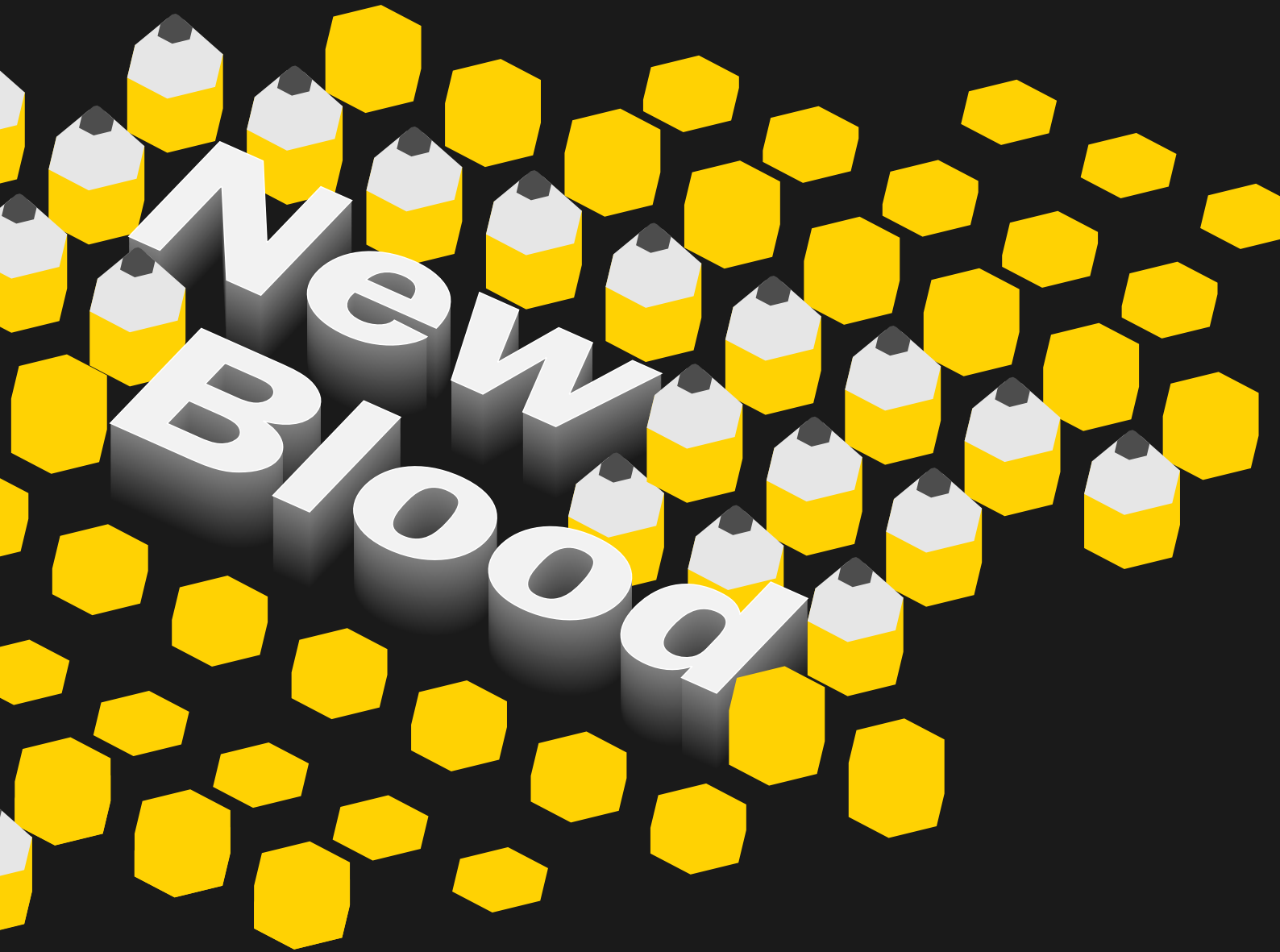




**D&AD
New Blood
Awards**



**New Blood
Awards 2022**
Tutor Pack

@newblood_dandad



This Tutor Pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2022. If your students are entering, make sure you and they register at dandad.org/new-blood-awards and download the full brief packs for their chosen briefs. As well as the briefs themselves, these packs contain essential supporting resources and extra information.

You'll also need a dandad.org login so that your students can credit you on their entries, and so we can keep you up-to-date.

Take to Twitter and Instagram for news and inspiration:

[@DandADNewBlood](https://twitter.com/DandADNewBlood)
[@newblood_dandad](https://www.instagram.com/newblood_dandad)

And get in touch with any questions:
newblood@dandad.org

All briefs were written as a collaboration between brands, strategists (including Amanda Jones (Given), Camila Toro, Mick Valentine & Rob Estreito (VCCP), Megha Sthankiya (The Marketing Store), Fadi Dada (Anomaly), Federico Bolza (New Soil), and Natalie Prout (Jones Knowles Ritchie) alongside other industry experts) and D&AD.

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Preparing Your Entries Guide

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1. Know the brief

They've picked their brief(s). But do they know them inside out?

- Can they explain it in one sentence?
- Have they researched the brand?
- Are they clear on what they're being asked to deliver?
- Send them to our [Brief Breakdown](#) exercise for more pointers on understanding their briefs.

2. Challenge the idea

They have their idea locked down. But is it a winner?

- Why will anyone care?
- Would they do it / engage with it?
- How does it achieve its goals?
- How does it fit with the brand?
- Is it original?
- Why does it excite them?

You can find a full list of tips and tricks on our [New Blood Awards homepage](#).

3. Read 'Nailing Your Entry'

Make sure your students have read the 'Nailing Your Entry' document in their brief pack (also included in this Tutor Pack). It talks them through how to avoid common pitfalls in preparing and presenting their work.

4. Understand the judging process

Our selection process is tough. Here it is in a nutshell.

Judging Criteria

We have three simple judging criteria* that judges use for all our briefs:

Does it have a great creative idea?
Is it well executed?
Is it on brief?

*Please note, the importance of each criteria varies depending on the brief. See *Essential Information* to view a detailed breakdown. Please note, there are slightly different criteria for our Games Design brief.

All judging is done anonymously- the judges will put through work they think should win based purely on the assets the students have entered.

Round 1: Online shortlisting. A jury of top creatives relevant to each brief take a look at all main work entered. At this stage they're generous, earmarking work they'd like to see again.

Round 2: The judges view work carried forward from Round 1, looking at any supporting material and voting on everything that's worthy of at least a New Blood Wood Pencil.

Round 3: After finalising the Wood Pencil selection, the judges pick the entries worthy of a Graphite Pencil.

Round 4: From the pool of Graphites, the judges select the entries which have elevated themselves to Yellow Pencil status.

White Pencil judging: From all of the awarded work, judges look for ideas that show a purpose beyond profit.

