
AXIS
2027
SEVENTH AWARDS
FORTY AXIS
THE ANNUAL
ENTRY KIT
CREATIVITY IS A MESSY BUSINESS
A COMMS COUNCIL AWARD SHOW



INTRODUCING

THE ANNUAL FORTY AXIS SEVENTH AWARDS

CREATIVITY IS A MESSY BUSINESS

BROUGHT TO YOU BY
SAM STUCHBURY & BEX KELLY

CONTENTS

INTRODUCTION		04
	2027 Creative Council	05
	Key Changes	06
	Timeline	08
	Eligibility	09
	Rules	09
	Terms and Conditions	11
ENTRY MATERIAL		13
CRAFT		19
FILM	Casting	20
	Production Design	
	Cinematography	
	Editing	
	Animation	
	Visual Effects	
	Direction	
SOUND	Original Composition	21
	Best Use of Existing Music	
	Best Use of Adapted Music	
	Sound Design	
ADVERTISING		22
ART DIRECTION	Digital	23
	Experiential	
	Print	
	OOH	
	Campaign	
COPYWRITING	Film & Video	24
	Print	
	OOH	
	Radio	
	Digital	
	Other	
DESIGN	360	25
	Product Tech	
	Product Non-Tech	
	Experience	
	Publication	
	Image	
DIGITAL CRAFT	Apps & Platforms	26
	User Experience Design	
	User Interface Design	
	Game Design	
	Website	
TV, CINEMA OR VOD	Less than 30 seconds	27
	30 seconds	
	Over 30 seconds	
	Campaigns	
	Long Form	
	Innovation in TV, Cinema or VOD	
BRANDED CONTENT	TV & Broadcast - Less than 90 seconds	28
	TV & Broadcast - Over 90 seconds	
	Branded Content Campaign	
	Music Content	
	Innovation in Branded Content	
PRINT	Magazine	29
	Newspaper	
	Print - Campaign	
	Innovation in Print	
OUT OF HOME	Standard	30
	Special Build	
	Non-traditional	
	Interactive	
	Campaign	
	Transit	
	Innovation in OOH	
RADIO & AUDIO	30 seconds or less	31
	Over 30 seconds	
	Campaigns	
	Innovative Use of Radio & Audio	
	Longform Audio	
DIRECT	Physical	32
	Digital	
	Broadcast	
	Campaign	
	Creative Use of Data in Direct	
	Innovation in Direct	
RETAIL	In-store Print	33
	In-store Digital	
	Out of store Print	
	Out of store Digital	
	Creative Promotional Experience	
	Purchase Experience	
	Innovation in Retail	
DIGITAL ADVERTISING	Online Advertising	34
	Digital & Interactive Campaign	
	Tech-Driven Creative	
	Use of Data in Digital	
	Innovation in Digital	
PR/ EXPERIENTIAL	Brand Experience & Activation - Single	35
	Live Experience - Single	
	Brand Experience & Activation - Integrated Campaign	
	PR - Single	
	PR - Campaign	
	Innovation in PR	
SOCIAL MEDIA	Social Media Campaigns	36
	Influence	
	Social Video	
	UGC/Co-Created	
	Tactical	
	Innovation in Social	
MEDIA	Creative Use of Media - Single	37
	Creative Use of Media - Campaign	
CHARITY	Magazine & Newspaper or OOH	38
	Direct	
	PR	
	Brand Activation	
	Digital	
	TV, Cinema or VOD	
	Social Media	
	Radio	
	Campaign	
	Creative Use of Media	
	Innovation in Charity	
BUSINESS TO BUSINESS	Business To Business	39
GLOBAL MAKERS	Global Makers	40
FOR GOOD	Positive Change Commercial	41
	Positive Change Government or NGO	
INTEGRATED	Integrated	42
SPECIAL AWARDS		43
ENTERED CATEGORIES	Craft Emerging Talent	43
	Advertising Emerging Talent	
	AXIS Student Challenge	
	Agency of the Year	44
RECOGNITION AWARDS	Outstanding Contribution to the Industry	45
	Grand Prix	
	Production Company of the Year	
	Client of the Year	
	Best In Show	
HOW TO ENTER		46

INTRODUCTION

Creativity is a messy business.

A half-baked thought on the drive in, a disagreement that somehow led to something agreeable, a stupid joke over reheated lunch (nachos).

Someone says something. Someone else sees something in it. And suddenly, that thing has a chance of becoming real.

Then begins the grubby process of turning that raw material into something worth making. Ideas get pushed, pulled, stretched and squashed. Some fall apart under the pressure. Others survive the heat and come out looking nothing like they did at the start.

Along the way, they pass through the hands of directors, creatives, producers, designers, editors, cinematographers, composers, and a hundred other people. Each leaving their fingerprints on something that didn't exist a few months ago.

And despite all those talented hands, ideas are still fragile little things.

One wrong turn and the whole thing can fall apart.

Yet somehow, amongst all the drama and brilliant nonsense, something extraordinary occasionally makes it out alive. Something that doesn't just bounce around our own industry echo chamber, but reaches your family, your friends, even your competitors who begrudgingly admit it's 'not bad'. Something that becomes part of our creative history.

That's what AXIS 2027 is here to celebrate. The ideas that survived the fire. The craft that shaped the mess. And the humans who got their hands dirty making them happen.

So enter the work you're proud of. The work you know made others jealous. The work that reminds you why we all got into this ridiculous business in the first place. And why, despite all the drama, we'll probably keep doing it until they drag us out.

Because making great things with great people is still a pretty wonderful way to spend your time.

SAM STUCHBURY & BEX KELLY

AXIS 2027 CO-CHAIRS



CREATIVE COUNCIL

The AXIS Creative Council is responsible for overseeing the shape of the AXIS Awards. The Council operates on 2-year cycles, providing consistency over time.



SAM STUCHBURY
Motion Sickness



BEX KELLY
Finch



GEORGE MACKENZIE
Good Oil Films



BEN DAILEY
The Sweetshop



KIM PICK
VML



LEISA WALL
McCann



JONATHAN MCMAHON
Special



MATT VON TROTT
Assembly



NIGEL MORTIMER
Blockhead VFX



JORDAN SKY
Independent



SIMON VICARS
Colenso BBDO



TAMARA O'NEILL
Liquid Studios



CHRISTIE COOPER
Droga5

KEY CHANGES FOR 2027

Assumption is the mother of all fuck-ups. AXIS evolves every year, so it's worth reviewing what has changed this year before you finalise your entries.

This year we have added some new categories, offering opportunity for more work to get the recognition it deserves. We have also made changes to the credits we ask for, to ensure that we recognise everyone involved in the messy business of crafting ideas that withstand the heat.

CATEGORY CHANGES

Following review of AXIS 2026, the Creative Council have introduced five new or altered categories:

Positive Change - Government or NGO

To enable judges to compare work from similar organisations, we have split the category into two sub-categories. The first, as before, is for Commercial brands and organisations doing good. The second, new category, is for organisations that might be less commercial, but not charities. Government entities, not-for-profits and NGOs have a home in this category.

Business to Business

We'd like to see more creativity applied to B2B work, and we've got a new category to support that.

Art Direction - Campaign

We want to recognise the impact that great art direction can deliver across campaigns, bringing cohesiveness to disparate channels. This is for work where the art direction influences the collective body of work across multiple applications.

Global Makers

This category is entirely new to AXIS. It recognises work - which is on the rise - where the Ideation occurred in New Zealand, for clients in other geographies, where the client relationship and contract is not with the New Zealand agency. Our rules make such work ineligible in other AXIS categories, but have a home here. We want to celebrate work that originates here, but has impact elsewhere.

