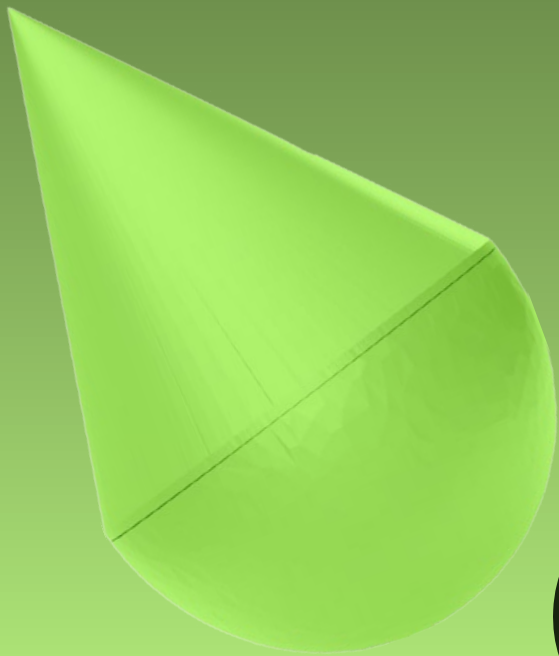


AXIS 2026



**CALL
FOR
ENTRIES**

CONTENTS

INTRODUCTION 03

2025/26 Creative Council	04
Category Changes	05
Timeline	06
Eligibility	07
Rules	08
Terms and Conditions	09

ENTRY MATERIAL 11

CRAFT 18

FILM	Casting Production Design Cinematography Editing Animation Visual Effects Direction	19
-------------	---	----

SOUND	Original Composition Best Use of Existing Music Best Use of Adapted Music Sound Design	20
--------------	---	----

ADVERTISING 21

ART DIRECTION	Digital Experiential Print OOH	22
----------------------	---	----

COPYWRITING	Film & Video Print OOH Radio Digital Other	23
--------------------	---	----

DESIGN	360 Product Tech Product Non-Tech Experience Publication Image	24
---------------	---	----

DIGITAL CRAFT	Apps & Platforms User Experience Design User Interface Design Game Design Website	25
----------------------	---	----

TV, CINEMA OR VOD	Less than 30 seconds 30 seconds Over 30 seconds Campaigns Long Form Innovation in TV, Cinema or VOD	26
--------------------------	--	----

BRANDED CONTENT	TV & Broadcast - Less than 90 seconds TV & Broadcast - Over 90 seconds Branded Content Campaign Music Content Innovation in Branded Content	27
------------------------	---	----

PRINT	Magazine Newspaper Print - Campaign Innovation in Print	28
--------------	--	----

OUT OF HOME	Standard Special Build Non-traditional Interactive Campaign Transit Innovation in OOH	29
--------------------	---	----

RADIO & AUDIO	30 seconds or less Over 30 seconds Campaigns Innovative Use of Radio & Audio Longform Radio	30
--------------------------	---	----

DIRECT	Physical Digital Broadcast Campaign Creative Use of Data in Direct Innovation in Direct	31
---------------	--	----

RETAIL	In-store Print In-store Digital Out of store Print Out of store Digital Creative Promotional Experience Purchase Experience Innovation in Retail	32
---------------	--	----

DIGITAL ADVERTISING	Online Advertising Digital & Interactive Campaign Tech-Driven Creative Use of Data in Digital Innovation in Digital	33
----------------------------	---	----

PR/ EXPERIENTIAL	Brand Experience & Activation - Single Live Experience - Single Brand Experience & Activation - Integrated Campaign PR - Single PR - Campaign Innovation in PR	34
-------------------------	--	----

SOCIAL MEDIA	Social Media Campaigns Influence Social Video UGC/Co-Created Tactical Innovation in Social	35
---------------------	---	----

MEDIA	Creative Use of Media - Single Creative Use of Media - Campaign	36
--------------	--	----

CHARITY	Magazine & Newspaper or OOH Direct PR Brand Activation Digital or Screen Social Media Radio Campaign Creative Use of Media Innovation in Charity	37
----------------	---	----

FOR GOOD	Positive Change Commercial	38
-----------------	----------------------------	----

INTEGRATED	Integrated	39
-------------------	------------	----

SPECIAL AWARDS 40

ENTERED CATEGORIES	Craft Emerging Talent Advertising Emerging Talent AXIS Student Challenge Agency of the Year	41
---------------------------	--	----

RECOGNITION AWARDS	Outstanding Contribution to the Industry Grand Prix Production Company of the Year Client of the Year Craft Grand AXIS Grand AXIS	42
---------------------------	--	----

HOW TO ENTER 45

SUPPORTING MATERIALS 48

INTRODUCTION

Our world is shifting.