Black Pencil judging: Finally, judges look at all of the Yellow and White Pencil winning work, and award the coveted Black Pencils – the best of the best. See behind the scenes of the Black Pencil judging room [here](#). Remember, the judges don't have to award ANY Pencils if they feel nothing has hit the mark.

5. Make it a winner

And finally, how can your students make sure their ideas stand out at judging? Here's a few things to remind them of...

Don't go with an obvious idea. Chances are lots of other people will have too.

Get to the point. Don't explain the brief, draw the judges in with the big idea.

The judges watch hundreds of ideas back to back. Make sure your students make theirs memorable.

Want even more top-notch tips? We'll be launching lots of content throughout the year which we'll send to anyone who has downloaded the tutor pack or a brief, so keep an eye on your emails.

Canva is proud to serve as the premier visual communications platform for the 2022 D&AD New Blood Awards

We've compiled some helpful information and commonly asked questions to guide you and your students to make the most of Canva

What is Canva and how can my student/s use it for the New Blood Awards?

Canva is the world's fastest growing online design platform with more than 60 million monthly active users across 190 countries. With thousands of professional templates, images, fonts, and quality content to choose from, Canva supports New Blood students at every step of the awards process. [Click here](#) to check out some of our amazing templates for New Blood students.

Is my student required to use Canva for their New Blood Award submission?

Students are not required to use Canva for their New Blood Award submission but we encourage them to get inspired and take advantage of all that Canva has to offer, including real time collaboration with teams and exclusive Pro features. New to Canva yourself? [Click here](#) to learn more about how it works and play around with designing on Canva.

As an educator, am I eligible for the 6 month Canva Pro Trial?

Yes. All New Blood students and educators are eligible to sign up for the Canva Pro 6 month trial, available for the duration of the competition. [Click here](#) to redeem your free trial, using code NEWBLOOD.

What are some of the features of Canva Pro?

- ✓ **Magic Resize:** The one-click tool that takes the hassle out of cropping and resizing your designs.
 - ✓ **Background Remover**
Effortlessly remove the background of photos in one click.
 - ✓ **Transparent backgrounds**
Perfect for logos and buttons, this tool give you the flexibility to place your design on any image or background.
 - ✓ **Premium fonts & images**
3000+ exclusive fonts and 75+ million premium photos to set your designs apart
 - ✓ **Brand Kit**
Bring your brand vision to life: your logo, fonts and colors, your way. Create a consistent look across all your designs with ease.
- [Plus much more...](#)



Brief set by
21GRAMS

Help caregivers prioritise their own health

Related Disciplines
Open Brief

Deadline
22 March 2022, 5pm GMT

Page 1 of 2

The backstory

There are millions of adults around the globe with health challenges (think chronic diseases like Parkinson's and Alzheimer's) that leave them in need of caregivers to assist them in daily living¹. This care is often uncompensated, doled out generously from a loving family member. This care can also carry with it a huge emotional and physical toll. As much care as one can give, it often cannot "fix" the underlying problem – yet it's a job that requires an exhaustive amount of selflessness and giving.

No one is caring for the caregiver – and this selflessness has consequences. Studies have shown that caregivers suffer from higher rates of depression and anxiety as compared to the general population. More than 75% in a survey said they feel stressed, especially given the medical tasks being asked of them (like bandaging or inserting catheters)². And 22% of caregivers report that their health has gotten worse as a result of caregiving³.

So how can we make sure that caregivers make time for themselves to get the care they need too, which will help create a better cycle of care for everyone involved?

What's the challenge?

Develop an idea that not only raises awareness of the need for caregivers to prioritise their own health, especially their mental health, but also helps to drive them to actually make a doctor's appointment to find out what care they might need.

What exactly this looks like is up to you – it could be anything from a large-scale advertising campaign, through to an in-person experience, or something else entirely. But whatever you make needs to be tangible, realistic, and drive people to take action. It should also consider where many of these people spend their time.

Who are we talking to?

Caregivers who are unable to find time for themselves, based around the world. There's a huge number of caregivers in the world, covering all backgrounds and experiences, so you can choose to tailor your response to a specific group of caregivers. For example, of all the chronic diseases, dementia is a particularly important contributor to caregiver strain. Alternatively, you could choose to create a response that tackles this issue at different life stages, for example a young person who has to look after a parent or sibling will have very different needs to an elderly person looking after their partner (and everyone in between).

Whoever you pick, make sure you identify some of the key barriers for your demographic, as well as the right channels to reach them on.

Things to think about

Be innovative

Think about innovative channels that could make accessing healthcare more seamless for those already taking on so much in life.

Know the barriers

Caregivers often find they have less time for themselves and other family members. They often spend so much time on caregiving duties that they end up sacrificing the things they enjoy, like hobbies or vacations – and things they need – like healthcare. Sometimes even balancing work schedules around caregiving is a strain. Are there ways you can mitigate these barriers in your response?

It's not just physical

There's much more to healthcare than just physical. Consider focusing on the mental health aspect of caregiving. How can you give them a wakeup call that encourages and normalises seeking out counselling and other forms of support?

Change the channel

This challenge is centred around medicine and healthcare, so there are channels available that you might not know about. For example, telemedicine/telehealth offer ways of digitally offering healthcare including patient-clinician contact, care, advice, reminders, education and even remote admission. Take the time to understand what the sector currently offers and explore if your solution could integrate into, or direct people to, them.

The important stuff

It's up to you what form your idea takes, but your response should cover how you'll reach your audience, and an explanation of how your idea will go beyond just creating awareness to achieve a real and tangible outcome of getting more caregivers seeking out medical care and prioritising their own health.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



21GRAMS

PART
OF REAL
CHEMISTRY

Brief set by
21GRAMS

Further Information

¹It's estimated that 101 million people over the age of 60 are "care dependent " worldwide, meaning they need frequent help beyond what's typically required by a healthy adult.
WHO

²aginginplace.org/caregiver-burnout

³caregiver.org/resource/caregiver-statistics-health-technology-and-caregiving-resources

Care Giving Global Engagement
caregiving.org/advocacy/global-engagement

Family & Caregiver Support
vitas.com/family-and-caregiver-support

Caregiver Statistics: Demographics
caregiver.org/resource/caregiver-statistics-demographics

Help caregivers prioritise their own health

Related Disciplines

Open Brief

Deadline

22 March 2022, 5pm GMT

**Brief set by**

Audible

In collaboration with

Natalie Prout

(Jones Knowles Ritchie)

Write a new brand world for audible

Related Disciplines

Copywriting

Deadline

22 March 2022, 5pm GMT

The backstory

Audible is a subscription service that lets you experience storytelling like never before by taking the best performers and pairing them with the world's largest selection of audiobooks and podcasts. The best part? They have a series of [Audible Originals](#), titles you can't find anywhere else.

