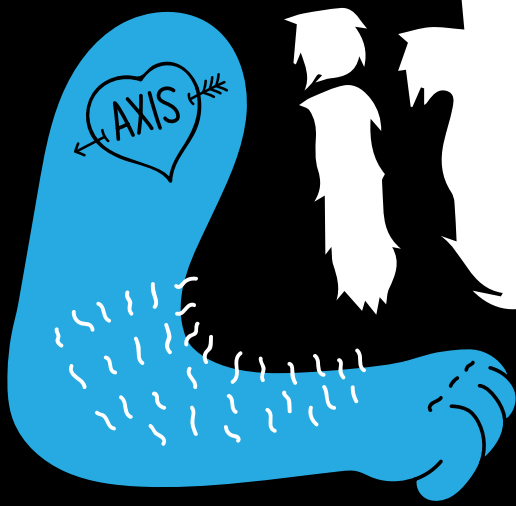
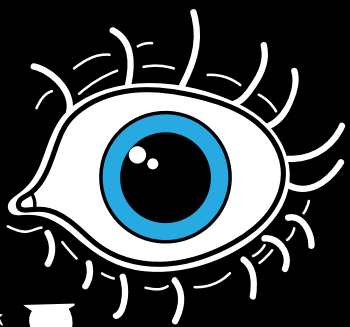


HOLY SH\*T

can  
you  
feel  
it?



AXIS 2019

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## IMPORTANT DATES FOR YOUR 2019 DIARY

Closing date for entries:	4pm on Tuesday 22 January 2019
Late entry deadline:	4pm on Thursday 24 January 2019
Hard copy material deadline:	4pm on Friday 1 February 2019

## 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 22 January will be subject to late penalty fees as outlined on page 10.
- Membership is defined as being a paid-up member of Comms Council between 1st April 2018 and 31st March 2019.

# A WORD FROM THE COMMS COUNCIL

We've probably all heard people say that creative awards don't matter. That they're simply the industry talking to itself and that clients don't really care about them.

## **These people couldn't be more wrong.**

Awards programmes like Axis are about recognising creativity and the evidence in favour of creativity is not only overwhelming but is continuing to mount. The statistic from Peter Field and Les Binet that stands out the most is this "Creatively awarded campaigns are nearly 10x more efficient at increasing share of market than other campaigns".

Creativity therefore is at the heart of strong brands and at the Commercial Communications Council we believe in the vital importance of The Brand and therefore of brand-building communications.

Without the intangible assets of strong brands, businesses grow more slowly, are less profitable and less valuable. It is incomprehensible to us that any business might want to walk away from brand building. But walking away is exactly what has been happening in recent years, spurred by short-term pressures to drive sales in other less beneficial ways.

If we do not re-engage with brand building, New Zealand's brands and businesses will suffer and eventually die: this is not a frivolous issue – it is about our economic vitality.

We need to lead businesses back to believing in their brands and the power of creativity. The work you do that is celebrated at Axis is at the centre of that process, so good luck to you all.



**PAUL HEAD**

*CEO, COMMS COUNCIL*



**PAUL WILSON**

*2019 CHAIR*

I'm excited to be involved in in the 39th year of the Axis Awards. People often try and achieve major milestones before turning 40 and becoming all sensible. So, as we enter the last year of our 30's, we're expecting some big things this year at Axis.

# THE CONVENOR'S WISE WORDS

There are a lot of good ideas out there, ideas that make us stop and think. But the truly great ideas stop us in our tracks because of how they make us feel. They make us laugh, make us cry, make us jealous ...the best work provokes an emotional reaction from the audience.

Yes, the usual questions will be asked of the work.

Is it original and inspiring?

Is it exceptionally well-executed?

Is it relevant to its context?

But most importantly, Axis is looking to celebrate the work that leaves a lasting impression on us, the work that truly moves us and in turn moves the industry forward.

Welcome to Axis 2019. Can you feel it?



**SHANE BRADNICK**

*2019 CONVENOR OF JUDGES*

# WHAT'S CHANGED THIS YEAR?

## CRAFT

In the craft category, the animation category has been expanded into \*new 2D and 3D sub-categories.

## PR & BRAND EXPERIENCE/ACTIVATION CATEGORY

A \*new category awarding the “Use of Technology in PR” has been added. This will award technology that pushes the boundaries of digital innovation to execute or support a PR campaign.