Every day brings seismic changes that reshape how we work, how we connect, and how we create. Industries that once seemed solid suddenly fracture and reform. Technologies emerge overnight, redefining what's possible. The ground beneath our creative feet never stops moving. Yet, in this constantly shifting landscape, one force continues to pull us together: creativity.

Like gravity itself, creativity doesn't discriminate. As our world transforms around us, creativity unites minds that share a relentless hunger, not just to survive continual change, but to thrive within it. The most powerful ideas don't emerge despite the chaos; they emerge because of it.

They happen when creative gravity does what it does best: transforming uncertainty into opportunity, disruption into innovation, and challenge into breakthrough. Now is your moment to join this collision of creative forces, to share the work that didn't just respond to our shifting world, but helped steer it in new directions.

The campaigns that found signal in the noise. The ideas that built bridges across new divides. The creative solutions that turned the ground shifting beneath us into fertile soil for something unprecedented.

From this small strip of land at the bottom of the world, we've generated ideas with enough gravitational pull to influence how the globe navigates change. We've proven that in a world in constant motion, creative mass isn't measured by size or resources; it's measured by our ability to change how things are done.

So, let's celebrate the work made by the people we admire, work that doesn't just survive our shifting world but actively shapes what comes next.

Let's see what happens when creativity pulls us all together.

GARY STEELE
CHAIRPERSON, AXIS CREATIVE COUNCIL
NOVEMBER, 2025



2025/26 CREATIVE COUNCIL

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



BEN DAILEY
THE SWEETSHOP



BEX KELLY
FINCH



GEORGE MCKENZIE
GOOD OIL FILMS



JORDAN SKY
SAATCHI & SAATCHI



KRISTAL KNIGHT
INDEPENDENT



LEISA WALL
FCB



LISA FEDYSZYN
SPECIAL



MATT VON TROTT
ASSEMBLY



NIGEL MORTIMER
BLOCKHEAD VFX



SAM STUCHBURY
MOTION SICKNESS



SHARLENE GEORGE
THE SWEETSHOP



SIMON VICARS
COLENZO BBDO



TAMARA O'NEILL
LIQUID STUDIOS

**KEY CHANGES
FOR 2026**

Each year, AXIS evolves. It is critical that you read the Call for Entry document carefully to ensure you are aware of this year’s requirements.

Several changes have been made this year that you should take note of:

CHARITY ENTRIES

In addition to the charity category itself, work created for charity clients can be entered in any craft category. This year, we have extended this to the craft-related Advertising categories 12-27.

SUBMISSION MATERIALS

We have made several changes to submission requirements, as below:

- We now require a 100-word description for every category, to provide judges with a summary of the work along with any relevant context. This may reduce the need for case study films in some instances.
 - File names. We ask you to follow our guidance on file name conventions. This will enable judges to better identify the original work to be judged versus other supporting materials.
 - A2 Digital Display Boards or Key Images. We require A2 Digital Display Boards for each entry. In Craft categories 1-11 this board can be simplified down to a key image that represents the entry. These boards will be viewable by judges, but the primary purpose of them is to represent the entry in the show gallery and on screen during the show.
-

CATEGORY CHANGES

Two key category changes of note this year:

PR/Experiential.

An additional category - 79 Live Experience - Single - has been added.

Agency of the Year.

In response to feedback, and to ensure there is alignment between the Agency of the Year and the wider show results, we have amended the process by which Agency of the Year is determined.

It remains an entered category.

For entered agencies, the top four performing campaigns (or elements of a campaign), across at least 3 different brands, are allocated points across entries entered into categories 12-104. The highest ranked metal achieved by each campaign is attributed points which are aggregated to a total score.

Rather than reward volume, this award recognises quality and breadth of client work.

Further details of the methodology for Agency of the Year can be found on page 42.