But many people don't realise exactly what Audible have to offer, especially when it comes to their podcasts. As well as being retailers, Audible are content makers. This problem is perpetuated by a lack of a connected brand world that leads users through an experience that feels uniquely Audible.

After spending the past few years honing much of their advertising content to match their brand needs, the rest of their brand experience has been left behind. As a predominantly verbal and written brand, this is a missed opportunity. Now is the time for these two distinct worlds to collide.

What's the challenge?

Develop a new tone of voice guide, exemplified through a selection of copy, that brings Audible's advertising strengths into the land of the user journey and converts existing podcast and audiobook users on other platforms to Audible consumers.

Your tone of voice should use the strengths of the current guide, but develop a new flair that helps to communicate the point of difference for Audible as an audio platform, their Audible Original's content: content created by diverse voices, the biggest names, and highly researched topics that meet the needs of both today's and tomorrow's audiences.

Who are we talking to?

People in the UK aged 18-35 who are already fans of audio content. They already know the benefits of listening to a podcast or audiobook, but haven't added Audible to their listening habits.

You should also consider current Audible users and how your copy can enhance their experience too.

Things to think about**Create a brand world**

Making a brand feel complete relies on copy that can be adapted to every stage of the user journey. From social posts to developer notes, the user needs to feel like they're being spoken to by the same brand at every stage.

Keep it simple...

The current tone of voice guide is very functional and refers to lots of different personas and how to adapt copy to connect

with their needs. Whilst you can use the personas as inspiration, for this version Audible are looking for a simplified and holistic expression of their verbal identity, so there's no need to include these adaptations.

Because there are lots of functional things users need to know and understand (for example, how to access the right content), it's important that this copy is kept appropriately straightforward and easy to understand.

...but make it interesting

Equally, just reading instructional copy can be pretty dry. Think of fun and relevant ways to inject some Audible personality into even the most unexpected of copy.

The important stuff

Create a new set of Tone of Voice guidelines that Audible can translate across the user journey.

Present:

Tone of Voice guidelines. Up to 4 pages of guidelines that covers key guidance on how to adhere to the principles you've created. Never written a TOV guide before? Keep an eye on the [New Blood Awards Online Brief-In course](#) where we'll release some helpful tips in the near future.

3-5 examples of copy in action. You should use the following touchpoints to exemplify your copy:

- **App store/Google Play copy.** The description of Audible at the point of download. (You can also include an example of what an app update might look like).
- **Audible homepage** for logged out users.
- **Email communications** (for example, welcome emails).
- **Content discovery experience.** What content discovery looks like to a user who has been using Audible longer term.
- **Cancellation copy.** How might you persuade a user to stay if they choose to pause or cancel their subscription?

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

Main (essential):

Showcase your executions as either **JPEG slides** (max. 5) or a **PDF** (max. 5 pages). You must also submit your Tone of Voice guidelines document as either **JPEG slides** (max. 4) or a **PDF** (max. 4 pages).



Brief set by
BBC

Make the BBC a learning platform that benefits every child

Related Disciplines

UX/UI/Interaction Design
Digital Product & Service Design

Deadline

22 March 2022, 5pm GMT

The backstory

The BBC's mission is "to act in the public interest, serving all audiences through the provision of impartial, high-quality and distinctive output and services which inform, educate and entertain".

The BBC is committed to 'value for all' and there is an opportunity to build new, more valuable relationships with its young audiences through its educational offering – supporting a child's learning journey at every stage of their development, and beyond.

In 1998 the BBC launched BBC Bitesize which currently provides a free online study resource designed to help with learning, revision and homework, providing support for learners aged 4 to 16+ across a wide range of school subjects.

The Covid-19 pandemic and the resulting widespread home learning shone a spotlight on how the BBC can play a critical supporting role to children, parents and teachers through its broadcast and online educational content. By providing a new expanded educational offering the BBC could deliver even greater value in a future crisis.

The UK's next generation has an exciting and challenging world to navigate. The BBC needs to *inform, educate, entertain and inspire* them.

What's the challenge?

Create a new BBC learning experience that responds to every child, that is tailored to their specific needs, and the way they want to learn. This should support all ages and abilities and ensure no child is left behind.

Learning doesn't just happen in the classroom or through formal study, so how might the BBC provide an 'always on' learning experience that provides children with a continuous learning journey, responds to a child's surroundings, helps develop essential life skills and draws inspiration from the wider world.

This new offering needs to go beyond the Bitesize service and maximise the value in the breadth of BBC content formats and platforms, providing a learning experience wherever a child is and whenever they need it. Consider the context of use i.e how this might fit into their daily routine, adapt to location, personal interests, activities and family circumstances. Your focus should centre on what the new digital product is and the user experience.

Who are we talking to?

The new BBC learning experience will aim to support all 3 to 16 year old children. You may decide to present a design solution that covers

this entire age range, or to help you focus your solution you may choose to target just one of the sub age groups; younger children (3 to 11 years) or older children (11 to 16 years).

For children in the 3 to 11 year age group think about how you might encourage them to learn by discovering the world around them, engaging their curiosity and focusing on the fun aspects of learning.

For children in the 11 to 16 year age group think about how you can help them build life skills, focus on their future and learn to navigate a challenging world.

Things to think about

Be audience first

Start human. Identify your audience. What are their wants, needs, expectations, capabilities? You might want to consider a range of personas representing key audience groups. The most important thing is to put the child at the heart of the experience.

A personalised learning experience

Consider how you might tailor educational content to the individual needs and abilities of every child, where they want to learn and on what device.

Make learning fun

Engage children in a rich and varied learning experience by making it playful, memorable and rewarding.

Leverage new technologies...

To deliver a truly personalised learning experience, how might you incorporate emerging technologies like a Personal Data Store that makes a user's data visible, secure and empowering or harness Augmented Reality to enrich and contextualise learning content in exciting new ways.

...but think near future, not science fiction

Be realistic; the technology that your idea harnesses should allow a rollout within one to two years. Remember, the tech is just a tool, and the better a job it does the less noticeable it will be.

Insight for parents

As a value add, how might parents get visibility of their child's development, so they can play a more active role in their education and augment their development through activities outside of school.



Lifelong learning

We know the world looks a little different right now, but don't worry about making your idea fit into current regulations around COVID. Feel free to think about how COVID may affect the learning experience longer term, but make sure your idea lives in the near-future rather than the present.

A new educational brand

You don't need to be wedded to the existing BBC brands and are free to introduce a new BBC brand that reflects the new offering.

The important stuff

Present:

Your solution. A digital product that meets the needs of the next generation. Clearly explain your idea, how it would work, and the technologies used.

Your creative process. How you arrived at your solution; key insights from your research; a convincing rationale for your focus and design decisions.

There's no need for code, just compelling communication. If you can create a prototype, do. Otherwise use animatics or other tools to show your concept in action.