## DIGITAL AND INTERACTIVE

A \*new category “Influencer” has been added, which expands on from “Use of Social Media”. Entries in this category will need to demonstrate how the creative use of influencers or brand ambassadors, collaborative and user-generated content led to an increase in a brand or organisation’s reach and awareness and/or to drive business results.

## RADIO / AUDIO

A \*new category awarding the use of “Voice” has been added. Judges will award great use of innovative voice-activated technology. Think ‘Google Home of the Whopper’. Any length.

## MEDIA

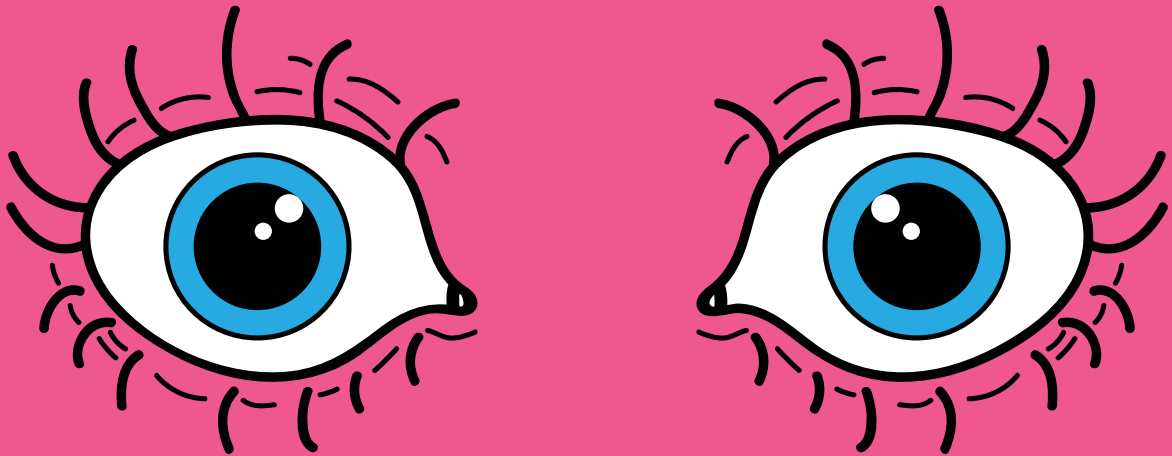
We have added an integrated sub-category into the Media category.

## BRAND AXIS

This is only the second year for this award. The 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 these entries is later – Friday 16th February. This award will be judged by the Executive Judging panel.

**Please read all entry categories carefully this year.**

**GOOD LUCK**



# TERMS & CONDITIONS

# ELIGIBILITY AND RULES

The New Zealand Axis Awards celebrate the best work written, produced, developed and managed locally from 2018.

1. Any work commercially released and first published or aired between 1st January 2018 and 31st December 2018 is eligible for entry. HOWEVER, work that was entered for Axis 2018 is not eligible to be entered again for Axis 2019. 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 including Charity entries). Proof will be required however, 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. The judges 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 enter craft categories. Single executions only.
9. Agencies cannot enter Craft categories 1–11 (unless the agency itself was responsible for the crafting of the work rather than commissioning it).
10. Agencies can enter Craft categories 12–19.
11. Category 19 is accepted as an agency craft category, but any photographer/ illustrator/ re-toucher 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 re Public Service: 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 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

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.
6. IMPORTANT: Credits will appear on screen at Axis awards as you provide them – please take care when supplying credits.
7. 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 allow 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. (Refer fees page)
- 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.

## DEADLINES

- Entries must be submitted to The Conference Company and received by 4.00 pm on Tuesday 22 January 2019.
- 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@theconferencecompany.com](mailto:axis@theconferencecompany.com) or calling 09 360 1240 before 4.00 pm on Tuesday 22 January 2019.
- A late entry must be received by The Conference Company by 4.00 pm on Thursday 24 January 2019 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 Friday 1 February 2019 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
Campaigns - 3 Categories	\$1185+GST
Campaigns - 4 Categories	\$1500+GST
Campaigns - 5 Categories	\$1750+GST

## NON-COMMS COUNCIL MEMBER AGENCIES

Single item (per category)	\$1500+GST
Campaign	\$2800+GST
Campaigns - 3 Categories	\$6510+GST
Campaigns - 4 Categories	\$8270+GST
Campaigns - 5 Categories	\$10,000+GST

## FREELANCERS/PRODUCTION COMPANIES

Craft entries	\$375 + GST
Single item	\$500 + GST
Campaign	\$600 + 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.

