL USE OF VIDEO**

Creative application or use of digital video and footage; can include hologram, AR, VR etc. Example - Honda 'The Other Side'.

24. **DIGITAL USE OF MUSIC OR SOUND DESIGN**

Creative application or use of music and/or sound design in the digital space.

OUT-OF-HOME CATEGORY

Judges will be looking for brilliant and effective examples of Out-of-Home creativity. Powerful ideas that communicate with immediacy and engagement.

25. **BILLBOARD ADVERTISING**

Single execution on standard paid billboard site.

26. **OUT-OF-HOME POSTERS**

Single execution including street furniture, path-to-purchase, retail & street posters. Please provide image of posters in context.

27. TRANSIT ADVERTISING

Free-format advertising using vehicles or transit sites/locations. This category is for advertising on cars, trains, buses, taxis, trucks, airplanes etc. or the use of transit sites such as car parks, airports, stations (bus & train), ferry ports, roads and driving tracks.

28. SPECIAL BUILD

Single idea involving physical constructions, adaptations of exterior billboard sites or locations such as buildings, street furniture or the environment, large-scale signage, installs and displays.

29. DIGITAL/INTERACTIVE OUTDOOR

Single execution where a user interacts with outdoor through either their own tech device or one provided.

30. NON-TRADITIONAL OUTDOOR OR AMBIENT

Single non-traditional media idea, consists of small scale special solutions and live advertising or an event. Not a billboard or a special build. Could be a pop-up shop, a stunt, a live event, or an immersive or interactive experience.

31. OUT-OF-HOME CAMPAIGN

Incorporating a minimum of three executions across a combination of single or multiple out-of-home formats including digital.

MAGAZINE & NEWSPAPER CATEGORY

Judges will be looking for brilliant, innovative and effective examples of Magazine & Newspaper advertising. Powerful ideas that communicate with immediacy and engagement. This includes both printed & online versions.

32. MAGAZINE

Single entries only.

33. MAGAZINE CAMPAIGN

Incorporating a minimum of three executions.

34. NEWSPAPER

Single entries only.

35. NEWSPAPER CAMPAIGN

Incorporating a minimum of three executions.

DIRECT MARKETING CATEGORY

Direct celebrates response-driven and relationship-building ideas. Judges will be looking for ideas that have response or customer acquisition at their heart.

By definition, Direct Marketing is any communication aimed at a precise target demographic, with clearly defined goals and measurable results. Eligible work must have been genuinely and specifically created to solicit an enquiry, donation or order, or create a contactable database. Brand and product awareness advertising or social media buzz will not be accepted as valid goals in this category.

In this section, Judges will consider the IDEA, the STRATEGY, the EXECUTION, the IMPACT and RESULTS.

36. DIRECT PHYSICAL

Physical mail or door-drop. Include one example of the work exactly as it was delivered. Single entries only.

37. DIRECT DIGITAL

A piece of direct online or electronic communication including email. Single entries only.

38. DIRECT BROADCAST

A piece of Cinema, TV, radio or digital communication. Single entries only.

39. CREATIVE USE OF DATA IN DIRECT

Entries in this category should show how the application of data significantly formed the basis of the direct campaign's strategy. Entrants should also provide evidence of how their data driven strategy helped to profile customer's behaviour and segmentation, which ultimately led to successful direct marketing activities.

40. DIRECT CAMPAIGN

Direct that is comprised of multiple elements delivered separately. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.

PR/PROMO & ACTIVATION CATEGORY

PROMO/ACTIVATION

Promo & Activation celebrates creativity that brings brands to life.

Entries will need to demonstrate ideas that generate interaction; that is work where consumer participation in an activity serves to promote a product or service. This may be done using brand activation, sponsorship activation, launch events, sampling, below the line competitions, experiential, events, in-store advertising events, exhibitions and other promotional vehicles, such as digital content produced from an activation.

In this section, Judges will consider the IDEA, the STRATEGY, the EXECUTION, the IMPACT and RESULTS.

41. **PROMO & ACTIVATION**

The use of either cinema, TV, Radio, newspapers, magazines, inserts, posters, billboards, guerrilla marketing, pop-up events, brand experiences, stunts or socially/digitally lead experiences to create consumer engagement and participation in an activity to promote a product or service.

42. **INTEGRATED CAMPAIGN LEAD BY PROMO & ACTIVATION**

A campaign that uses multiple platforms which is initiated, led or driven predominantly by promo and activation. Entries in this category must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign.

PR

PR celebrates creative work which successfully builds trust and cultivates relationships with credible third-parties, utilising mainly earned-media tactics or channels to influence public dialogue and ultimately change perceptions and behaviours in ways that protect and enhance the reputation and business of an organisation or brand with its target audiences. Judges will be looking for innovative ideas that have sway; that is work that tangibly builds trust or engenders increased understanding between brands/organisations and their publics.