Best In Show

Let's be honest; we've all stumbled over the naming conventions in years gone by. Grand Prix is one thing, Grand AXIS another. Yet they sound so similar. Then we split out Craft and Advertising, giving a Grand AXIS to both. So we had the potential for multiple Grand AXIS awards alongside multiple Grand Prix Awards. Confused? Probably.

So we've reverted back to plain language. The Grand AXIS awards have been retired, and replaced by the simplest definition of all: **Best In Show.**

This is the best piece of work entered into the show in 2027. It's singular, and it is unambiguous. It's not necessarily the most awarded, but it is categorically the Best.

ENTRY CHANGES

Changes to Credits

To ensure AXIS recognises all contributing companies to great work, we've amended our credits requirements. Please bear this in mind, and ensure you have the right information to hand when submitting your entries to the portal.
You will be asked for:

- Entrant Organisation
- Up to two Client (Advertiser) credits
- Idea Creation Companies, up to two (Primary Idea Creation company is who gets AOTY points and will often be the same as the Entrant Organisation)
- Primary Production Company (compulsory in Craft)
- Post-Production Company (optional)
- Sound Company (optional)
- PR Company (optional)
- Media Placement Company (optional)
- Other (optional)

You will also be asked for individual contributor information. This must be supplied at time of entry. You will only need to supply these once per campaign (so if entering multiple categories, you will only need to provide individual credits the first time you enter).

Additional amendment fees

We've seen an increase in post-entry change requests - to submitted materials, entry details, and the like. While this seems like an elegant way to enter via Early Bird fees and actually finalise entries afterwards, it presents significant challenges to the entry process and additional resource within the Awards team.

Post-entry amendments are now charged a $400 + GST fee per entry, per request.

Data Capture changes

There is an additional declaration question relating to use of Generative AI this year.

KEY DATES FOR 2027

ENTRIES:

28
04

EARLY BIRD DEADLINE:
28 JANUARY 2027

ON TIME DEADLINE
4 FEBRUARY 2027

JUDGING:

17
09

CATEGORY JUDGING
17 FEBRUARY - 8 MARCH
EXECUTIVE JUDGING
9-17 MARCH

AWARDS:

07

AXIS AWARDS SHOW
7 APRIL 2027

ELIGIBILITY

The Aotearoa New Zealand AXIS Awards celebrate the best work written, produced, developed and managed locally from a year of advertising.

The rules are drafted with care but can never cover every situation. In any debate on interpretation, the Comms Council and Chairpersons will make the final determination taking into account the spirit of the rules.

RULES

1. Any work commercially released and first published or aired between 1 December 2025 and 31 January 2027. Work that was entered for AXIS 2026 is not eligible to be entered again unless entered as part of a campaign entry and only when outnumbered by new executions from the same campaign.

2. Work created in New Zealand for overseas markets (which was not intended to run in New Zealand) is eligible in all categories and is eligible to be considered for Best In Show. Proof will be required that the work was NZ originated, developed and creatively led by a New Zealand team. (i.e. where the contract is with the NZ office and payment was made to that office. For the avoidance of doubt, if a piece of work would be entered into international shows, such as Cannes, by another office, the New Zealand office may not enter it into AXIS).

   [Note: Category 105 is the only exception to this Rule].

3. Work created by offshore advertising agencies that is run in New Zealand is not eligible for the AXIS Awards.

4. However, in the Craft Category, overseas production companies can submit work that has run in New Zealand. Work created by an overseas office of a New Zealand production company that didn't run here is ineligible.

5. In Craft Categories 1-11, companies or individuals can enter work created for overseas markets, provided that the key craft practitioner relevant to the category entered - such as the director, editor, cinematographer, 3-D/2-D designer, animator, composer, sound designer, or arranger - is domiciled in New Zealand.

6. AXIS is also open to in-house agencies. In-house agencies must adhere to the same rules as Agencies and wherever Agencies are referenced in the Rules, the same rules apply to in-house agencies.

7. Entries submitted must be those versions that were produced in response to a client brief, approved, paid for by the client, and run. The judges reserve the right to request a full media schedule and/or proof of appearance.

8. Entered versions must be the same versions that ran. No 'director's cuts' or agency versions that are not identical to work that ran will be eligible.

9. Self-promotional work, situations vacant ads, and call for entry campaigns are ineligible.

10. Production Companies and Agencies should check with one another before entering work to avoid duplicate entries. Please note the Comms Council does not refund for any duplicate categories but reserves the right to remove one of the entries. 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. In the case of all other categories, the agency's entry will be favoured.

RULES

11. Entries which have had a complaint upheld against them, or work withdrawn by the client as the result of a complaint, by the Advertising Standards Complaints Board will not be accepted, unless they have been subsequently modified to comply with the Codes of Practice and the modified version is that which is entered. It is the responsibility of the entrant to withdraw such work should an infringement arise prior to the AXIS Awards show.

12. Entrants must complete the Authorisation Form for each entry acknowledging that it is a true and accurate representation and giving permission for the Comms Council to use any material submitted for the AXIS Awards at their discretion. The Authorisation Form must be signed by the Creative Director (or equivalent) for the entry to be eligible.

    Please Note: You will need to download a template from the entry form.

13. Charity entries are classified as work created for a registered charity. A registered charity is an organisation that appears on the NZ government's Charity Register and operates under the Charities Act 2005. Work for charities can only enter the charity categories and the craft categories (as per the craft rules).

14. Charity entries can be entered into any craft category by agencies and production companies as per the craft rules. They can also be entered into categories 12-33 in Advertising, alongside the specific charity categories identified as such.

15. Charity Entries are not eligible for Best In Show, regardless of which categories they are entered in.

16. Public Service Advertising (advertising paid for by a government department or non-commercial body, or a not-for-profit or incorporated society) can be entered in any category and is eligible for any award including Best In Show.

17. Campaigns cannot be entered into Craft categories. Single executions only, with the exception of 5. Animation.

18. Agencies cannot enter Craft categories 1-11 unless the agency itself was responsible for crafting the work rather than commissioning it.

19. Agencies can enter all other categories (excluding 109, 111, 113 - 117).

20. To ensure impartial judging, the entry, links, urls, hype videos, hard copy and supporting material must not contain any entrant/agency or contributing company branding, including logos or business names.

21. All entries received after the Early Bird deadline will not be eligible for Early Bird entry fees.

TERMS AND CONDITIONS

By submitting an entry, the entrant agrees to be bound by and comply with the terms set out in this document, including the following terms and conditions (collectively, the Terms). The Comms Council reserves the right to vary these Terms from time to time. Notice of the change will be provided by uploading the updated Terms on the AXIS Awards website.

ENTRIES

1. The Comms Council and the judging panel reserves the right, at its sole discretion:
   (a) to move an entry to another category if it is deemed to have been entered into the wrong one; and
   (b) to withdraw an entry from the competition if the entrant's conduct and / or the content of the entry is contrary to the spirit or intention of the competition, or the entrant otherwise fails to comply with the Terms.

2. The decision of the judging panel is final and under no circumstances will debate or correspondence be entered into.

3. By submitting an entry, the entrant confirms they are eligible to do so. The Comms Council may require the entrant to provide proof that they are eligible to enter the AXIS Awards.