Bank Transfer to the Communication Agencies Association:

Bank:	BNZ
Branch:	Ponsonby
Account:	02 0248 0238645 00
Reference:	Axis 2019 + Your Agency/Entrant 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.
- 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 2019 AXIS Awards and send to:

### **Courier Address**

31C Normanby Road  
Mt Eden 1024  
Auckland

### **Postal Address**

PO Box 90-040  
Auckland 1142

### **Contact details**

Phone: +64 9 360 1240

Fax: +64 9 360 1242

email: [axis@theconferencecompany.com](mailto:axis@theconferencecompany.com)

# SUPPORTING MATERIAL REQUIREMENTS TABLE

MAIN CATEGORY	SUB-CATEGORY	Types of Material to be uploaded online by 22 January 2019		Hardcopy material to be submitted by 1 February 2019		
		Ways to show your work	Case study/hype video?	A2 Board	Other	
1	CRAFT	Editing (on any screen)	Film/TV	X	X	
2		Cinematography (on any screen)	Film/TV	X	X	
3		Moving Image - 2D Animation	Film/TV	"Yes - show process/application of the craft"	X	
4		Moving Image - 3D Animation	Film/TV	"Yes - show process/application of the craft"	X	
5		Visual Effects (on any screen)	Film/TV	✓	X	
6		Art Direction	Film/TV	X	X	
7		Direction	Film/TV	X	X	
8		Original Soundtrack - Film & Screen Content	Film/TV	X	X	
9		Original Soundtrack - Radio	Audio/MP3	X	X	
10		Sound Design - Film & Screen Content	Film/TV/Video	X	X	
11		Sound Design - Radio	Audio/MP3	X	X	
12		Copywriting - Magazine & Newspaper	Image	X	X	Script optional
13		Copywriting - Out of Home	Image	X	X	Script optional
14		Copywriting - Radio	Audio/MP3	X	X	Script optional
15		Copywriting - Film and Video	URL/Film/TV	X	X	Script optional
16		Copywriting - Other	Images/URL/App	X	✓	Script optional
17		Art Direction & Typography - Magazine & Newspaper	Image	X	Optional	
18		Art Direction & Typography - Out of Home	Image	X	✓	
19		Image (inc. photography/illustration/retouching)	Image	X	✓	
20	DIGITAL CRAFT	Digital Copywriting	JPEG/URL/Entry URL/App	X	X	
21		Digital Art Direction & Typography	JPEG/URL/Entry URL	X	X	
22		Interface and Navigation	JPEG/URL/Entry URL/Film	Optional	X	
23		User Experience	URL/Entry URL/Image	Optional	X	
24		Digital Use of Video	URL/Media	Optional	X	
25		Digital Use of Music or Sound Design	URL/Audio/MP3	Optional	X	
26	OUT OF HOME	Billboard Advertising	JPEG Image	X	✓	A2 Boards need to show ads in context
27		Out-of-Home Poster	JPEG Image	X	✓	
28		Transit Advertising	JPEG Image	X	✓	
29		Special Build	JPEG Image	Optional	✓	
30		Digital/Interactive Outdoor	JPEG Image	Optional	✓	
31		Non Traditional Outdoor or Ambient	JPEG Image	Optional	✓	
32		Out-of-Home Campaign	JPEG Image	X	✓	
33	MAGAZINE & NEWSPAPER	Magazine		X	✓	
34		Magazine Campaign		X	✓	
35		Newspaper		X	✓	
36		Newspaper Campaign		X	✓	