43. **PR**

The use of a single PR Channel to raise awareness and influence public perception of a brand, product, or service.

44. **PR SOCIAL & DIGITAL**

The use of digital and/or social platforms to raise awareness and influence public perception of a brand, product, or service.

45. **PR CAMPAIGN**

The use of multiple platforms in one campaign which is initiated, led or driven predominantly by PR.

DESIGN CATEGORY

Judges are looking for the use of design in helping to build brands through visual design and identity and/or also new products, environments or user experience.

Today's design can be used as a means to transform a business/community as opposed to just an accessory to make it look prettier. Judges will be looking to see how design has informed and moved a brand communication or product messages forward.

46. DESIGN 360

This category recognises visual design and identity that helps build brands. Not a campaign, but long-term design thinking around brand ID/livery/vehicle/packaging/communications/behaviours. Entries could demonstrate the design across these and also in packaging, print, brand collateral, digital content etc.

47. PRODUCT DESIGN – TECH

This category rewards a product created that is either a piece of technology or has technology at the centre of the creative. It is important to ensure there is a strong idea and purpose driving the reason for the product. No gimmicks. Ask yourself what the product does? Is the world a better or more interesting place because it exists?

48. PRODUCT DESIGN – NON-TECH

This category rewards the design of a product that has been created. It is important to ensure there is a strong idea and purpose driving the reason for the product. No gimmicks. Ask yourself what the product does? Is the world a better or more interesting place because it exists? Example – Volvo 'Life paint'.

49. ENVIRONMENTAL DESIGN

This category rewards a physical setting that lets the consumer experience a company's brand through graphics, lighting, architecture and interior design. Indoor & outdoor. Physical world not digital.

50. EXPERIENCE DESIGN

This category rewards the overall experience of the user when using a product, system, service, app or website. Ask yourself what makes the work interactive. Is it practical to use? Is it experiential? Does it make you feel an emotion? Does it do all of the above? Entries should demonstrate the user journey and experience.

CHARITY CATEGORY

Please note Charity entries are only eligible in Charity categories AND Craft under the Craft category rules. Entries in the Charity category are not eligible for the Grand Axis Award.*

Charity entries must be for a registered charity only. A charity is an organisation that runs on donations. Judges will be looking for creative, original and clever ideas that it is felt would genuinely have helped the charity.

51. CHARITY – MAGAZINE & NEWSPAPER OR OUT OF HOME

Any piece of work that ran in magazines and/or newspapers or out of home.

52. CHARITY – DIRECT

Any piece of work that was used in direct marketing.

53. CHARITY – PR/PROMO & ACTIVATION

Any piece of work that was used in PR and/or promo & activation.

54. CHARITY – DIGITAL OR SCREEN

Any digital or non-digital piece of work that ran either online or as film screen content

55. CHARITY – RADIO

Any piece of work that was aired on radio.

56. CHARITY – DESIGN

Any piece of work that demonstrates how design has contributed to the key message.

57. CHARITY – CAMPAIGN

Three or more pieces of work must have appeared to be eligible

58. CHARITY – CREATIVE USE OF MEDIA

Work that is enhanced and amplified by a game-changing channel strategy/media placement.

DIGITAL & INTERACTIVE CATEGORY

The Digital & Interactive category encompasses branded online, digital, and technological communication. Judges will be looking for engaging, entertaining content that pushes the boundaries and capabilities of the browser that is developed to enhance the overall idea. Think about the substance and relevance of content on the site.

59. WEBSITE

Long-term site destination for a brand, product or service. Single entries only. Judges will be considering the ideas, the utility/usability, the interaction and the emotional reaction.

60. MICROSITE

Creative, short-term campaign sites made specifically to support a branded campaign. Judges will be considering the ideas, the utility/usability, the interaction and the emotional reaction.

61. ONLINE ADVERTISING

Paid for advertising, advertorials, and sponsorship on web or mobile platforms (including banners, pop-ups, video and display adverts in social media). All entries must show the ad in context of a webpage as it was originally displayed. Single entries only.

62. USE OF SOCIAL MEDIA

Social media campaigns that use social networking sites (blogs, wikis, video-sharing sites, hosted services, etc) to create and/or enhance relationships with consumers. Work entered in this category should be planned and executed on social platforms as opposed to campaigns that went social. Judges will consider levels of engagement, social reach and the creative use of social networks and activity to successful commercial effect.

63. MOBILE

Creative work that lives on a hand-held or sits in a wearable environment and is integral to the idea and enables key aspects of the execution. Judges will be looking for the freshest creative mobile ideas that present the technology and creativity behind the work seamlessly.