INTELLECTUAL PROPERTY

4. The entrant confirms and warrants that:
   (a) they are the sole legal and beneficial owner of the copyright and any other intellectual property rights within the entry, including in relation to images, video, music, and other media contained within their entry, together with all supporting material submitted, such as case studies, presentation boards, and any additional material; or
   (b) if their entry contains copyrighted works or other intellectual property that is owned by a third party, the entrant has been granted all relevant licences to reproduce and use that work in their entry. The Comms Council reserves the right to require the entrant to provide proof they hold such licences;
   (c) use of the entrant's entry on the AXIS Awards website, partner websites, hype videos, and other public domains will not infringe any third party rights; and
   (d) they waive all moral rights conferred to them under the Copyright Act 1994 (Act) in relation to their entry.

5. The Comms Council reserves the right to withdraw an entry from the competition if it considers, at its sole discretion, an entry contains material that is owned by a third party and the entrant does not have the rights to use that material.

ANNOUNCEMENTS AND PUBLICATION

6. The name of the winner and other identifying information relating to a winning entry will be published on the AXIS Awards website and other public domains.

7. The entrant grants the Comms Council a perpetual, non-exclusive, irrevocable, royalty-free licence to show the entry at the AXIS Awards show, publish the entry on the AXIS Awards website, use it in promotional material, articles and for historical reference, and at any other times as it deems appropriate in the Comms Council's sole discretion.

LIABILITY AND INDEMNITY

8. The entrant indemnifies the Comms Council against all liabilities, costs (including legal costs calculated on a full indemnity basis) expenses, damages, and losses suffered or incurred by the Comms Council arising out of or in connection with any claim relating to the Terms, including, but not limited to any breach of a third party's intellectual property rights associated with the entrant's entry.

9. The Comms Council will not be liable for entries that are corrupted, not successfully completed or transmitted, lost, mislaid, damaged or delayed in sending, regardless of cause, including, for example, as a result of equipment failure, technical malfunction, or website, systems or software failure of any kind.

NEW ZEALAND LAW

10. The Terms, and any claims arising out of or in connection with them or the AXIS Awards competition, will be governed by New Zealand law and the New Zealand courts have exclusive jurisdiction in relation to any matter arising under or relating to the Terms.

ENTRY MATERIAL

ENTRY MATERIAL REQUIREMENTS

Supporting materials are the most important elements of your entry. This is what the judges will examine, watch and read during their decision-making. Each specific category has different mandatory and optional material requirements. Entries that do not provide the mandatory submission material for its category will be withdrawn.

Each category will ask for specific materials. Please use the following descriptions and file formats to ensure you submit the correct material.

Please also follow the naming conventions below for judges' ease.

ORIGINAL WORK (FILM)

The original film or piece of content, exactly as it was commercially released. If the work is part of a campaign, these should be uploaded as separate files.

File format:
- MP4 or MOV.
- Max file size 200MB.
- DO NOT include clapper board or title information.
- Each file to contain one execution only. When uploading campaigns each spot must be uploaded separately.
- DO NOT include the company logo or branding anywhere.

File Naming Convention: Use OW to denote original work, then underscore, then the name of your entry, e.g.
OW_Entry title.mov

ORIGINAL WORK (AUDIO)

An audio file of the original radio or audio work as it was commercially released.

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

File Naming Convention: Use OW to denote original work, then underscore, then the name of your entry, e.g.
OW_Entry title.wav

ORIGINAL WORK (PRINT/OOH)

For categories such as print and Out of Home, judges will want to see the original artwork as it was commercially released.

File format:
- JPEG, RGB, 300 dpi
- Size: Min. 2000 pixels wide or high
- No company branding or logos.

File Naming Convention: Use OW to denote original work, then underscore, then the name of your entry, e.g.
OW_Entry title.jpeg

ORIGINAL WORK (IN SITU IMAGE)

In categories where the work is better understood and evaluated in situ, you may provide images of the work in situ instead of, or alongside, the artwork files. An image or photography showing the original work in place where it ran or was featured. These should be actual in situ images rather than conceptual or manipulated files.

File format:
- JPEG, RGB, 300 dpi
- Size: Min. 2000 pixels wide or high
- No company branding or logos.

File Naming Convention: Use OWIS to denote in situ, then underscore, then the name of your entry, e.g.
OWIS_Entry title.jpeg

A2 DIGITAL DISPLAY BOARDS

We require A2 digital award display boards in landscape format as a mandatory requirement for entry. If you require examples of presentation boards you can review last year's entries and see their boards here:

- Show only one entry per board
- Mandatory Digital Board Requirements:
  - Size: 594mm wide x 420mm high (landscape only)
  - Resolution: 300 dpi
  - Bleed Size: 3mm bleed + trim marks
  - Type: JPEG
- For the purpose of judging impartiality, DO NOT put your agency/company logo or branding on the board.
- DO NOT put the entry number or category titles on the front of the board.

File naming convention: Use PB to denote presentation board, then underscore, then the name of your entry, e.g.
PB_Your entry.jpeg

KEY IMAGE BOARD

For Craft Categories (Categories 1-11) we will accept a Key Image instead of Digital Presentation Board. The intention is that we have a visual representation of your entry that we can feature in the show and the gallery. Simpler than a presentation board, this option is intended to simplify the entry process for Craft entrants. It might be a key frame from a TVC, a visual of the musical score, or whatever most easily represents the entry.

- Show only one entry per board
- Mandatory Digital Board Requirements:
  - Size: 594mm wide x 420mm high (landscape only)
  - Resolution: 300 dpi
  - Bleed Size: 3mm bleed + trim marks
  - Type: JPEG

File naming convention: Use KI to denote Key Image, then underscore, then the name of your entry, e.g.
KI_Your entry.jpeg

CASE STUDIES/DEMO REELS

Case study films are optional across all categories, recommended in some, and mandatory in a select few categories.

However, please consider how judges will be reviewing the work. If you are entering a simple category (e.g. Out of Home - Standard), consider why a case study would be required to judge the entry beyond the Original Work. More is not always best.

We now require a description within the entry portal as a mandatory. This may reduce the need to develop a case study in addition. The option is with the entrant except where marked as Required.

When entering Case Studies or Demo Reels, focus on their ability to enable the judges to fully understand the creative idea, and the component executions, rather than trying to 'sell'.

The onus is on the entrant to ensure that any videos are specific to the entered category and not to another category that the same work is 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.

Case Study/Demo Reels must be under 2 minutes in length.
2 minutes is the maximum not a target. Please consider shorter case study films if possible - judges will appreciate brevity.

NOTE: If providing a case study it is mandatory that you also upload a 45s edit of that case study for screening at the Awards Show should it win. If you do not supply this, your work may not be featured on the night or AXIS will only play the first 45s or play its own edit of the case study.

Case study films are subject to copyright laws. They will appear in the public domain and agencies should ensure they have rights to use any imagery or sound that is included within their case study films.

File format:
- MP4 or MOV.
- Max file size 200MB.
- Preferred aspect ratio 16:9.
- DO NOT include the company logo or branding anywhere.

File Naming Convention: Use CS to denote case study, then underscore, then the name of your entry, e.g.
CS_Entry title.mov

HARD COPY MATERIAL

In some instances you may wish to submit physical copies of your work (i.e. Direct pieces, Product Tech) for the judges' consideration.

Any hard copies should be sent to the Awards Team at:

Awards Team
Commercial Communications Council, Suite 404, 48 Greys Avenue, Auckland 1010

We cannot guarantee the return of this material.

SUPPORTING IMAGES

A selection of digital images that represent the original work, to support your entry in the jury room.