What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Prototypes or mock ups as **interactive** work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

Helpful links

How to design for children
bbc.co.uk/gel/guidelines/how-to-design-for-children-2

Brief set by
BBC

Make the BBC a learning platform that benefits every child

Related Disciplines

UX/UI/Interaction Design
Digital Product & Service Design

Deadline

22 March 2022, 5pm GMT



Brief set by
Chivas Regal

In collaboration with
Camila Toro (VCCP)

Futureproof Chivas Regal

Related Disciplines

Packaging
Branding
Graphic Design

Deadline

22 March 2022, 5pm GMT

The backstory

Chivas have been producing blended Scotch Whiskies since 1909. It is a brand that has a strong legacy and heritage built on core values of success and generosity. But now they want to establish themselves as an aspirational status brand for a new generation of luxury consumers. They want to bring new generations to their whisky fold, with a prime focus for Chivas being the hustle generation.

Fast being considered much more than a whisky and instead an overall lifestyle brand, Chivas have an option for every stage of an entrepreneur's journey. From the start of the life map with Chivas 12, through to Chivas XV being the ultimate symbol of 'you've made it', their brand and packaging identities speak to every step along the way. But they want to explore what the luxury scotch whisky of tomorrow looks like, for the next generation of hustlers.

What's the challenge?

Create the luxury Flex Scotch of tomorrow for the next generation of hustlers. Consider:

- **The product concept.** What is the product story? What does it taste like? How is it drunk? What does it bring to the consumers? How is it complimentary to the rest of the range?
- **Packaging and identity.** What does the brand and product actually look like?
- **Product launch.** Consider how and where your new luxury scotch whisky would be promoted and how your identity might be applied to the launch.

Who are we talking to?

Your packaging and identity need to futureproof the Chivas Regal products. Consider the future purchaser of Chivas, the next generation of hustlers (18-25 year olds) around the world who you need to encourage to aspire to cracking open their very own bottle and showcase it as the ultimate status symbol. These hustlers are unapologetic about their success. They thrive on social currency and seek brands with status. But they're also social entrepreneurs, giving back to those around them and seek to not only elevate themselves but those around them.

Things to think about

Make it a status symbol

Chivas Regal sell luxury whiskies. They go beyond being just a drink. You need to make sure your identity and packaging encompasses what it means to be at the pinnacle of your career – an identity with packaging that demonstrates the luxury and status nature of the brand.

Design with purpose

You're being given full creative control over

your design. Whilst this opens the door for your imagination to run wild, make sure you are purposeful in your approach. No matter your design, it still needs to hold whisky! You should also take into consideration things like weight – glass bottles can be incredibly heavy products which can also tie into sustainability issues. Do you have a way you can mitigate these problems?

Think future facing

You're targeting the next generation of hustlers, so your idea will come into market in the coming years. Consider what this audience might look for in a status brand in the near future and how your designs and ideas could flex to meet the needs of an ever-evolving world.

Things to avoid

Stay true to Chivas' core of being a luxury (and therefore, more expensive) brand, and consider how your identity could be elevated above other brands that currently appeal to this market. Don't feel constrained by their current branding, feel free to think outside the box and reinvent the brand identity. This can include the Chivas logo if you wish, but if you do make sure you consider your reasoning as to why it is needed. For example, does it lack relevance? Or need modernising or deconstructing to appeal to the new audience?

The important stuff

Create the luxury scotch packaging and concept of the future for the next generation of hustlers. Include:

- **Your new identity** and how you decided on your new product
- **Packaging** for your product (this could be a traditional box and bottle, but it is up to you what form it takes!)
- An example of how you would **promote and launch** your new Chivas product*.

*As this packaging ties so heavily into culture, you can also explore where and how you would place this new identity and how it might translate across different channels.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
Disney

Animate branded content to evoke confidence, kindness and courage for Disney Princess

Related Disciplines

Animation
Illustration

Deadline

22 March 2022, 5pm GMT

The backstory

People around the world love the magic, determination and adventure of the [Disney Princess](#) world, and of course who could forget their emblematic frocks. But with 84 years of history comes a closer inspection of some of their older Princesses values and actions, especially when it comes to some being perceived as passive, unrelatable and not sufficiently diverse. And so Disney want to make sure they put Disney Princesses in an empowering and relatable position for the next generation.

The Disney Princess brand has already worked towards this goal, beginning with their 'Ultimate Princess Celebration' campaign, which brought together Disney Princess and Frozen heroes to promote courage and kindness. And now they want to bring even more Disney Princess content that can inspire young children.

What's the challenge?

Use a Disney Princess (or Princesses) to evoke confidence, kindness and courage for 3-5 year old children via animated or stop motion branded content for YouTube, and inspire them to imagine their own princess worlds and play.

You should showcase how your animation/ stop motion would come to life through up to 1-2 minutes of animated content, or a series of storyboards, but also express how your idea would be expanded into a longer piece or series.

Whatever you create should deliver great storytelling and highlight the relatable and empowering Disney Princess qualities the brand is keen to promote.

Disney will be putting Moana, Tiana and Rapunzel at the heart of their 2022 campaign and so would recommend focusing your idea around these Princesses.

Who are we talking to?

Children aged 3-5 (primarily but not exclusively girls) in Europe, the Middle East and Africa who are passionate about self-expression, making friends and friendships, nurturing, and role playing (especially as Princesses!).

They already consume content on YouTube (and are pretty savvy on this platform if a parent pulls up the content for them). They already enjoy similar content on the market, from the likes of Barbie, LOL Surprise, Rainbow High, LEGO, and Funko. Consider how you can tap into what makes these other channels successful whilst delivering a unique offering for Disney Princess.

Things to think about

Make it universal

Whatever your idea, stay clear of dialogue. Your animated content should work across a range of markets for a fairly young audience

and try to avoid excessive voice over or text. Instead, consider some of the fundamentals of storytelling and how your animation can embody these without relying heavily on verbal storytelling.

Keep it Disney

Maintain the integrity of the characters. Disney work hard to make sure that characters always stay within their own worlds and time periods, so your response should do the same. Whatever your idea for a story with your chosen Princess/Princesses, place them within environments that make sense for those characters, and don't bring together characters from different worlds.

Lean into relatability

Find moments from the movies which are relatable to young children of today, for example roleplaying owning a café like Tiana, exploring the outside world like Rapunzel, or finding passions that express their own story like Merida.

It's not about stereotypes...

Not only do parents or carers need to feel comfortable playing the content for kids because it's wholesome and fun, but also because it doesn't reinforce negative gender stereotypes.

...but remember the original stimulus

However, remember that much of the appeal to young children (no matter their gender) is the idea of princess fantasy such as the fancy frocks and magic, so don't shy away from these things.