64. DIGITAL & INTERACTIVE CAMPAIGN

Should contain 3 or more separate pieces of work from one or more of the above interactive categories. Offline elements can be included with the minimum 3 digital executions if they help set the idea. Judges will look at the quality of the digital ideas and how they contribute to the campaign.

65. TECH DRIVEN CREATIVE

This category rewards a piece of work that is either a piece of technology or has technology at the centre of the creative. It is important to ensure there is a strong idea driving the work. This category is not technology for technology's sake. Good example of tech driven creative: 'Toyota Landcruiser Emergency Network'.

FILM & VIDEO CATEGORY

Judges will be looking for great ideas that really push the audio-visual medium in exciting directions. The premise of storytelling remains the same however; it's about taking a great idea and executing it flawlessly.

66. TV OR CINEMA 30' OR BELOW (SINGLE)

Must be designed specifically as a 30 or 15 second TV commercial.

67. TV OR CINEMA 30' OR BELOW (CAMPAIGN)

Three or more executions must have run.

68. TV OR CINEMA ABOVE 30' (SINGLE)

Must be designed specifically as a TV commercial more than 30 seconds in duration.

69. TV OR CINEMA ABOVE 30' (CAMPAIGN)

Three or more executions must have run.

70. ONLINE 30' OR BELOW (SINGLE)

Standard format advertising films which aired only online including pre-roll adverts.

71. ONLINE 30' OR BELOW (CAMPAIGN)

Three or more executions must have run.

72. ONLINE ABOVE 30' (SINGLE)

Standard format advertising films which aired only online including pre-roll adverts.

73. ONLINE ABOVE 30' (CAMPAIGN)

Three or more executions must have run.

74. VIRAL

Online videos specifically created for the internet or online social platforms that are intended for widespread sharing. Interactive videos that have at least one of the following levels of interactivity: conversational, customisable, narrative, explorative. Single entries only.

75. LONG-FORM – SINGLE

120 seconds and above. It can be a short film, a feature film, a documentary using non-paid media etc. Only submit actual screen content. Single entries only.

76. LONG-FORM – CAMPAIGN

120 seconds and above. Campaign entries, including web series.

77. LARGE SCALE CONTENT

This category is for projection or any large-scale screen for a mass audience. This is where outstanding work like projection mapping would be awarded. Single entries only. Please also demonstrate screen content in situ.

BRANDED CONTENT

Judges will look at how a brand has worked independently or in partnership with a content producer, distributor or another brand to create engaging content. Work could cover the creation of content/programming or integration of a brand into existing formats by partnering with a media partner.

Judges will focus on the creative idea, creative execution of that idea. Work could cover the creation of content/programming or integration of a brand into existing formats by partnering with a media partner.

78. CINEMA & THEATRICAL

79. TV & BROADCAST – 5 MINUTES AND OVER

80. TV & BROADCAST – 5 MINUTES AND UNDER

81. ONLINE – 5 MINUTES AND OVER

82. ONLINE – 5 MINUTES AND UNDER

83. BRANDED CONTENT – CAMPAIGN

Three or more examples must have appeared to be eligible

84. MUSIC CONTENT

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

MEDIA

This is a new category and media entries will be need to demonstrate an inspiring and innovative implementation of ideas. That is, creative work that is enhanced and amplified by a game-changing channel strategy/media placement.

85. CREATIVE USE OF MEDIA – SINGLE

Includes use of all media types – traditional and non-traditional.

86. CREATIVE USE OF MEDIA – CAMPAIGN

Includes use of all media types – traditional and non-traditional.

RADIO CATEGORY

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

87. RADIO 30' OR BELOW (SINGLE)

88. RADIO 30' OR BELOW (CAMPAIGN)

A minimum of 3 spots.

89. RADIO ABOVE 30' (SINGLE)

90. RADIO ABOVE 30' (CAMPAIGN)

A minimum of 3 spots.

91. NON-STANDARD RADIO

Great use of innovative radio. Any length or type. Case study required.

EXECUTIVE JUDGES CHOICE AWARDS

Paid entries in the following categories will be judged by the Executive Judges only.

92. **INTEGRATED AXIS**

This award celebrates creative campaigns and judges are looking for the biggest ideas in New Zealand. Entries will need to demonstrate holistic excellence; that is, work that has been executed across multiple media channels, incorporating an idea into diverse environments such that it is enriched by each.

Please show a minimum of four elements over a minimum of four media included film & screen content, radio, print, outdoor, direct, digital or PR, promo or activation. Entries in this Integrated Axis category are eligible to win metal and (if deserving) an Integrated Grand Prix.

Each piece of work should be submitted according to the material requirements relevant for each specific medium. A 2-minute support video can also be supplied.

93. **FOR GOOD**

This category is about social responsibility and designed to incentivise businesses to 'do good' for the world, their country or their community. The category is to encourage and reward brands for being responsible/sustainable.