File format:
- JPEG, RGB, 300 dpi
- Size: Min. 2000 pixels wide or high
- No company branding or logos.

File Naming Convention: Use Support to denote support, then underscore, then the name of your entry, e.g.
Support_Entry title.jpeg

URL TO THE WORK

The direct URL link to the original execution as it was commercially released.

If it's an App, please provide a URL link to the downloadable link of the app.

Banner ads must be presented on a mocked-up example of the website they appeared on, or as they appeared online.

Viral movies must be submitted on either the original YouTube, Vimeo or campaign URL they were uploaded to.

If the site is no longer live, then a self-contained version should be available on your own unbranded server. If this is not possible a video walk through of the site is acceptable. If there is a particular walk through or journey you would like the jury to follow, a video of this journey is also recommended.

File Format:
- Must be viewable on a Mac, in Chrome.
- URLs must start with http:// or https:// and preferably be accessible without password.
- URL path must contain no agency branding or logos
- Please provide a username and password if the entry is on a secure site.
- The domain name must not identify the agency. (Please ensure if you are using Vimeo, YouTube or any other similar platforms, that there is no mention of agencies on the video file, URL, or account used.)

SCRIPT

For radio, for example.

File Format
- An electronic plain text version of the script. PDF or Word.
- Ensure NO agency branding on script format

File naming convention: Use Script to denote script, then underscore, then the name of your entry, e.g.
Script_Entry title.doc

100 WORD DESCRIPTION

This is mandatory in all categories. In many instances, this description may reduce the need for you to provide a Case Study.
The description should summarise your project and help the judges evaluate your work. Descriptions should be written according to the category and sub-category summary. Do not include any references to company or individual names.

Format:
- 100-word description **to be entered directly into Entry Portal.**

PLEASE NOTE:
The scrutineering process may not pick up errors in entry materials. It is the entrant's responsibility to follow the guidance in this entry document and ensure materials are correct for the category entered. Failure to do so may result in the jury rejecting the entry. Please ensure ALL material has **no company branding** or identifiers.

SINGLE VERSUS MULTIPLE EXECUTIONS

Each category identifies whether you are permitted to enter a single execution or multiple executions from a campaign.

In any categories where only single executions are permitted, entrants may enter more than once (i.e. you may enter 2 different executions from the same campaign as 2 separate entries). However, a maximum of three individual entries from the same campaign are permitted.


CRAFT

FILM CRAFT

Judges will be looking for work that exemplifies the highest standards within its field, emphasising the viewer's aesthetic experience. They will evaluate how dedication to craft enhances the concept or advances its execution. This category highlights the significance of film craft, showcasing how a unified vision can elevate a creative idea.

NOTE: Agencies cannot enter Craft categories 1-11 unless they are responsible for the crafting of the work rather than commissioning it.

SUB CATEGORY	REQUIREMENTS	MATERIALS
1. CASTING On any screen. This category recognises excellence in casting. Specifically, where the selection of talent made a significant and powerful impact on the overall storytelling. This includes the selection of actors, dancers, singers, models, non-professionals, animals and other talent.	Single execution per entry.	**Compulsory** • Original Work • A2 Digital Display Board OR Key Image • 100-word description **Optional** • Case studies or Demo Films • Supporting images • Script
2. PRODUCTION DESIGN On any screen or experiential. This category recognises excellence in the artful management of the visual elements that make up production design. This includes set design, location builds, set dressing, in-camera SFX, wardrobe, and makeup—elements that collectively influence the overall look, feel, and atmosphere of the piece.		
3. CINEMATOGRAPHY On any screen and including animation. This category recognises excellence in the quality and effect of cinematography. All aspects of the cinematography will be considered, including style, artistic choices, camerawork, cinematic techniques, shot composition & lighting.		
4. EDITING On any screen. This category recognises excellence in the technical and creative success of the edit. All aspects of the edit will be considered, including timing, pace, visual dynamics, dialogue dynamics, sound integration, and overall storytelling.		
5. ANIMATION On any screen. This category recognises excellence in animation. All aspects of the animation will be considered, including original application, style, aesthetic, and overall storytelling. All types of animation—cel, stop-motion, motion graphics, and computer animation in 2D or 3D—will be accepted.	Single or multiple executions per entry.	
6. VISUAL EFFECTS On any screen. This category recognises excellence in visual effects. All aspects of visual effects will be considered, including the conception and design of components to their technical success of compositing and integration into live-action plates—elements that collectively influence the overall look, feel, and aesthetic of the piece. *The Visual Effects category case study should be a simple side-by-side comparison between the offline edit and the final work.	Single execution per entry.	**Compulsory** • Original Work • Demo film/case study - a side-by-side comparison between offline edit and final work • A2 Digital Display Board OR Key Image • 100-word description **Optional** • Supporting images • Script
7. DIRECTION On any screen. This category recognises excellence in direction. Specifically, the translation of a script through a director's vision and how well that vision has been achieved. When deciding awards for this category, the jury will take into consideration the success of the entry across all the other craft categories (1-11).		**Compulsory** • Original Work • A2 Digital Display Board OR Key Image • Original Agency Script • 100-word description **Optional** • Case studies or Demo Films • Supporting images

SOUND

Judges will be looking for refined sound design and strategic music integration across various media platforms such as TV, online, radio & gaming. Their assessment will focus on technical finesse, seamless editing, and the overall impact of sound on the final production in commercial design and advertising projects.

NOTE: Agencies cannot enter Craft categories 1-11 unless they are responsible for the crafting of the work rather than commissioning it.

SUB CATEGORY	REQUIREMENTS	MATERIALS
8. ORIGINAL COMPOSITION On any screen. This category recognises excellence in the composition of original music. The entry must have been created specifically and solely for a campaign. All aspects of the composition will be considered, including cohesion of the edit and its impact on the overall piece.	Single execution per entry.	**Compulsory** • Original Work • A2 Digital Display Board OR Key Image • 100-word Description **Optional** • Case studies or Demo Films. • Supporting images
9. BEST USE OF EXISTING MUSIC On any screen. This category recognises excellence in the selection of an existing piece of music, specifically where the choice of music made a significant and powerful impact on the overall storytelling. Both published and public-domain music will be considered.		
10. BEST USE OF ADAPTED MUSIC On any screen. This category recognises excellence in adapting an existing, published piece of music, specifically where the adaptation made a significant and powerful impact on the overall storytelling. Both re-recorded and remixed versions of published or public-domain music will be considered.		
11. SOUND DESIGN On any screen. This category recognises excellence in sound design. The entry must feature an original recording that showcases technical excellence in recording, mixing, and the synthesis of samples and sound effects. All aspects of sound design will be considered, including the cohesion of the edit and its overall impact on the piece, as well as the process of specifying, acquiring, manipulating, or generating audio elements, such as sound effects, location recordings, and atmospheric sounds.		


ADVERTISING

ART DIRECTION

Judges will be assessing the influence of art direction on advertising, evaluating its role in achieving visual balance, composition and tone. They will consider how the excellence in artistic direction significantly impacts the overall work.