Stay true to the message

You can choose to include Disney Princess or Frozen licensed products if you so choose, but the purpose of the videos is not a call to action to buy products. Instead it is about framing Disney Princess within the core values of this market and encouraging viewers to engage in Princess play.

The important stuff

Disney is looking for quality video story telling content which is true to the Princess brand, not a reinvention. Show them what you propose as a storyboard or short 1-2 minute pilot episode.

Each response must include:

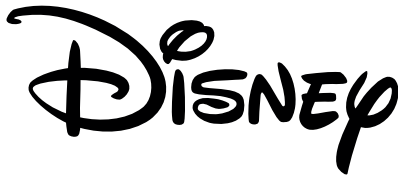
- An overview of your idea, including the inspiration and insights you found to develop your story
- 1-2 minutes of animated/stop motion footage (with all videos closing with the Disney Princess logo) suitable for YouTube

OR

- A series of storyboards that showcases your 1-2 minute story.



**D&AD
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What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

Helpful links

Disney Princess
disneyprincessstories.com

Brief set by
Disney

**Animate branded
content to evoke
confidence,
kindness and
courage for
Disney Princess**

Related Disciplines

Animation
Illustration

Deadline

22 March 2022, 5pm GMT

**Brief set by**

Do the Green Thing

In collaboration with

Katee Hui & Ashley Johnson
(Pentagram & Do the Green Thing)

Sustainability is always in style

Related Disciplines

Open Brief

Deadline

22 March 2022, 5pm GMT

Additional Prizes

Paid placement opportunity with
Do the Green Thing at Pentagram

The backstory

[Do the Green Thing](#) is a public service for the planet that uses creativity to tackle climate change. We all need to roll up our sleeves and take issue with modern life, challenging all the assumptions and behaviours that lead us to make eco-unfriendly choices so often. Do the Green Thing's goal is to make sustainable choices as desirable as unsustainable ones through compelling creative.

By looking at life a little differently – at its culture, or behaviour or politics – and offering thoughtful, provocative alternatives, Do the Green Thing empowers everyone to live a little greener every day.

The fashion sector produces 60 million tonnes of garments a year, and employs 60 million people around the world, mainly in developing countries.¹ As of now, the industry constitutes one of the biggest threats to our climate. It is the second biggest polluting industry after fossil fuel, emitting more carbon than international flights and maritime shipping combined.² Do the Green Thing want to find big, radical ideas that can change the culture of fast fashion and make an impact before it is too late.

It is up to consumers to educate themselves and direct their spending to sustainable fashion and reshape the industry, all the while the industry itself needs to discover how to turn once-polluting manufacturing processes into sustainable ones. So how can Do the Green Thing not only raise awareness of these issues, but create lasting change?

What's the challenge?

Develop a response that not only raises awareness of the polluting effects of the fashion industry, but also drives change. Many retailers are already spreading messages about vintage/rewear/recycle, but how can your idea go further? How can you change a culture where fashion is so iconic, and aspirational, but still be ethical and sustainable?

What exactly this looks like is up to you - it could be anything from a new service, a large-scale advertising campaign, through to an online tool. But whatever you create needs to be simple, tangible, realistic, and showcase how it could deliver real change in attitudes and shopper behaviours.

Who are we talking to?

Your idea should target all consumers of fast fashion, both male and female, predominantly in western economies. They feel pressure to have the latest fashions, post their outfits on social media and express their identity through what they wear.

But they are also likely to care about the planet, are eager to see better practices and might not be aware of the true extent of the damaging effects of the fashion industry. They also might not be aware of what actions could make a difference.

Things to think about**Change the system with creativity**

Do the Green thing are passionate about the possibilities creative work can achieve to change the system. They're looking for ideas that are brave and surprising, so be bold with your approach.

How to encourage action

Awareness is hugely important, but it can only go so far in changing people's habits. How can you ensure your idea calls people to arms to actively take on your solution? What is the incentive?

Make it engrained

One of the toughest challenges is how you can make sure your behaviour change is deeply ingrained across all parts of the industry. For example, social media is a huge driver in promoting and glamorising fast fashion, but this behaviour also still lives in the real world. How can you create a solution that tackles both online and offline behaviours?

Stay green

Remember, this idea is all about tackling climate change, so you must ensure your idea does not negatively affect the planet in any way, and ideally be climate positive.

Things to avoid

You should avoid focusing only on the act of buying from fast-fashion retailers. All types of fashion contribute to pollution, so how can you instead put the focus on changing the system and the mindset?

You should also consider the wider implications of changing the fashion industry. This isn't about stopping it in its tracks. Fashion is a major employer around the globe (especially for women in developing countries), so can your response also offer a way to make fashion more planet-friendly without sending millions of people into poverty?

The important stuff

It's up to you what form your idea takes, but your response should cover how you'll reach your audience, and an explanation of how your idea will go beyond just creating awareness to achieve a real and tangible impact and change in people's shopping habits and behaviours.



Brief set by

Do the Green Thing

In collaboration with

Katee Hui & Ashley Johnson
(Pentagram & Do the Green Thing)

What and how to submit: Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

Helpful Links

Do the Green Thing
dothegreenthing.com/about

References

1. connect4climate.org/initiatives/fashion4climate
2. businessinsider.com/fast-fashion-environmental-impact-pollution-emissions-waste-water-2019-10?r=US&IR=T

Sustainability is always in style

Related Disciplines

Open Brief

Deadline

22 March 2022, 5pm GMT

Additional Prizes

Paid placement opportunity with
Do the Green Thing at Pentagram

**Brief set by**

Duolingo

In collaboration withMegha Sthankiya
(The Marketing Store)

Get people motivated to do their daily lesson

Related Disciplines

Open Brief

Deadline

22 March 2022, 5pm GMT

The backstory

Duolingo is the world's #1 language learning app – used by hundreds of millions of learners around the world. Their mission is to make language learning accessible to everyone for free, no matter who they are.

Despite the many, very serious, benefits of language learning (from boosting brain power to reducing global economic inequality), Duolingo was founded on the idea that learning a language should also be fun. And over the years they've done this by gamifying the experience.

But no matter how fun it is, learning a language is a commitment. And the hardest part about learning is staying motivated. In most cases life events get in the way, routines change, and some slowly fall out of the habit of doing their daily language lesson. Even with all the features designed to keep learners motivated – such as daily streaks, gamified XP, leaderboard rankings, learning with friends, motivational push notifications, even passive aggressive reminders from Duo (their sidekick hype-owl), and snackable bite sized lessons, many learners stop and lose out on the benefits of learning a language.

Keeping learners learning is great for them, as it helps them continue to progress with their goals, and also helps Duolingo keep in touch with their customer base. Duolingo takes their learning styles and uses AI to deliver a better learning experience. Plus, a continual learner is a happy learner which makes them more likely to tell their friends too!

What's the challenge?

All it takes is several minutes a day to keep the habit going and reap the benefits from knowing another language.