TIMELINE

KEY DATES FOR DIARIES

ENTRIES:

EARLY BIRD DEADLINE:
27 JANUARY 2026

LATE DEADLINE
3 FEBRUARY 2026

JUDGING:

CATEGORY JUDGING
17-27 FEBRUARY

EXECUTIVE JUDGING
2-13 MARCH

AWARDS:

AXIS AWARDS SHOW
26 MARCH 2026

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 Chairperson 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 2024 and 31 January 2026. Work that was entered for AXIS 2025 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 the Grand AXIS. 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 absence 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).
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. 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.
7. 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.
8. Self-promotional work, situations vacant ads, and call for entry campaigns are ineligible.
9. 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.
10. Entries which have had a complaint upheld against them 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.

RULES

11. Entrants must complete the Eligibility & Declaration 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 Eligibility & Declaration 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.
12. 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 12-32 in Advertising, alongside the specific charity categories identified as such.
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 are not eligible for the Grand AXIS Award or Craft Grand AXIS, regardless of which categories they are entered in.
15. 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 the Grand AXIS.
16. Campaigns cannot be entered into Craft categories. Single executions only.
17. Agencies cannot enter Craft categories 1-11 unless the agency itself was responsible for crafting the work rather than commissioning it.
18. Agencies can enter craft categories 12-32.
19. 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.
20. 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.

This year, we have provided more optionality in the supporting materials you are permitted to supply. It is still important you check the specific category requirements, as some materials differ from category to category.

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 50MB.
- 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.
- Widescreen entries: Frame size 1920x1080; Frame rate up to 59.94 fps; Bit rate 8 Mbps.
- Standard entries: Frame size 1280x720 (with black pillars on sides); Frame rate 29.97 fps; Bit rate 8 Mbps.

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/MP3
- 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 PRESENTATION BOARDS

We require A2 digital award presentation 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:
 - o Size: 594mm wide x 420mm high (landscape only)
 - o Resolution: 300 dpi
 - o Bleed Size: 3mm bleed + trim marks
 - o 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 in situ, 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:
 - o Size: 594mm wide x 420mm high (landscape only)
 - o Resolution: 300 dpi
 - o Bleed Size: 3mm bleed + trim marks
 - o 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.

Please note: 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 50MB.
- DO NOT include clapper board or title information.
- Each file to contain one execution only. When uploading campaigns each spot must be uploaded separately.
- Preferred aspect ratio 16:9.
- DO NOT include the company logo or branding anywhere.
- Widescreen entries: Frame size 1920x1080; Frame rate up to 59.94 fps; Bit rate 8 Mbps.
- Standard entries: Frame size 1280x720 (with black pillars on sides); Frame rate 29.97 fps; Bit rate 8 Mbps.

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.

CATEGORIES

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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board OR Key Image • 100-word description Optional <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board OR Key Image • Original Agency Script • 100-word description Optional <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board OR Key Image• 100-word Description Optional <ul style="list-style-type: none">• 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 recognizes 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 or 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Highly recommended <ul style="list-style-type: none">• Supporting Images Optional <ul style="list-style-type: none">• 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 <ul style="list-style-type: none">• Original Work.• A2 Digital Display Board• 100-word description
15. ART DIRECTION - OUT OF HOME Art direction and typography must be an integral part of the execution and add to the overall idea.		Optional <ul style="list-style-type: none">• 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
16. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Script• Supporting images• Demo film/case study
17. COPYWRITING - PRINT Copywriting must be an integral part of the execution and add to the overall idea.		
18. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study
19. COPYWRITING - RADIO Judges will be looking for brilliant writing that leverages the medium, using the power of words and sound.		
20. COPYWRITING - DIGITAL Copywriting must be an integral part of the execution and add to the overall idea.		Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Script• Supporting images• Demo film/case study
21. COPYWRITING - OTHER Great words that don't have a home in any other category.		Compulsory <ul style="list-style-type: none">• Original Work.• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• 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
22. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
23. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Recommended <ul style="list-style-type: none"> • Case study/Demo film Optional <ul style="list-style-type: none"> • Physical example • Digital supporting images
24. 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.		
25. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Digital supporting images
26. DESIGN - PUBLICATION Individual or whole publication and editorial design in magazines and articles. Includes covers, spreads, sections and supplements.		Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Physical example • Digital supporting images
27. 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.	Optional <ul style="list-style-type: none"> • Demo film/case study • Physical example • Digital supporting images