SUB CATEGORY	REQUIREMENTS	MATERIALS
12. ART DIRECTION - DIGITAL Will be judged by how art direction and typography are used in the execution of digital ideas/platforms.	Single or multiple executions per entry.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Supporting images • Demo film/case study
13. ART DIRECTION - EXPERIENTIAL The artistic direction and aesthetic of the production design, as well as the overall look, feel and atmosphere of the piece. Includes set design, location builds, installations, brand experiences, exhibitions, retail design and real-world activations.	Single execution per entry.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Highly recommended** • Supporting Images **Optional** • Demo film/case study
14. ART DIRECTION - PRINT Will be judged by how art direction and typography are used in the execution. Art direction and/or typography must be an integral part of the execution and add to the overall idea.	Single or multiple executions per entry.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Supporting images • Demo film/case study
15. ART DIRECTION - OUT OF HOME Art direction and typography must be an integral part of the execution and add to the overall idea.		
16. ART DIRECTION - CAMPAIGN Demonstration of the power of cohesive art direction across multiple different formats within a campaign. This category will favour multi-channel execution as opposed to a 'set of 3' print/OOH type entries, and the role art direction played in ensuring the collective body of work feels united across those channels.	Minimum of three executions.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Supporting images • Demo film/case study

COPYWRITING

Judges will be looking for exceptional writing that elevates even the most straightforward execution into a remarkable place.

SUB CATEGORY	REQUIREMENTS	MATERIALS
17. COPYWRITING - FILM & VIDEO Judges will be looking for brilliant writing imaginatively brought to life.	Entries can be either single executions or multiple executions from a campaign. If entering individual executions from a campaign, a maximum of 3 individual entries are permitted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Script • Supporting images • Demo film/case study
18. COPYWRITING - PRINT Copywriting must be an integral part of the execution and add to the overall idea.		
19. COPYWRITING - OUT OF HOME Copywriting must be an integral part of the execution and add to the overall idea, reflecting the constraints and opportunities of the medium.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study
20. COPYWRITING - RADIO Judges will be looking for brilliant writing that leverages the medium, using the power of words and sound.		
21. COPYWRITING - DIGITAL Copywriting must be an integral part of the execution and add to the overall idea.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Script • Supporting images • Demo film/case study
22. COPYWRITING - OTHER Great words that don't have a home in any other category.		**Compulsory** • Original Work. • A2 Digital Display Board • 100-word description **Optional** • Script

DESIGN

Judges are looking at how design builds brands and/or new products, environments, or user experience. How does the craft of design enhance the experience of the brand, product or space? Has design been used as a tool for genuine transformation as opposed to simply adding aesthetic value?

SUB CATEGORY	REQUIREMENTS	MATERIALS
23. 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 may also demonstrate the design across other touchpoints like print, brand collateral, digital content, etc.	Single entry encompassing 360 design for a brand.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
24. DESIGN - PRODUCT TECH This category rewards a product that is either a piece of technology or has technology at the centre of the creative. It is important that 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?	Single entry.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Case study/Demo film **Optional** • Physical example • Digital supporting images
25. DESIGN - PRODUCT NON-TECH This category rewards the design of a product. It is important that 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.		
26. DESIGN - EXPERIENCE This category rewards design thinking which has led to the transformation of the customer experience when using a product, system, service, app or website. Ask yourself what makes the work engaging and interactive? Is it improving the customer experience to drive business transformation? Does it make you feel something? Does it do all the above? Entries should demonstrate the customer journey and touchpoints within that journey.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Digital supporting images
27. DESIGN - PUBLICATION Individual or whole publication and editorial design in magazines and articles. Includes covers, spreads, sections and supplements.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Physical example • Digital supporting images
28. DESIGN - IMAGE Including photography, illustration and retouching. Photography, illustration or retouching must be an integral part of the execution and add to the overall idea.	Entries can be either single executions or multiple executions from a campaign. If entering individual executions from a campaign, maximum 3 individual entries are permitted.	

DIGITAL CRAFT

Judges will be looking for digital craft that cuts through the digital noise with its design simplicity, form and function. Typically, work will have appeared in online, mobile or digital channels. Judges will focus on inspirational design, aesthetics, execution, and user experience in websites, apps, games and utilities.

SUB CATEGORY	REQUIREMENTS	MATERIALS
29. APPS AND PLATFORMS Design of branded apps or digital platforms. Includes platform elements of a site, mobile apps and desktop installations.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
30. USER EXPERIENCE DESIGN (UX) Design practice of the consumer journey and experience that focuses on the emotional and behavioural response of a user to a digital product or service.		
31. USER INTERFACE DESIGN The aesthetic composition, information architecture and visual design of an intelligent and engaging user interface for a website, mobile platform or other digital piece.		
32. GAME DESIGN Games with an advertising purpose only. Design of games and gaming platforms. Includes virtual, immersive, VR and AR.		
33. WEBSITE Long-term site destination for a brand, product or service. Or short-term campaign sites made specifically to support a branded campaign. Single entries only. Judges will consider ideas, utility/usability, interaction and emotional reaction.		

TV, CINEMA, OR VOD

Above all, judges will be looking for exceptional ideas and storytelling for brands on screen, emphasising the power of effective narratives. They will also place significant emphasis on flawlessly executed concepts that demonstrate meticulous attention to detail and creative excellence.

SUB CATEGORY	REQUIREMENTS	MATERIALS
34. LESS THAN 30 SECONDS A less-than-30-second commercial aired on TV, cinema or video-on-demand platforms.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
35. 30 SECONDS A 30-second commercial aired on TV, cinema or video-on-demand platforms.		
36. OVER 30 SECONDS A commercial more than 30 seconds long aired on TV, cinema or video-on-demand platforms.		
37. CAMPAIGNS A campaign of 3-5 commercial spots aired on TV, cinema or video-on-demand platforms. Each spot can be any length.	Multiple executions.	
38. LONG FORM 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 execution.	
39. INNOVATION IN TV, CINEMA OR VOD Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.	Single or multiple.	

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 or new formats by partnering with a media partner. Judges will focus on the creative idea and the creative execution of that idea.

SUB CATEGORY	REQUIREMENTS	MATERIALS
40. TV & BROADCAST - LESS THAN 90 SECONDS Content/programming or integration of a brand into existing or new formats.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
41. TV & BROADCAST - OVER 90 SECONDS Content/programming or integration of a brand into existing or new formats.		
42. BRANDED CONTENT CAMPAIGN Three or more examples must have appeared to be eligible.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
43. 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.	Minimum of three executions.	
44. INNOVATION IN BRANDED CONTENT Work that moves the category forward by introducing new thinking, innovation or progressive use of branded content.	Single or multiple are accepted.	

PRINT

Judges will be looking for brilliant, innovative and effective examples of Magazine and Newspaper advertising. Powerful ideas that communicate with immediacy and engagement.

SUB CATEGORY	REQUIREMENTS	MATERIALS
45. MAGAZINE	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
46. NEWSPAPER		
47. PRINT - CAMPAIGN Incorporating a minimum of three executions.	Minimum of three executions.	
48. INNOVATION IN PRINT This category celebrates ideas that move this category into new and exciting directions. Work that truly redefines the possibilities of print.	Single or multiple are accepted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

OUT OF HOME

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

SUB CATEGORY	REQUIREMENTS	MATERIALS
49. OUT OF HOME STANDARD Static or digital, billboard, street furniture, street poster or i-lite site.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
50. OUT OF HOME SPECIAL BUILD Any conventional outdoor site that has been modified or adapted.		
51. OUT OF HOME - NON-TRADITIONAL Single non-traditional idea which consists of small-scale special solutions, or live advertising. Could be a pop-up shop, a stunt, an immersive experience or installations.		
52. OUT OF HOME - INTERACTIVE Single execution where a user interacts with the outdoors through either their own tech device or one provided.		
53. OUT OF HOME - CAMPAIGN Incorporating a minimum of three executions across a combination of single or multiple out-of-home formats including digital.	Minimum of three executions.	
54. TRANSIT This category is for advertising on vehicles including cars, trains, buses, taxis, trucks, aeroplanes etc. Includes the use of transit sites such as airports, stations, ferry ports, roads and driving tracks.	Single or multiple are accepted.	
55. INNOVATION IN OUT OF HOME Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

RADIO & AUDIO

This category 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.