So, how can Duolingo get learners to do their daily language lesson in an innovative way?

You need to develop an idea that gets people back into the daily habit of learning a language and keeps them there.

What's the execution? Well that's completely up to you. The only thing that is off-limits is the app and app design itself (no new builds or changing the existing functionality of the app). Whatever you pick should tie into what you learn about your audience, how it fits within the Duolingo brand identity, and how it can inspire consumers to stay committed to learning a new language.

Who are we talking to?

The exact target audience is up to you, anyone around the world who is interested in learning a language. Whoever you pick, you need to identify a core consumer market that is relevant to the Duolingo brand and by whom engaging could create a halo effect with their wider audience.

Consider the nuances behind why people learn a language when addressing your audience – for example many people learn English for improving their economic status, but may use other languages as a way to improve their leisure time, or even just as a hobby in itself.

Whoever the core target audience is that you identify, you must consider where they spend their time and where might be the best place to garner their attention.

Remember, the focus here is on existing users. This isn't about shouting all the things that make Duolingo great. This brief is about bringing old users back into the fold and integrating Duolingo into their daily lives. Focus your efforts on re-engaging them and helping them to discover ways they can get back into the Duolingo habit. Show them how Duolingo can be an easy part of their daily routine.

Things to think about**Get people talking**

How can your idea show up where their attention naturally is in a buzzworthy way? In a way that becomes a part of culture and gets everyone talking. Maybe there's a particular cultural moment or event that you could tap into, or maybe it is something else entirely!

Go big

Duolingo want big, innovative and scary ideas. An idea that starts with an insight and speaks to your audience, that looks directly at how it can engage with current culture or even start your own cultural conversation.

Keep it fun

Duolingo have been known to find cult audiences, and disrupt learners to do their lessons – from unignorable push notification flying drones, to toilet paper that turns any bathroom into a classroom, to turning language into a currency for free food, to jumping in on the most trending memes. They aim to continuously and humorously keep learning fun.

Partner up

Traditionally, someone's economic class can hamper their access or ability to learn a language. Duolingo is free, all you need is a screen and access to the internet to have the ability to change your future. Consider if there's a way to grab people's attention through an unexpected partnership, new media channels, or hacking/using new technology to get people to do their lesson. However, remember that you need to keep their attention too, so how can you utilise these methods while also encouraging them to rebuild habits?



Brief set by
Duolingo

In collaboration with
Megha Sthankiya
(The Marketing Store)

**Get people
motivated to do
their daily lesson**

Related Disciplines
Open Brief

Deadline
22 March 2022, 5pm GMT

Page 2 of 2

The important stuff

Develop an innovative solution that re-engages Duolingo users and integrates language learning into their daily life.

Whatever your response, you'll need to present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution and key insights from your research.

What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

There are many benefits to learning another language such as higher salary pay, connecting with family, unlocking new travel destinations, understanding the lyrics of music, foreign films and content, training your brain, or the ability to connect with potential new love-partners.

Duolingo offer 96+ language courses in 40 languages (including High-Valyrian & Klingon) and offer dozens of gamified lesson types. To understand their lessons, features, and courses try learning a language with them.

Download Duolingo:

iOS: apps.apple.com/gb/app/duolingo-language-lessons/id570060128

Android: play.google.com/store/apps/duolingo

Design Resources, brand guidelines, and tone of voice
design.duolingo.com



**D&AD
New Blood
Awards**

Editor X



Brief set by

Editor X & XL Recordings

In collaboration with

Federico Bolza (New Soil)

Create a must-visit website experience for a classic XL Recordings album

Related Disciplines

UX/UI/Interaction Design
Digital Product & Service Design

Deadline

22 March 2022, 5pm GMT

Additional Prizes

1 year of free Editor X Premium
& the potential to collaborate
with Editor X and XL Recordings
to develop your idea into a real
commercial website

The backstory

Editor X is an advanced web creation platform made for designers and agencies. Together with XL Recordings, an independent record label that works with some of the world's best artists, they're on the hunt for a website that can become a must-visit experience for one of XL's biggest classic releases and generate conversation and engagement with fans of new and old.

How can today's technologies reinvigorate excitement around music from the past, incite engagement, and drive people to actively want to purchase and talk about archival releases?

What's the challenge?

XL Recordings will be re-launching great albums of the last 25 years and you can be a part of it. You need to create a website that promotes a classic album (listed below), builds in new tools and technologies to enable audiences to interact with music in a way that wasn't possible when it was first released, and helps the music become relevant to today's audiences. It should also include sales of the album and merchandise (such as clothing, books, limited edition prints, etc.) drive audiences to streaming services and, where appropriate, other websites which sell tickets to gigs (Editor X offers [commercial features](#) like stores*, bookings and members areas).

You must select **one** of the following albums to centre your website around:

Peaches, Teaches of Peaches

MIA, Kala

The Prodigy, The Fat of the Land

Bobby Womack, The Bravest Man in the Universe

Who are we talking to?

Your idea must appeal to both existing fans of your chosen album, and those who don't yet know they're a fan. People who love music and are always on the hunt for 'the next-big-thing' but might not have considered that this could be something from the past.

How can your website bring together these two audiences and use technology to make a human-centred experience that gets existing fans and people who haven't yet experienced the music to want to be involved? This human-centred approach is especially key when considering the fact that this audience may not have experienced music in the same way over the past two years as they did in the past (at festivals, parties, concerts, etc.). How can your site help to meet this audience's previous needs of social interaction in a modern setting?

Things to think about

Realign the context

These albums were a product of their time. How can your response bring them into the fore without changing the music itself?

Where might history intersect with today and how can you play with this in your response?

Land the appeal

With thousands of websites out there, consider how you might draw people to your online destination. What makes your website exciting and unique? Equally, great aesthetics and user experience can take an average website to the next level. How can you ensure that your website not only looks great, but is easy for everyone to use?

Have fun with tech

Explore how you might be able to integrate new and emerging technologies into your web design to give people the ultimate experience. In a world that is becoming ever more digital, how can technology be used in a human centred way that meets our emotional needs, especially with something as emotive as music?

Bring people together

EditorX is passionate about [collaboration](#) and wants to see this passion reflected in your response. Music is something that unites us. How can you integrate the experience of togetherness in your build and get people talking about the experience?

Consider the where

The way people use websites can really vary, especially across the audience spectrum. Make sure you think about how and where your audience might use their website, and make sure it is responsive to these different environments.

The important stuff

You must create a responsive website that celebrates the anniversary of an XL artist's album (Teaches of Peaches, Kala, The Fat of the Land or The Bravest Man in the Universe), gets people talking and drives track downloads and ecommerce sales of records and merchandise.

Present:

Your website. Clearly explain your idea, how it would work, and the technologies used.