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
28. APPS AND PLATFORMS Design of branded apps or digital platforms. Includes platform elements of a site, mobile apps and desktop installations.	Single execution.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
29. 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.		
30. 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.		
31. GAME DESIGN Games with an advertising purpose only. Design of games and gaming platforms. Includes virtual, immersive, VR and AR.		
32. 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
33. LESS THAN 30 SECONDS A less-than-30-second commercial aired on TV, cinema or video-on-demand platforms.	Single execution.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
34. 30 SECONDS A 30-second commercial aired on TV, cinema or video-on-demand platforms.		
35. OVER 30 SECONDS A commercial more than 30 seconds long aired on TV, cinema or video-on-demand platforms.		
36. 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.	
37. 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.	
38. 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
39. TV & BROADCAST - LESS THAN 90 SECONDS Content/programming or integration of a brand into existing or new formats.	Single execution.	Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description
40. TV & BROADCAST - OVER 90 SECONDS Content/programming or integration of a brand into existing or new formats.		Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
41. BRANDED CONTENT CAMPAIGN Three or more examples must have appeared to be eligible.		Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description
42. 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.	Recommended <ul style="list-style-type: none"> • Demo film/case study
43. 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.	Optional <ul style="list-style-type: none"> • Supporting images

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
44. MAGAZINE	Single execution.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
45. NEWSPAPER		
46. PRINT - CAMPAIGN Incorporating a minimum of three executions.	Minimum of three executions.	
47. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• 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
48. OUT OF HOME STANDARD Static or digital, billboard, street furniture, street poster or i-lite site.	Single execution.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
49. OUT OF HOME SPECIAL BUILD Any conventional outdoor site that has been modified or adapted.		
50. 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.		
51. OUT OF HOME - INTERACTIVE Single execution where a user interacts with the outdoors through either their own tech device or one provided.		
52. 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.	
53. 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.	
54. INNOVATION IN OUT OF HOME Single execution where a user interacts with the outdoors through either their own tech device or one provided.		Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• 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
55. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Script• Demo film/case study• Supporting images
56. RADIO - OVER 30 SECONDS A commercial spot broadcast over a radio station, platform or streaming service that is over 30 seconds.		
57. RADIO - CAMPAIGNS A minimum of three spots.	Minimum of three executions.	
58. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• Supporting images
59. LONGFORM AUDIO This category is intended for longer form, branded audio such as episodic podcasts, or other paid-for long form audio formats.		Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• 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
60. DIRECT - PHYSICAL Physical or door-drop. Include one example of the work exactly as it was delivered.	Single execution per entry.	Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • Physical example – delivered to Awards, Comms Council, Suite 404, 48 Greys Avenue, Auckland CBD. • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
61. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
62. DIRECT - BROADCAST A piece of cinema, TV or radio communication. Single entries only.	Single execution.	Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
63. 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.	
64. 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 customer's behaviour and segmentation, which ultimately led to successful direct marketing activities.	Single or multiple accepted.	Compulsory <ul style="list-style-type: none"> • Original Work • Demo film/case study • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Supporting images
65. INNOVATION IN DIRECT Work that moves the category forward by introducing new thinking, innovation or progressive use of the medium.		Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Recommended <ul style="list-style-type: none"> • Demo film/case study Optional <ul style="list-style-type: none"> • 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
66. 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 execution.	Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description
67. IN-STORE DIGITAL Recognises the effective integration of digital screens or in-store radio within physical retail spaces.		Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
68. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Physical example • Supporting images
69. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
70. CREATIVE PROMOTIONAL EXPERIENCE Recognises creative promotional campaigns involving the distribution of product sample/s, or in-store product experience.		Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description
71. 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.		Recommended <ul style="list-style-type: none"> • Demo film/case study Optional <ul style="list-style-type: none"> • Supporting images
72. 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
73. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
74. 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.	
75. 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 the Adoptable By PEDIGREE.	Single or multiple.	Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Recommended <ul style="list-style-type: none"> • Demo film/case study Optional <ul style="list-style-type: none"> • Supporting images
76. 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.		
77. 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
78. 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 <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
79. 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.		
80. 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.	
81. 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.	
82. 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.	
83. 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.	