SUB CATEGORY	REQUIREMENTS	MATERIALS
56. RADIO - 30 SECONDS OR LESS A commercial spot broadcast over a radio station, platform or streaming service that is 30 seconds or less.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Script • Demo film/case study • Supporting images
57. RADIO - OVER 30 SECONDS A commercial spot broadcast over a radio station, platform or streaming service that is over 30 seconds.		
58. RADIO - CAMPAIGNS A minimum of three spots.	Minimum of three executions.	
59. INNOVATIVE USE OF RADIO & AUDIO Recognises forward-thinking ideas that push the boundaries of the medium, using it in a new way to promote a brand or enhance the listener's experience.	Single or multiple are accepted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
60. LONGFORM AUDIO This category is intended for longer form, branded audio such as episodic podcasts, or other paid-for long form audio formats.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Script • Demo film/case study • Supporting images

DIRECT

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 and requires participation and/or interaction with clearly defined goals and measurable results.

Eligible work must have been genuinely and specifically created to solicit an enquiry, donation or order, or to create a contactable database.

SUB CATEGORY	REQUIREMENTS	MATERIALS
61. DIRECT - PHYSICAL Physical or door-drop. Include one example of the work exactly as it was delivered.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • Physical example - delivered to Awards, Comms Council, Suite 404, 48 Greys Avenue, Auckland 1010. • 100-word description **Optional** • Demo film/case study • Supporting images
62. DIRECT - DIGITAL Digital advertising that requires interaction or a response with a clear call to action (not just awareness). For example, emails, mobile ads, banners, social posts, direct online films. These will most likely drive you to an app or website/microsite or similar digital destination.	Single or multiple accepted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
63. DIRECT - BROADCAST A piece of cinema, TV or radio communication. Single entries only.	Single execution.	
64. DIRECT - CAMPAIGN Direct that is composed 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.	Multiple executions.	
65. CREATIVE USE OF DATA IN DIRECT Entries should demonstrate 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 customers' behaviour and segmentation, which ultimately led to successful direct marketing activities.	Single or multiple accepted.	**Compulsory** • Original Work • Demo film/case study • A2 Digital Display Board • 100-word description **Optional** • Supporting images
66. INNOVATION IN DIRECT Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

RETAIL

Judges will be looking to celebrate retail innovation, technology, customer experience, and digital commerce, among other elements. Most importantly, they will prioritise creativity across all levels of strategy, concept, and execution.

SUB CATEGORY	REQUIREMENTS	MATERIALS
67. IN-STORE PRINT Recognises the impact of printed materials on the shopping experience, brand visibility, and customer decisions in physical retail stores. For example, aisle fins, floor graphics, decals, checkout media.	Single or multiple executions.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
68. IN-STORE DIGITAL Recognises the effective integration of digital screens or in-store radio within physical retail spaces.		
69. OUT OF STORE PRINT Recognises the impact and creativity of printed materials used in advertising outside of traditional retail environments, specifically driving people in store. For example, a letterbox broadsheet.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Physical example • Supporting images
70. OUT OF STORE DIGITAL Recognises executions that have successfully used retailer owned digital channels to meet a sales objective. For example, social media, EDM, e-commerce.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
71. CREATIVE PROMOTIONAL EXPERIENCE Recognises creative promotional campaigns involving the distribution of product sample/s, or in-store product experience.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
72. PURCHASE EXPERIENCE Methods of purchase that are centred around the consumer experience, where the purchase experience is inspiring or engaging, seamless or attractive. Includes real-world and virtual experiences, or a combination of both; and retail, events or social experiences facilitated by digital technology.		
73. INNOVATION IN RETAIL Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.		

DIGITAL ADVERTISING

Judges will be looking for engaging, entertaining content that defies norms and leverages the full potential of online and technological platforms. The focus will be on work that redefines advertising standards and enhances the overall concept, pushing the boundaries and capabilities of digital communication.

SUB CATEGORY	REQUIREMENTS	MATERIALS
74. 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.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
75. DIGITAL & INTERACTIVE CAMPAIGN Should contain 3 or more separate pieces of work from one or more of the Digital Advertising 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.	Multiple required.	
76. 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 that there is a strong idea driving the work; this category is not technology for technology's sake. A good example of tech-driven creative is Adoptable By PEDIGREE.	Single or multiple.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
77. USE OF DATA IN DIGITAL A digital execution or campaign that uses data to enhance the visualisation, storytelling, evolution, experience or impact of the idea. Can include social data insights, real-time data or collection of data, etc. Includes any digital delivery medium or screen.		
78. INNOVATION IN DIGITAL Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.		

PR/EXPERIENTIAL

Brand experience and 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 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 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 builds trust or engenders increased understanding between brands/ organisations and their publics.

SUB CATEGORY	REQUIREMENTS	MATERIALS
79. BRAND EXPERIENCE & ACTIVATION - SINGLE Any brand-owned experience, activation or immersive environment held in a public space. Can be stand alone or within a bigger event. Includes pop-ups, stunts, guerrilla marketing, product demonstrations and the like.	Single execution.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
80. LIVE EXPERIENCE - SINGLE A branded live event or entertainment experience that features and promotes a brand. Entries will be judged on their entertainment value for the target audience. Includes live shows, events, concerts, festivals or entertainment-focused brand-owned live experiences.		
81. BRAND EXPERIENCE & ACTIVATION - INTEGRATED CAMPAIGN A campaign that uses multiple media, but is initiated, led or driven predominantly by a promotion or activation. Entries must contain different media and will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign to create consumer engagement that promotes a message, product, or service. Example: Emerson's Tiny Pub.	Multiple required.	
82. PR - SINGLE PR generated from a single channel execution such as a press release, social post, print ad, partnership or stunt. Judges will consider how the channel was used to raise awareness and influence public perception of a brand, product, or service or to change the behaviour of a targeted audience.	Single execution.	
83. PR - CAMPAIGN A campaign predominantly led by PR with executions such as media relations, social post, print ad, partnership, or stunt to raise awareness and influence public perception of a brand, product, or service or change behaviour of a targeted audience.	Multiple executions.	
84. INNOVATION IN PR This is where new technology or an innovation pushes the boundaries of the status quo to generate, execute or support a PR campaign. It could include artificial intelligence, virtual reality, robotics, gadgets, apps, products, a new process, etc.	Single or multiple.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

SOCIAL MEDIA

Judges will be looking for mobile-first concepts that ingeniously leverage social networks to convey a brand's message, placing people and social thinking at the forefront. With consumers constantly bombarded with online advertising, demonstrate how your work not only grabs their attention but also actively encourages engagement and interaction.