Your creative process. How you arrived at your solution; key insights from your research; a convincing rationale for your focus and design decisions.

You should consider using EditorX to build your site, or develop your own site from scratch using HTML, CSS and PHP. Whichever you use, make sure you tell us how you made it in your supporting information.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.



**D&AD
New Blood
Awards**

Editor X



Brief set by

Editor X & XL Recordings

In collaboration with

Federico Bolza (New Soil)

Create a must-visit website experience for a classic XL Recordings album

Related Disciplines

UX/UI/Interaction Design
Digital Product & Service Design

Deadline

22 March 2022, 5pm GMT

Additional Prizes

1 year of free Editor X Premium
& the potential to collaborate
with Editor X and XL Recordings
to develop your idea into a real
commercial website

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution. You must also provide a **URL** to view your website (this can be password protected).

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

*When building a store using Editor X you will be prompted to 'Connect Payment Methods to your Site'. Simply click 'No thanks' and submit your website. No payment methods should be connected.

Editor X

editorx.com

Editor X Academy - Master Editor X

editorx.com/academy

Editor X Intro Webinar

youtube.com/watch?v=mdWHYvQoY8g

Editor X Commercial Features

editorx.com/features/business-ecommerce

Editor X Collaboraton Tool

editorx.com/collaboration



Brief set by
giffgaff

Help giffgaff give back

Related Disciplines

Out of Home
Advertising

Deadline

22 March 2022, 5pm GMT

The backstory

giffgaff is a Scottish phrase meaning mutual giving. And that sense of giving runs through everything they do. They want to be giffgaff in name and nature, creating mutual benefit wherever they can. They are all about finding innovative ways to give back, both to their members and the planet.

giffgaff has given back just under £20million to their members to help them run the network and donated to over 30 good causes along the way. They also give extra data when people choose to automatically repeat their plan with [golden goodybags](#), plus they give them 1GB of data if they run out to keep them going with [reserve tank](#).

When it comes to the planet, they believe a circular economy is a better economy for phones. So they give back to the planet by refurbishing and reusing old phones and giving them a new life. There's currently [55million old phones](#) languishing in people's drawers at home and they want to change that. 60% of all of their phone sales are refurbished phones, and they give people money for recycling their old phone.

So how can they let people know about everything they're doing in a way that continues to give back?

What's the challenge?

Demonstrate how giffgaff gives back using Out of Home (OOH) media.

Rather than just saying "giffgaff gives back", they want to see if the medium can match the message. Can your OOH campaign give back to communities or the planet in some way?

You need to let the public know that giffgaff is a brand that makes a positive impact, both through the messaging and the use of OOH itself. For example, does the media serve as an old phone drop off location to get all those old phones out of drawers? Or maybe it acts as a WiFi hotspot that keeps people going who've run out of data. Or maybe your idea encourages people to take collective action that can benefit the local community... or maybe it is something else entirely.

Who are we talking to?

giffgaff have long had appeal to students, but on a wider spectrum, folks who are 'savvy shoppers'; keen to use offers and services. They welcome innovation and value other people's opinions, are ethically driven and care about environmental issues, and are price conscious and emphasise a need to look for low prices when shopping.

Things to think about

Keep it active

giffgaff gives back should be active, what

action can we collectively take to make things better? Make sure what you create gives folks a clear action.

Think about ways to measure the impact of that action. And how you may use that to extend the story into other media such as PR and Social.

As mentioned there are 55million old phones in people's drawers at home, research conducted by giffgaff and LadBible showed 44% of folks were wanted to get rid of this old tech in an environmentally friendly way, but didn't know how. In fact, when asked 73% of people would be interested in a scheme to donate their phones to charity or to be recycled or refurbished. So how can your idea let people know giffgaff are the solution?

Keep it Out of Home

Make sure your idea lives in the outdoor advertising space. This means the work exists outside of the home. Beyond that, your ideas are limitless. Try to think beyond simply billboards and consider things like street furniture and even communal indoor spaces.

Keep it giffgaff

People choose giffgaff as they're simple and easy to understand. Flexible – you can change or cancel anytime. Great value – they don't waste money and return the savings to their members. As well as making a difference, make sure your idea reinforces these points about giffgaff too.

The important stuff

Your campaign must focus on OOH as your main medium. It's up to you what form this takes, but it should also consider the environmental impact of what you create. For example, if your message is about reuse/circular economies, what could your idea be used as after?

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution and key insights from your research.

What and How to Submit: Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

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**D&AD
New Blood
Awards**



Further Information

Helpful links

giffgaff design fundamentals
giffgaff.design/design-fundamentals/colour-palette

giffgaff golden goodybags
giffgaff.com/help/articles/whats-a-golden-goodybag

giffgaff reserve tank
giffgaff.com/help/articles/whats-the-1gb-extra-data

Metro article - Brits have 55,000,000 unused mobile phones lying around, research finds
metro.co.uk/2020/11/26/brits-have-55000000-unused-mobile-phones-lying-around-research-says-13657334

Brief set by
giffgaff

**Help giffgaff
give back**

Related Disciplines

Out of Home
Advertising

Deadline

22 March 2022, 5pm GMT



Brief set by
Google Fonts & HMCT

Type as the universal voice of peace, dignity, and equality

Related Disciplines
Typography
Graphic Design

Deadline
22 March 2022, 5pm GMT

Page 1 of 1

The backstory

The United Nations Universal Declaration of Human Rights (UDHR) was a milestone document in the history of human rights. Drafted by representatives with different legal and cultural backgrounds from all regions of the world, the Declaration was proclaimed by the UN General Assembly in Paris on 10 December 1948. The 30 articles of the UDHR set out, for the first time, fundamental human rights to be universally protected. It has been translated into over 500 languages.

Today, almost 75 years since the ratification of the UDHR by over 48 countries, we are witness to a rise in the voices of protest and rhetoric, addressing issues such as justice, freedom, choice, and equality.

Through typography, you have the opportunity to give a voice to these and other issues you believe are of consequence, or of relevance — in any language, on any device.

What's the challenge?

Typography has the power to make words matter, and to make words more relevant.

Create a typographically-led campaign based on or expanding the Articles of the UDHR as a call to action or awareness. Choose an issue that compels you, and makes you care deeply. No matter our origins or where we live now, we should all have access and rights to: education, the right to choose, breathe clean air, freedom, justice, etc. Bring these issues to life in a way that is engaging for your audience.

Who are we talking to?

Universal means everyone. You can address an issue that is of global concern, or a local issue important to your immediate community.

Things to think about

Explore Noto

In support of the universal voice of typography, Google has developed a font family called Noto, which aims to support all languages with a harmonious look and feel. Google Noto spans more than 150 writing systems and over 1000 languages, and hundreds of thousands of characters. The Noto typeface is a truly universal method of communication for billions of people around the world accessing digital content. Noto has multiple styles and weights, and is freely available to all.