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
84. SOCIAL MEDIA CAMPAIGNS Campaigns that use social networking sites to create and/or enhance relationships with consumers.	Multiple executions.	Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description
85. 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.	Optional <ul style="list-style-type: none"> • Demo film/case study • Supporting images
86. 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.		
87. UCG/CO-CREATED Branded social activity that is derived from user-submitted materials or created to encourage contribution or collaboration from a community.		
88. 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.		
89. INNOVATION IN SOCIAL Work that moves the category forward by introducing new thinking, innovation or progressive use of social platforms or principles.		Compulsory <ul style="list-style-type: none"> • Original Work • A2 Digital Display Board • 100-word description Recommended <ul style="list-style-type: none"> • Demo film/case study Optional <ul style="list-style-type: none"> • 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
90. CREATIVE USE OF MEDIA - SINGLE Includes use of all media types - traditional and non-traditional.	Single	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
91. 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 the Grand AXIS Award. 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 12-27 within Advertising.

SUB CATEGORY	REQUIREMENTS	MATERIALS
92. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
93. CHARITY - DIRECT Any piece of work that was intended to elicit a direct response from the consumer.		
94. CHARITY - PR	Single or multiple.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
95. CHARITY - BRAND ACTIVATION	Single.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Optional <ul style="list-style-type: none">• Demo film/case study• Supporting images
96. CHARITY - DIGITAL	Single or multiple accepted.	
97. CHARITY - TV, CINEMA OR VOD Any work developed for TV, Cinema or VOD for a charity client.		
98. CHARITY - SOCIAL MEDIA		
99. CHARITY - RADIO	Single or multiple.	
100. 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.	
101. CHARITY - CREATIVE USE OF MEDIA Work that is enhanced and amplified by a game-changing channel strategy/media placement.	Single or multiple accepted.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• Supporting images
102. INNOVATION IN CHARITY Work that moves the category forward by introducing new thinking, innovation or progressive use advertising to further charitable goals, fundraising, etc.		

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 Goals**. Single or campaign entries will be accepted. **It is not open to charities.**

SUB CATEGORY	REQUIREMENTS	MATERIALS
103. 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 <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• Supporting images

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
104. INTEGRATED Guidance above.	Multiple required.	Compulsory <ul style="list-style-type: none">• Original Work• A2 Digital Display Board• 100-word description Recommended <ul style="list-style-type: none">• Demo film/case study Optional <ul style="list-style-type: none">• Supporting images

SPECIAL AWARDS

ENTERED CATEGORIES

The following categories must be entered but will be judged by the Executive Judges and/or International Judges.

NOTE: CATEGORIES 103-105 ARE FREE TO ENTER.

SUB CATEGORY	REQUIREMENTS	MATERIALS
<p>105. CRAFT EMERGING TALENT</p> <p>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.*</p> <p>Entry to include THREE pieces of work or less, at least one has to be commissioned by a client. Previous winners may not re-enter.</p> <p>*Eligibility: For clarity, your first documented Commercial (i.e. Advertising) work must have been AFTER January 1 2021. 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).</p>	<p>Up to THREE pieces of work, at least ONE commissioned by a client.</p>	<p>Compulsory</p> <ul style="list-style-type: none">• Original Work• 100-word bio• Photo of nominee/s <p>Optional</p> <ul style="list-style-type: none">• Supporting images• Demo film/case study
<p>106. ADVERTISING EMERGING TALENT</p> <p>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.</p> <p>Eligibility: Entrants must have begun their post-study career no later than 1 January 2024. 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.</p>	<p>THREE separate pieces of published work (i.e. not 3 executions within one campaign) that appeared for first time between 1 December 2024 and 31 January 2026.</p>	<p>Compulsory</p> <ul style="list-style-type: none">• Original Work• 100-word bio• Photo of nominee/s <p>Optional</p> <ul style="list-style-type: none">• Supporting images• Demo film/case study
<p>107. AXIS STUDENT CHALLENGE</p> <p>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 2025.</p>	<p>N/A</p>	<p>N/A</p>

AGENCY OF THE YEAR

NOTE: THIS CATEGORY MUST BE ENTERED TO BE CONSIDERED.