SUB CATEGORY	REQUIREMENTS	MATERIALS
85. SOCIAL MEDIA CAMPAIGNS Campaigns that use social networking sites to create and/or enhance relationships with consumers.	Multiple executions.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
86. INFLUENCE Social initiatives or executions that use popular social media influencers or celebrities to engage with a target audience through that influencer's specific style and audience.	Single or multiple accepted.	
87. SOCIAL VIDEO A single online video or content series specifically created for online social platforms. The film must be shareable, likeable content that is likely to garner viral popularity.		
88. UGC/CO-CREATED Branded social activity that is derived from user-submitted materials or created to encourage contribution or collaboration from a community.		
89. TACTICAL Reactive and real-time social activity that uses a social platform to respond to world events, public affairs and other real-world activity in a meaningful, time-sensitive and creative way.		
90. INNOVATION IN SOCIAL Work that moves the category forward by introducing new thinking, innovation or progressive use of social platforms or principles.		**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

MEDIA

Media entries will need to demonstrate an inspiring and innovative implementation of ideas. That is, creative work that is enhanced and amplified by a unique creative channel strategy/ media placement. This may include use of data.

SUB CATEGORY	REQUIREMENTS	MATERIALS
91. CREATIVE USE OF MEDIA - SINGLE Includes use of all media types - traditional and non-traditional.	Single	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
92. CREATIVE USE OF MEDIA - CAMPAIGN Entries will be judged on how successfully they have integrated the media throughout the campaign and how well the different media complement and build on each other. Please show the multiple types of media used (for example, social, outdoor, screens).	Multiple required.	

CHARITY

Charity entries are work created for a registered charity. A registered charity is an organisation that appears on the NZ government's charity register and operates under the Charities Act 2005. Work for charities can only enter the charity categories and the craft categories (as per the craft rules). Entries in the Charity categories are not eligible for Best In Show. Work not created for a registered charity cannot be entered into the charity categories.

Work created for Charities may also be entered into Craft categories, and Categories 12-33 within Advertising.

SUB CATEGORY	REQUIREMENTS	MATERIALS
93. CHARITY - MAGAZINE & NEWSPAPER OR OUT OF HOME Any piece of work that ran in magazines and/or newspapers or out of home.	Single executions.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
94. CHARITY - DIRECT Any piece of work that was intended to elicit a direct response from the consumer.		
95. CHARITY - PR	Single or multiple.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
96. CHARITY - BRAND ACTIVATION	Single.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Optional** • Demo film/case study • Supporting images
97. CHARITY - DIGITAL	Single or multiple accepted.	
98. CHARITY - TV, CINEMA OR VOD Any work developed for TV, Cinema or VOD for a charity client.		
99. CHARITY - SOCIAL MEDIA		
100. CHARITY - RADIO	Single or multiple.	
101. CHARITY - CAMPAIGN Three or more pieces of work, in a single medium or across multiple media, must have appeared to be eligible in this category.	At least 3 executions.	
102. CHARITY - CREATIVE USE OF MEDIA Work that is enhanced and amplified by a game-changing channel strategy/media placement.	Single or multiple accepted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
103. INNOVATION IN CHARITY Work that moves the category forward by introducing new thinking, innovation or progressive use of advertising to further charitable goals, fundraising, etc.		

BUSINESS TO BUSINESS

This category recognises work produced on behalf of a company where their target audience is another company or business, rather than direct to the consumer. This includes products or services tailored specifically to business usage. Within B2B, the work may be designed to work directly to create the sale, or be designed to prime a business decision-maker to be receptive to the salesperson.

Winners in this category will be clearly B2B work, as opposed to general B2C campaigns that might have a residual 'halo effect' on business decision makers.

SUB CATEGORY	REQUIREMENTS	MATERIALS
104. BUSINESS TO BUSINESS This could include, but is not limited to, B2B integrated campaigns, film, activations, direct or promotional work.	Single or multiple executions per entry.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

GLOBAL MAKERS

This is work that doesn't qualify anywhere else in AXIS but deserves recognition for its contribution to Aotearoa's creative reputation overseas. It recognises work where the Ideation came from a New Zealand office, but where the client contract and campaign lead was with another office around the world.

Judges will assess the quality and impact of the work itself, and evaluate the level of contribution to that work by employees of the entrant company.

Work that is entered in this category is, by definition, ineligible to enter any other category and does not contribute to Agency of the Year.

SUB CATEGORY	REQUIREMENTS	MATERIALS
105. GLOBAL MAKERS Work in this category will not meet the general AXIS eligibility threshold defined in Rules 2 and 3 on page nine of this Entry Kit. Examples might be an idea conceived by a New Zealand team that was produced and run in international markets; creatives who worked on a trans-Tasman project for a client of an Australian office, or a team who delivered the successful work in a global 'hot house'.	Single execution or campaign.	**Compulsory** • Original Work • A2 Digital Display Board • 200-word overview of the entrant's role and contribution to the campaign's development **Recommended** • Demo film/case study **Optional** • Supporting images

FOR GOOD

This category exists to encourage organisations to do good for the community, the country, or the world. To reward brands for being responsible, sustainable, inclusive or work towards creating a better and fairer society in some way. This may be either part of their core business model or as an initiative, campaign or activation.

Work in this category could be defined as working towards any of the United Nations 17 Sustainable Development Goals. Single or campaign entries will be accepted.

It is not open to charities.

SUB CATEGORY	REQUIREMENTS	MATERIALS
106. FOR GOOD - POSITIVE CHANGE, COMMERCIAL Work paid for by a commercial brand that has a positive impact on society at its core.	Single or multiple accepted.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images
107. FOR GOOD - POSITIVE CHANGE, GOVERNMENT OR NGO Work developed on behalf of a government agency or NGO. Work entered in this category needs to be remarkable, as by definition, work done by governments and NGOs is intended to result in positive change.		

INTEGRATED

This category will only reward campaigns that include multiple channels with clear intent. Execution in every channel is outstanding, and award-worthy in its own right. The cumulative impact of the campaign is more than the sum of its parts. Don't enter just because you've got a multi-channel campaign.

SUB CATEGORY	REQUIREMENTS	MATERIALS
108. INTEGRATED Guidance above.	Multiple required.	**Compulsory** • Original Work • A2 Digital Display Board • 100-word description **Recommended** • Demo film/case study **Optional** • Supporting images

ENTERED CATEGORIES

SUB CATEGORY	REQUIREMENTS	MATERIALS
109. CRAFT EMERGING TALENT This category recognises an individual, such as the director, editor, cinematographer, 3-D/2-D designer, animator, composer, sound designer, or arranger, who has worked at their chosen craft for less than five years.* Entry to include THREE pieces of work or fewer, at least one has to be commissioned by a client. Previous winners may not re-enter. *Eligibility: For clarity, your first documented Commercial (i.e. Advertising) work must have been AFTER January 1 2022. You may be asked to verify this. You may have worked on non-advertising projects prior to this period (e.g. Film & Television, music videos).	Up to THREE pieces of work, at least ONE commissioned by a client.	**Compulsory** • Original Work • 100-word bio • Photo of nominee/s **Optional** • Supporting images • Demo film/case study
110. ADVERTISING 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. Self-nomination is allowed. You must be able to prove that you have been in the industry for less than two years. Eligibility: Entrants must have begun their post-study career no earlier than 1 January 2025. Placements gained during study before this period do not count, but if you have been in paid employment in any capacity within an agency for longer than two years, you are not eligible. You may be required to verify your eligibility.	THREE separate pieces of published work (i.e. not 3 executions within one campaign) that appeared for first time between 1 December 2025 and 31 January 2027.	
111. AXIS STUDENT CHALLENGE The AXIS Student Challenge encourages and celebrates 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, and studying at least 20 hours per week. Student entries were supplied a brief by the Comms Council in July and shortlisted after two rounds by an independent judging panel in November 2026.	N/A	**N/A**

AGENCY OF THE YEAR

Agency of the Year celebrates the best performing agency at AXIS with the best work awarded in the show across a range of clients. Rather than reward volume, this award recognises quality and breadth to take home the ultimate prize on the night. The top four performing campaigns (or elements of a campaign), across at least 3 different brands, are allocated points across entries (single or campaign) entered into categories 12-108 (excluding 105). The highest ranked metal achieved by each campaign is attributed points which are aggregated to a total score.