Entries in the For Good category are eligible to win metal and the Grand Axis.

94. **EMERGING TALENT**

This category is for individuals or teams who have been in the business or placement for two years or less. The individual or team must be in full time employment to be eligible. Self-nomination is allowed.

Entries can be received from creative teams, directors, editors, sound engineers, copywriters, art directors, designers and any other emerging creative talent. Three pieces of published work must be submitted for judging. These three pieces must be submitted separately. Published work must have appeared for the first time between 1st January 2017 and 31st December 2017.

95. **INNOVATION AXIS**

This award rewards work across any categories that has changed the meaning of or has moved a category forward. Work that has evolved beyond a category description. This category will only be awarded for exceptional work.

THE GRAND AWARDS

These awards cannot be entered. The winners are chosen by the Executive Judging Panel.

96. THE GOOGLE AXIS STUDENT CHALLENGE

A well-established award, the Google Axis Student Challenge is an initiative encouraging and celebrate emerging creative talent in the advertising industry. Entrants must be full-time students in advertising, design, visual communication, mass communication, marketing or a related discipline studying at least 20 hours per week.

Student entries were supplied a brief by Google in July and short-listed after two rounds by an Independent Judging Panel in October 2017.

97. GRAND PRIX

These will be contested amongst the gold winners in any category except charity. The Grand Prix winners will be awarded to work that reflects the best international standard work only. Gold winners from the Charity category are not eligible for a Grand Prix.

98. GRAND AXIS

The single best piece of work or campaign in the last year, chosen by the Executive Judging panel.

OTY AWARDS

These awards cannot be entered. These awards honour the agency, client and production company that has amassed the most points across all categories.

Grand Axis = 30 points, Grand Prix = 25 points, Gold = 20 points, Silver = 10 points, Bronze = 3 points and a Finalist = 0 points.

Please note that points awarded will only be awarded for the highest award received. Therefore points for the Grand Axis will not score points for the Grand Prix it received as well. Similarly, any Grand Prix winners will only receive points for the Grand Prix, not points for the gold it received. A bronze winner will not receive points for being a finalist, only for the bronze.

99. PRODUCTION COMPANY OF THE YEAR

100. CLIENT OF THE YEAR

(Points allocated across all Client brands)

101. AGENCY OF THE YEAR

RECOGNITION AWARD

These awards cannot be entered. The recipient is chosen by the Comms Council Executive Board.

102. LIFETIME ACHIEVEMENT AWARD

A special award chosen by the Axis Awards Committee recognising the outstanding contribution made by an individual to the advertising industry.

BRAND AWARD

This award must be entered online at www.awards.tcc.co.nz/axis/ by Friday 16th February. The winner will be chosen by the Executive Judging Panel.

103. NEW* BRAND AXIS

This award will shine a light on the major brand-building work that has been the result of a successful creative collaboration between agency and client, here in Aotearoa. It will be awarded to both a Marketing Client and their Agency who have created excellent creative brand work for five + years.

Entries must include at least 5 - 10 campaigns produced by one agency, for one brand, through a continuous five to ten-year period. Please indicate the date and year when each campaign was launched with the submission. You will also be asked to supply a written piece explaining the evolution, iterations and development of the brand and the creative work over the period. This will be read by the Executive Judges (no more than 500 words).

Requirements:

- Entry name: A descriptive name is required
- The Brand: The Brand name or Client name is required
- Agency: The Agency name is required
- Campaign Titles: A title for each campaign submitted as part of the entry

For each work submitted (x5-10), please specify the main execution of the idea, i.e. Print, Website, Television, outdoor, etc

The historical work will be played at Axis should you make finalist.

CHECKLIST

Entries Close:	4.00pm, Tuesday 23rd January, 2018 (Go to – www.awards.tcc.co.nz/axis)
Late Entry Extension Closes:	4.00pm, Thursday 25 January, 2018. You must apply before the entry closing date for an extension and must pay an additional late penalty fee for each late entry.
NEW* Brand Axis closing date:	4.00pm, Friday 16th February, 2018
Hard Copy Material Deadline:	4.00pm, Thursday 1st February, 2018.
Entry Fees:	Must accompany entry materials or be paid online. Proof of payment must be sent with the entry. Please note there is a 3% commission fee on all credit card payments.
Eligibility & Declaration Form:	Must be completed, signed and accompany each entry. The form is specific to each entry.
Category Material Requirements:	Please refer to the category material requirements on page 11 for the specific material requirements to ensure you send what is required to complete your entry. <i>Supporting material is different for each category.</i>
Case study Hype Video:	Must be no longer than two minutes. Supporting videos are not accepted in some categories. Please check the rules.
Send your entries to:	The Conference Company, Comms Council Axis Awards, 31C Normanby Road, Mt Eden, Auckland 1024