## SUPPORTING MATERIAL REQUIREMENTS TABLE CONT:

37	DIRECT MARKETING	Direct Physical	JPEG Image	Optional	✗	Opt. physical piece
38		Direct Digital	URL/Example/Image	Optional	✗	
39		Direct Broadcast	Video/URL/Entry URL/Images	Optional	✗	
40		Creative Use of Data in Direct	URL/Image/App	Recommended	✗	
41		Direct Campaign	Images/URL	Optional	✗	Opt. physical piece
42	PR/ EXPERIENTIAL	Brand Experience and Activation	Example/Images	Optional	Optional	Opt. physical piece
43		Integrated Campaign Lead by Brand Experience & Activation	URL/Examples/Image	Optional	Optional	Opt. physical piece
44		PR	Example/Images	Optional	Optional	Opt. physical piece
45		PR Social and Digital	URL/Examples/Image	Optional	Optional	Opt. physical piece
46		PR Campaign	URL/Examples/Image	Optional	Optional	Opt. physical piece
47	Use of Technology in PR	URL/Examples/Image	Optional	Optional	Opt. physical piece	
48	DESIGN CATEGORY	Design 360	JPEG/URL/Example/App	Optional	✓	Opt. physical piece
49		Product Design - Tech	JPEG/URL/Example/App	Optional	✗	Opt. physical piece
50		Product Design - Non Tech	JPEG Images/Example	Optional	✗	Opt. physical piece
51		Environmental Design	URL/Example/App	Optional	✗	Opt. physical piece
52		Experience Design	Images	Optional	✗	Opt. physical piece
53	CHARITY	Charity - Magazine & Newspaper OR Out of Home	Image	✗	✓	
54		Charity - Direct	URL/Image	Optional	✗	Opt. physical piece
55		Charity - PR/Promo & Activation	URL/Image	Optional	✓	
56		Charity - Digital or Screen	Film/URL	✗	✗	
57		Charity - Radio	Audio/MP3	✗	✗	
58		Charity - Design	Image	✗	✗	
59		Charity - Campaign	Audio/MP3/Url/Images	Optional	✓	
60		Charity - Creative Use of Media	Audio/MP3/Url/Images	Optional	✓	
61	DIGITAL & INTERACTIVE	Website	URL/Entry URL	Optional	✗	
62		Campaign Website	URL/Entry URL	Optional	✗	
63		Online advertising	Images/URL/Entry URL	✗	✗	
64		Use of Social Media	Images/URL/Entry URL	Optional	✗	
65		Influencer	URL/Entry URL	Optional	✗	
66		Mobile	URL/Entry URL	Optional	✗	
67		Digital & Interactive Campaign	URL/Entry URL	Optional	✗	
68		Tech Driven Creative	URL/Image/App	Recommended	✗	
69	FILM & VIDEO CONTENT	TV or Cinema 30' or below (Single)	Video/TVC	✗	✗	
70		TV or Cinema 30' or below (Campaign)	Video/TVC	✗	✗	
71		TV or Cinema above 30' (Single)	Video/TVC	✗	✗	
72		TV or Cinema above 30' (Campaign)	Video/TVC	✗	✗	
73		Online 30' or below (Single)	Video/TVC	✗	✗	
74		Online 30' or below (Campaign)	Video/TVC	✗	✗	
75		Online above 30' (Single)	Video/TVC	✗	✗	
76		Online above 30' (Campaign)	Video/TVC	✗	✗	
77		Social Video	Video/TVC	✗	✗	
78		Long Form (Single)	Video	Optional	✗	
79		Long Form (Campaign)	Videos	✗	✗	
80		Large Scale Content	Video/URL	Optional	✗	

## SUPPORTING MATERIAL REQUIREMENTS TABLE CONT:

81	BRANDED CONTENT	Cinema and Theatrical	URL/Film	X	X	
82		TV & Broadcast - 5 minutes and Over	URL/Film	X	X	
83		TV & Broadcast - 5 minutes and Under	URL/Film	X	X	
84		Online - 5 minutes and Over	URL/images	X	X	
85		Online - 5 minutes and Under	URL/images	X	X	
86		Branded Content Campaign	URL/images/film	Recommended	X	
87		Music Content	MP3/Audio/Url/Film	Recommended	X	
88	MEDIA	Creative use of media (Single)	TVC/Audio/URL	X	✓	
89		Creative use of media (Integrated)	Apps/JPEG/TVC/URL/Audio + Script	Optional	✓	
90	RADIO	Radio 30' or below (Single)	MP3/Audio/VRC	X	X	Script optional
91		Radio 30' or below (Campaign)	MP3/Audio/VRC	X	X	Script
92		Radio above 30' (Single)	mp3/Audio/URL	X	X	Script
93		Radio above 30' (Campaign)	mp3/Audio/URL	X	X	Script
94		Non-standard radio and audio	mp3/Audio/URL	Optional	Optional	Script
95		Voice	mp3/Audio/URL	Optional	Optional	Script
96	EXECUTIVE JUDGES CHOICE	Integrated Axis	URL/JPEG	✓	✓	
97		For Good (awarding businesses/brands for 'doing good')	JPEG Images	✓	✓	
98		Emerging Talent	3 separate pieces	✓	✓	
99		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 2019 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 13) 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/TVC/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.