Points will be allocated as follows:

Grand Prix 35 pts | Gold 15 pts | Silver 7 pts | Bronze 3 pts

In the event of a tie on points, the International Judges will award the winner from the tied agencies.

SUB CATEGORY	REQUIREMENTS	MATERIALS
112. AGENCY OF THE YEAR This category must be entered to be considered. Entry is via the AXIS Awards portal.	This is an entered category. Agencies must register their participation in this category prior to final entry deadline.	

EXAMPLE OF SCORING

Agency A enters work across multiple categories, from 6 core campaigns:

Campaigns entered	Campaign Name	Brand	Metal won	Highest Points Achieved	Points contribution
1	Running for the Hills	ACME	1 GP, 2 Gold, 2 Silver, 1 Bronze	35	35
2	Jumping off a Cliff	FOMO	1 Gold	15	15
3	Chasing the Rainbow	ACME	1 Gold, 3 Silver	15	15
4	Eating the Rainbow	ACME	2 Gold, 3 Bronze	15	Nil (duplicate brand)
5	Challenge Everything	Electric Dreams	2 Silver, 2 Bronze	7	7
6	Kill the Fox	Fantastic Mr Fox	1 Bronze	3	Nil (4 campaigns already achieved)
Total Points awarded					72

As you will see the total 4 are counted across 3 Different Clients and they would be 1) ACME “Running for the Hills”, 2) FOMO “Jumping off a Cliff”, 3) ACME “Chasing the Rainbow” and 4) Electric Dreams “Challenge Everything”.

In the event of a tie on points, the International Judges will award the winner from the tied agencies, reviewing the qualifying work.

RECOGNITION AWARDS

The following Special Awards are determined by the Executive Judging Panel, Creative Council, or through points calculations from the rest of the show.

NOTE: These awards do not require entry.

SUB CATEGORY	POINTS ALLOCATION
113. OUTSTANDING CONTRIBUTION TO THE INDUSTRY This Special Award is chosen by the AXIS Creative Council and approved by the Comms Council Executive Board. It recognises not just individual achievement but the impact on the Aotearoa New Zealand advertising industry more broadly. Judges will be looking for those individuals who have made a seismic difference to the people, product and reputation of our industry through their impressive career. NOTE: This award may not be awarded every year.	
114. GRAND PRIX These will be contested amongst the gold winners in any category except charity. The Grand Prix winners will only be awarded to work that is truly brilliant and reflects the best work from New Zealand and can compete on the international stage. There is no set number to how many Grand Prix awards awarded each year. Only truly exceptional work will be recognised. NOTE: Charity entries in any category are not eligible for a Grand Prix.	
115. PRODUCTION COMPANY OF THE YEAR The Production Company of the Year is calculated through a points system based on how many Grand Prix, Gold, Silver and Bronze a credited production company was awarded during that year's show (Craft categories 1-11 only). In the event that a piece of work wins more than one award within an individual category (e.g. A Grand Prix in addition to Gold), only the highest score will count from that category.	Grand Prix = 35 points Gold = 15 points Silver = 7 points Bronze = 3 points Finalist = 0 points
116. CLIENT OF THE YEAR This award honours the client that has amassed the most points across ALL categories. In the event that a piece of work wins more than one award within an individual category (e.g. A Grand Prix in addition to Gold), only the highest score will count from that category.	Grand Prix = 35 points Gold = 15 points Silver = 7 points Bronze = 3 points Finalist = 0 points
117. BEST IN SHOW The single best piece of work or campaign in the last year. This will be chosen by the Executive Judging Panel and/or the International Judging Panel. It's the cream of AXIS.	

ENTRANT INFORMATION

REGISTRATION

Click on the link below to the online registration and submit the requested details, which include a username and password, Entrant Company name and contact details of the individual responsible for that entry.

https://axis.awardsplatform.com/

Your username and password allow you to update or change details if needed.

You must accept the terms & conditions of entry.

ENTRY DETAILS

Entry details include the entry title, category entered, campaign name, and date the work first appeared.

The same entry may be submitted in more than one category. In that case, you must complete a separate entry form for each category you submit the entry into.

When you have submitted your entry, an entry number and summary of your entry will be emailed to you.

A signed and completed Authorisation Form is required for all entries.

You can download the Authorisation Form here, or find it on the Comms Council website.

Submissions after 11:59PM Thursday 4 February 2027 will not be accepted under any circumstances. We cannot provide entry extensions beyond this date.

If you have any problems accessing the forms, please email awards@commscouncil.nz

CREDITS

Credits are supplied in full at time of entry. There is no opportunity to amend or resupply credits after the On Time Deadline. Credit amendments prior to the On Time Deadline incur the $400+GST amendment fee.

This year, AXIS asks for both company and individual contributor credits. Credits from finalist entries are published on the Comms Council website and on certificates.

Company Credits include:
- Client (Advertiser)
- Idea Creation
- Primary Production Company
- Post-Production Company
- Sound Company
- PR Company
- Media Placement Company

Individual Contributor credits are an opportunity to acknowledge everyone who contributed to the success of the campaign. There is no upper limit for how many contributors can be credited.

ENTRY FEES

The entry fee is required on entry submission. An entry is not considered entered and eligible into AXIS until the entrant has completed check-out in Awardforce.

To qualify for member fees, your Agency must be a paid-up member of Comms Council in the financial year April 2026 to end March 2027.

Scrutineering required as a result of incorrect adherence to these entry guidelines will be charged at $200+GST per entry.

Requesting to amend an entry after submission now incurs a $400+GST charge per entry, per request.

FEES

All Categories	**Earlybird Deadline Entries** 11:59pm Thursday 28.01.27	**On Time Deadline Entries** 11:59PM Thursday 04.02.2027
Standard Fee	$800+GST	$1200+GST
Member Agencies & Sponsors	$520+GST	$920+GST
Freelancers/Production Companies	$520+GST	$920+GST

HOW TO PAY

A) Visa or MasterCard through the online form. There is a 3.2% commission fee when paying by credit card.
B) Bank Transfer to the Commercial Communications Council Bank:

BNZ Branch: Ponsonby 02 0248 0238645 00
Reference: AXIS 2027 + Company Name

Entries will not be judged unless all monies are received. Entry Fees are non-refundable.

SUSTAINABILITY

As part of our commitment to carbon reduction and Ad Net Zero, we will ask each entrant to provide the following information as part of the submission process. You may benefit from collecting this information ahead of your entry submission process:

- Please provide details on emissions reduction initiatives for this piece of work in the following areas:
  - Do you measure your operational emissions as a company (the entrant company)? Yes/No.
  - Did you measure the advertising production related emissions for this work? Yes/No.
  - Does the work support more sustainable products, services or behaviours? Yes/No.

CHECKLIST

EARLY BIRD ENTRIES CLOSE	11:59pm Thurs 28 January 2027 https://axis.awardsplatform.com awards@commscouncil.nz
ON TIME ENTRIES CLOSE	11:59pm Thurs 4 February 2027
AUTHORISATION FORM	Must be completed, signed and accompany each entry. The form is specific to each entry.
SUPPORTING MATERIAL REQUIREMENTS	Please refer to the Supporting material requirements on page 14-18 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.


AXIS
2027