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 12-104. 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
<p>108. AGENCY OF THE YEAR</p> <p>Entry via the AXIS Awards portal.</p>	<p>Entering the Agency of the Year Category requires the entrant to provide a complete list of entered work, identifying distinct Campaigns or Bodies of Work entered in AXIS and providing entry numbers for all individual entries attributable to each Campaign.</p>	<p>Please complete the Campaign Title, Brand, and associated entry numbers within the Agency of the Year category on the AXIS Awards Platform.</p>

For a further explanation of the scoring system, please refer to page 43.

AGENCY OF THE YEAR

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 the 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, or through points calculations from the rest of the show.

NOTE: These awards do not require entry.

SUB CATEGORY	POINTS ALLOCATION
<p>109. OUTSTANDING CONTRIBUTION TO THE INDUSTRY. This Special Award is chosen by the AXIS Creative Council and approved by the Comms Council Executive Board.</p> <p>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.</p> <p>NOTE: This award may not be awarded every year.</p>	N/A
<p>110. GRAND PRIX These will be contested amongst the gold winners in any category except charity.</p> <p>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 minimum to the number of Grand Prix awards awarded each year. Only truly exceptional work will be recognised.</p> <p>NOTE: Charity entries in any category are not eligible for a Grand Prix.</p>	
<p>111. 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 (Craft categories 1-11 only) a credited production company was awarded during that year's show. 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.</p>	Grand Prix = 35 points Gold = 15 points Silver = 7 points Bronze = 3 points Finalist = 0 points
<p>112. 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.</p>	
<p>113. CRAFT GRAND AXIS The Craft Grand AXIS is awarded to the best example of Craft in the prior year. It will be awarded by the Craft Jury to the best demonstration of world-class craft in categories 1-11.</p>	N/A
<p>114. GRAND AXIS 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.</p>	

HOW TO ENTER

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, 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. 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.

To complete the entry process, you must sign and return the Eligibility & Declaration Form. If the Eligibility & Declaration Form is not received by the first closing deadline, the entry will be considered late.

You can download the [Eligibility & Declaration Form](#) here, or find it on the Comms Council website.

An email will be sent after the deadline, (once all entry fees have been checked), advising entrants to log back in to download their invoices.

Submissions after **4:00 pm on 3 February 2026** 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

Please double check the credits you provide. The credits will be published on screen and on the website exactly as you have typed them and, in the order, supplied. Certificates will also be created. While it can be tempting to want to name everyone involved, keep in mind that the more people credited, the smaller the typeface for each name will be.

ENTRY FEES

To qualify for member fees, your Agency must be a paid-up member of Comms Council in the financial year April 2025 to end March 2026.

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

FEES

All Categories	Early Bird Deadline Entries 4pm Tuesday 27.01.26	Final Deadline Entries 4pm Tuesday 03.02.26
Member Agencies & Sponsors	\$480+GST	\$920+GST
Freelancers/Production Companies	\$480+GST	\$920+GST
Non-Member Agencies	\$760+GST	\$1200+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 2026 + Company Name

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

WHEN WILL YOU RECEIVE YOUR INVOICE?







Invoices will be emailed on submission and can also be downloaded within the entry portal after submission.

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:
 - o Do you measure your operational emissions as a company (the entrant company)? Yes/No.
 - o Did you measure the advertising production related emissions for this work? Yes/No.
 - o Does the work support more sustainable products, services or behaviours? Yes/No.

CHECKLIST

EARLY BIRD ENTRIES CLOSE	 <div>4.00pm Tuesday 27 January 2026 https://axis.awardsplatform.com awards@commscouncil.nz (09) 360 1240</div>
FINAL DEADLINE EXTENSION CLOSES	 <div>4.00pm Tuesday 3 February 2026</div>
ENTRY FEES	 <div>An email will be sent after the deadline, (once all entry fees have been checked), advising entrants to log back in to download their invoices. Please note there is a 3.2% commission fee on all credit card payments.</div>
ELIGIBILITY & DECLARATION FORM	 <div>Must be completed, signed and accompany each entry. The form is specific to each entry.</div>
SUPPORTING MATERIAL REQUIREMENTS	 <div>Please refer to the Supporting material requirements on page 12-16 for the specific material requirements to ensure you send what is required to complete your entry. Supporting material is different for each category.</div>
CASE STUDY HYPE VIDEO	 <div>Must be no longer than two minutes. Supporting videos are not accepted in some categories. Please check the rules.</div>