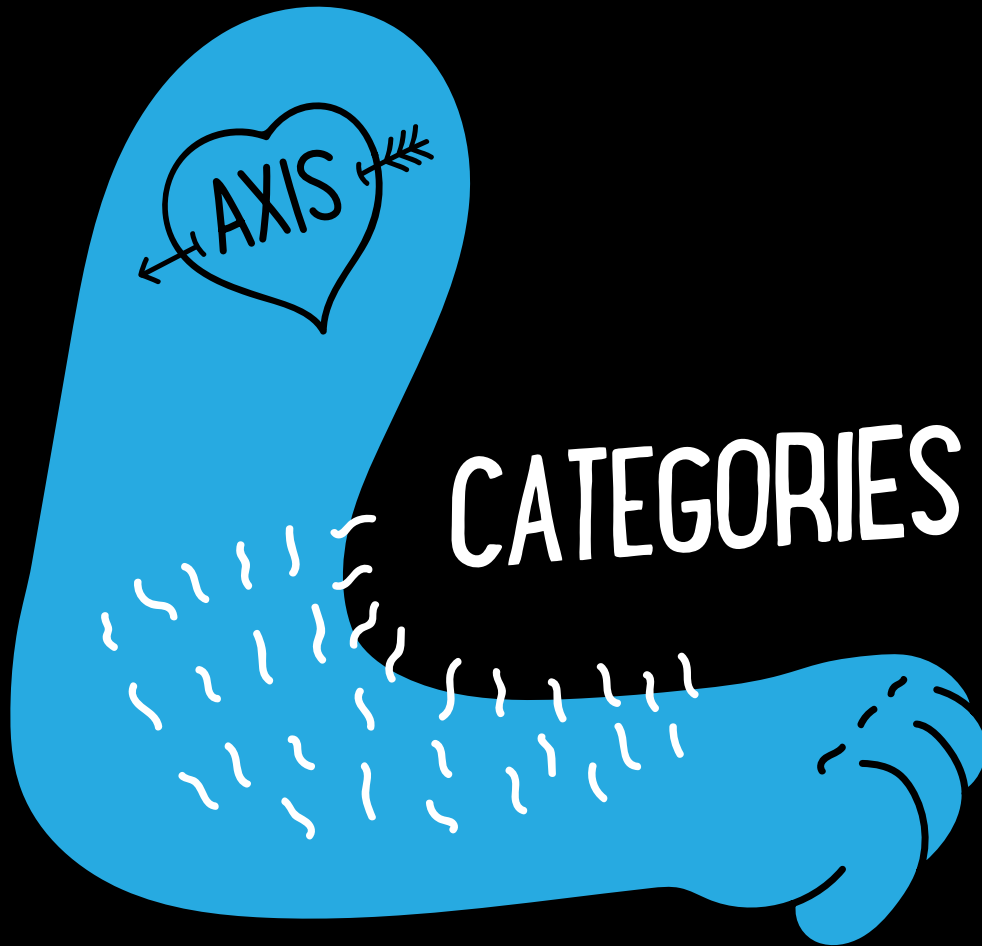
**Apps or mobile technology**

- 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.



# 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 – 11

(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. MOVING IMAGE - 2D Animation

On any screen. Encompasses motion graphics, traditional (hand-drawn 2d, cell animation), stop motion, 2D characters and typography

### 4. MOVING IMAGE - 3D Animation

On any screen. Encompasses CGI, character, 3D visual effects

### 5. VISUAL EFFECTS

The Creative and innovative use of compositing, includes: set extensions, live action/CG integration etc. The jury will consider the aesthetic and technical excellence of the effects themselves, along with the success of their integration into real footage.

### 6. ART DIRECTION

This includes set design and location builds, as well as the overall look, feel and atmosphere of the piece. The jury will consider how the narrative has been enhanced by the artful management of the visual components.

### 7. 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.

### 8. ORIGINAL SOUNDTRACK – FILM & SCREEN CONTENT

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

### 9. ORIGINAL SOUNDTRACK – RADIO

Must be a wholly original work.

### 10. 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

### 11. 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 12 – 19.**

**12. COPYWRITING – MAGAZINE & NEWSPAPER**

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

**13. COPYWRITING – OUT OF HOME**

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

**14. COPYWRITING – RADIO**

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

**15. COPYWRITING – FILM AND VIDEO**

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

**16. COPYWRITING - OTHER**

Copywriting that does not fit into anywhere above. This is not for digital copywriting – if you have copywriting in a digital environment, please enter digital craft – see category 20.

**17. 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.

**18. 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 19 IS ACCEPTED AS AN AGENCY  
CRAFT CATEGORY, BUT ANY PHOTOGRAPHER/  
ILLUSTRATOR/RETOUCHER IS FREE TO ENTER**

**19. 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.

## **20. DIGITAL COPYWRITING**

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

## **21. DIGITAL ART DIRECTION & TYPOGRAPHY**

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

## **22. INTERFACE & NAVIGATION**

Entries in this category will be judged 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.

## **23. 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.

## **24. DIGITAL USE OF VIDEO**

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

## **25. 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.

## 26. BILLBOARD ADVERTISING

Single execution on standard paid billboard site.

## 27. OUT-OF-HOME POSTERS

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

## 28. 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.

## 29. 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.

## 30. DIGITAL/INTERACTIVE OUTDOOR

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

## 31. 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.

## 32. 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.

## **33. MAGAZINE**

Single entries only.

## **34. MAGAZINE CAMPAIGN**

Incorporating a minimum of three executions.

## **35. NEWSPAPER**

Single entries only.

## **36. 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.

## **37. DIRECT PHYSICAL**

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

## **38. DIRECT DIGITAL**

A piece of direct online or electronic communication including email. Direct digital communication may include banners, campaign sites, social media campaigns, online films, emails, apps or mobile ads. Single entries only.

## **39. DIRECT BROADCAST**

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

## **40. 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.

## **41. 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 & BRAND EXPERIENCE AND ACTIVATION CATEGORY

## **BRAND EXPERIENCE/ACTIVATION**

Brand experience & 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 vehicles, such as digital content produced from an activation.

## **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.

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

### **42. BRAND EXPERIENCE & 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.

### **43. INTEGRATED CAMPAIGN LEAD BY BRAND EXPERIENCE & 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.

### **44. PR**

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

### **45. PR SOCIAL & DIGITAL**

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

### **46. PR CAMPAIGN**

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

### **47. USE OF TECHNOLOGY IN PR**

Existing or new technology that pushes the boundaries of digital innovation to execute or support a PR campaign, including artificial intelligence, virtual reality, robotics, gadgets and electronics

# 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 assesory to make it look prettier. Judges will be looking to see how design has informed and moved a brand communication or product messages forward.

## 48. 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

## 49. 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?

## 50. 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

## 51. 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.

## 52. 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.

**53. CHARITY – MAGAZINE & NEWSPAPER  
OR OUT OF HOME**

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

**54. CHARITY – DIRECT**

Any piece of work that was used in direct marketing.

**55. CHARITY – PR/BRAND EXPERIENCE  
& ACTIVATION**

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

**56. CHARITY – DIGITAL OR SCREEN**

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

**57. CHARITY – RADIO**

Any piece of work that was aired on radio.

**58. CHARITY – DESIGN**

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

**59. CHARITY – CAMPAIGN**

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

**60. 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.

## 61. 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.

## 62. CAMPAIGN WEBSITE

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.

## 63. ONLINE ADVERTISING

Paid for advertising, advertorials, and sponsorship online (including banners and pop-ups designed specifically to run online). All entries must show the work in context where it was originally displayed. Note this is not a category for video or film designed for TV, that also ran online. Single entries only.

## 64. 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.

## 65. INFLUENCER

Entries in this category will need to demonstrate how the creative use of influencers or brand ambassadors, collaborative and user-generated content led to an increase in a brand or organisation's reach and awareness and/or to drive business results.

## 66. MOBILE

Creative work that lives on a hand-held or wearable environment and is integral to the idea and enables key aspects of the execution. Judges will be looking for device-driven creativity that present the technology and creativity behind the work seamlessly (can include mobile first websites, utility apps, brand-led apps and games and activation by location)

## 67. 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.

## 68. 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 sake. Good example of tech driven creative: Toyota Landcruiser Emergency Network

# FILM AND 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.

## 69. TV OR CINEMA 30' OR BELOW (SINGLE)

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

## 70. TV OR CINEMA 30' OR BELOW (CAMPAIGN)

Three or more executions must have run.

## 71. TV OR CINEMA ABOVE 30' (SINGLE)

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

## 72. TV OR CINEMA ABOVE 30' (CAMPAIGN)

Three or more executions must have run.

## 73. ONLINE 30' OR BELOW (SINGLE)

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

## 74. ONLINE 30' OR BELOW (CAMPAIGN)

Three or more executions must have run.

## 75. 75. ONLINE ABOVE 30' (SINGLE)

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

## 76. ONLINE ABOVE 30' (CAMPAIGN)

Three or more executions must have run.

## 77. SOCIAL VIDEO

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.

## 78. 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.

## 79. LONG-FORM - CAMPAIGN

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

## 80. 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.

## **81. CINEMA AND THEATRICAL**

## **82. TV & BROADCAST - 5 MINUTES AND OVER**

## **83. TV & BROADCAST - 5 MINUTES AND UNDER**

## **84. ONLINE - 5 MINUTES AND OVER**

## **85. ONLINE - 5 MINUTES AND UNDER**

## **86. BRANDED CONTENT - CAMPAIGN**

Three or more examples must have appeared to be eligible

## **87. 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

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.

## **88. CREATIVE USE OF MEDIA - single**

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

## **89. CREATIVE USE OF MEDIA - integrated**

Entries will be judged on how successfully they have integrated the media throughout the campaign and must demonstrate how well the different mediums complement and build on each other. Please show the multiple types of media used.(ie social, outdoor, screens)

# RADIO / AUDIO CATEGORY

Radio celebrates creativity for the airwaves and audio content. 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.

**90. RADIO 30' OR BELOW (SINGLE).**

**91. RADIO 30' OR BELOW (CAMPAIGN).**

A minimum of 3 spots.

**92. RADIO ABOVE 30' (SINGLE).**

**93. RADIO ABOVE 30' (CAMPAIGN).**

A minimum of 3 spots.

**94. NON-STANDARD RADIO & AUDIO.**

Great use of innovative radio/audio.  
Any length or type.

**95. VOICE.**

Great use of innovative voice-activated technology. Think 'Google Home of the Whopper'. Any length.

# EXECUTIVE JUDGES CHOICE AWARDS

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

## 96. 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/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.

## 97. 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.

## 98. 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 2018 and 31st December 2018.

## 99. 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.

**100. THE GOOGLE AXIS STUDENT CHALLENGE**

A well-established award, the Google Axis Student Challenge is an initiative encourage 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 2018.

**101. 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.

**102. 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.

## **103. PRODUCTION COMPANY OF THE YEAR**

## **104. CLIENT OF THE YEAR**

(Points allocated across all Client brands)

## **105. AGENCY OF THE YEAR**

# RECOGNITION AWARD

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

## **106. 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/](http://www.awards.tcc.co.nz/axis/) by Friday 15th February. The winner will be chosen by the Executive Judging Panel. The cost to enter this award is \$500.

## 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 for the Entry

### Information to include:

The Brand name or Client name

### Agency:

The Agency

### Campaign Titles:

A title for each campaign submitted as part of the entry

For each work submitted, you need to 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



# CHECKLIST



## ENTRIES CLOSE:

**4.00pm Tuesday 22 January 2019**

(Go to <https://awards.tcc.co.nz/axis>)

[axis@theconferencecompany.com](mailto:axis@theconferencecompany.com)



## LATE ENTRY EXTENSION CLOSURES:

**4.00pm Thursday 24 January 2019.**

You must apply before the entry closing date for an extension and must pay an additional late penalty fee for each late entry.



## HARD COPY MATERIAL DEADLINE:

**4.00pm Friday 1 February 2019**



## BRAND AXIS CLOSING DATE:

**4.00pm Friday 15 February 2019**



## 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 10 for the specific material requirements to ensure you send what is required to complete your entry. Supporting material is different for each category.



## 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, The Axis Awards,  
31C Normanby Road, Mt Eden, Auckland 1024.**