Find the intersection

Consider the challenge of a cross-cultural dialogue where typography and written communication could make a difference. How could your response utilise these ideas?

Keep things fresh

Show fresh-thinking visuals. No stereotypes or clichés. Draw on experience. Do your research and get first-hand feedback. Whatever you do, make sure your solution is thoughtful, authentic, and true.

Use tech

Think about how technology — analogue or digital — creatively affects your use of type. You could also explore using variable types, generative type, or animated type.

The important stuff

Your solution can be in any language, though you will need to provide an English translation. Any accompanying explanatory descriptions must be in English, and you should clearly indicate any key features of your design, especially if it uses a world-script writing system.

Present a **typography-led, graphic design campaign** that uses Google Fonts, a library of over 1200 free licensed fonts. Your campaign must include:

- At least one poster
- At least one digital element
- At least one non-traditional touchpoint

Your non-traditional touchpoint should not be limited by any commercial factors. The touchpoint should be an innovative solution inspired by your ideas in any medium.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

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Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

The United Nations Universal Declaration of Human Rights
un.org/en/about-us/universal-declaration-of-human-rights

Google Fonts Library (Noto Font)
fonts.google.com/noto

HMCT Art Center
hmctartcenter.org/



NETFLIX

Brief set by
Netflix

Non-English Language Content: Great stories are universal

Related Disciplines

Advertising
Integrated Campaign

Deadline

22 March 2022, 5pm GMT

Additional Prizes

Mentoring sessions with Netflix staff, an invitation to a virtual or physical premiere or experiential activation, Netflix merchandise and more

The backstory

Netflix is a global streaming entertainment service offering ad free, unlimited viewing focused on movies and TV series. Netflix is present in 190 countries to over 209 million members. Content is offered in over 30 languages, and the brand continues to explore the next language to launch.

Despite this broad language offering, UK consumer appetite for non-English language titles has historically been low. However recently this has started to change, with Netflix titles such as *Squid Game* (Korean), *Lupin* (French) and *La Casa De Papel* (Spanish) becoming huge hits all around the world, including the UK (see *the brief pack for an example of how Netflix used the Euros 2021 as a cultural conversation hook*).

Netflix believe that great stories are universal. The increasing impact of foreign language content on pop culture is undeniable; an Oscar for *Parasite*, a sold out Wembley stadium for BTS, searches for currency conversion calculators for WON are skyrocketing, and white Vans are this year's must have Halloween accessory. Netflix is leading the way in globalizing the entertainment business, providing a platform for people from more than 190 countries to watch stories from all over the world. They want to show members around the world that great content can come from anywhere, and be loved by anyone. They also believe more people should see their lives reflected on screen – and more voices should have the chance to be heard.

What's the challenge?

Create excitement for non-English language content amongst UK audiences, and leverage this as a conversation driver among fans of entertainment.

Develop a campaign that gets more UK audiences to consider, explore, try watching and talk about non-English language films and series on Netflix. You can choose to focus on a wide range of content, or target your response to a specific show or film. And the mediums you choose are completely up to you – they could be anything from a social through to experiential work.

Who are we talking to?

18-34 year old entertainment lovers based all around the UK. Think about how your response can reach beyond London-centric audiences and instead speak to everyone, from a rural community through to a metropolitan borough. They already watch Netflix content, but may not have considered watching non-English programmes before. And remember, for many people in the UK English may not be their first language. Is there a way you could consider this in your idea?

Your response should be inclusive, speaking to *everyone*, and have broad appeal.

Things to think about

Where to speak to your audience

Consider the media habits, attitudes and behaviours of the target audience - how can you best reach and engage with them? What social media channels are they using, what trends are popular, how might that impact your response to the brief?

Celebrate the benefits

For many people in the UK, watching non-English language content may not be something they have considered before, so how can you encourage them that there's more to be gained than just good stories? For example, it can be a fantastic opportunity to broaden your knowledge of other cultures and perspectives. But maybe there's other reasons you could discover that really make this type of content stand out. Also, consider exploring recent successes and finding what you think gave them this tipping point and how you might be able to incorporate this into your response.

Make it Netflix

For Netflix, reach and frequency is a consideration but it's not the priority – they want you to drive conversation. Talkable moments, tapping into culture and current affairs, and entertaining people are all central to how the brand plans their campaigns, so please be mindful of this in your response. No format is off limits!

It's all about timing...

Consider cultural moments and events throughout the year – how might your response piggyback onto an existing moment? Or maybe you could even create your own.

Challenge the challenges

Some of the barriers that broadcasters, streamers and film studios might face when marketing non-English language content include:

- **Subtitles & dubbing** – there are some perceptions that subtitles can be hard to read and follow, or that mouths not matching the dialogue can be off-putting. Netflix doesn't push people in a subbed direction or a dubbed direction – they want to be the home of choice – there's no right or wrong option, as long as people are watching.
- **Perceived relevance** – there can be a certain pretentiousness associated with subtitled or dubbed content. It can have strong associations with arthouse cinema, as opposed to mainstream entertainment. Equally, some audiences



NETFLIX

Brief set by
Netflix

Non-English Language Content: Great stories are universal

Related Disciplines

Advertising
Integrated Campaign

Deadline

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Additional Prizes

Mentoring sessions with
Netflix staff, an invitation to a
virtual or physical premiere or
experiential activation, Netflix
merchandise and more

feel that content with characters and
locations from elsewhere in the world
might not be relatable.

- **Viewing habits & taste** – people's
tastes are very broad, even in a single
market. How can Netflix celebrate
this diversity?

The important stuff

Develop a campaign that speaks to 18-34 year
olds in the UK that gets them to engage with
non-English titles on Netflix. Your response
should have multiple touchpoints and clearly
explain how it would reach people all across
the UK.

You should include:

- Key insights and how they influenced your
response
- How and where your idea will run
- How you'll get people talking
- A series of key visuals and mock-ups
across multiple touchpoints.

What and how to submit: Read **Preparing
Your Entries** before you get started for full
format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR
JPEG slides (max. 8), showing your solution.

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(max. 1 min total); if your main piece is **video**,
you can also submit **JPEGS** (max. 4).

Further Information

Read more about the Netflix Long Term View
ir.netflix.net/ir-overview/long-term-view

Helpful Links

Looking for consumer insights on what made
certain series become a success? These
articles might help:

Bloomberg - Squid Game proves Netflix's biggest
advantage is foreign language TV
bloomberg.com/news/newsletters/2021-10-10/-squid-game-is-netflix-s-first-korean-hit-a-japanese-show-is-next

GQ - White Lines
[gq-magazine.co.uk/culture/article/white-lines-netflix](https://www.gq-magazine.co.uk/culture/article/white-lines-netflix)

GQ - Best foreign films on Netflix
<https://www.gq-magazine.co.uk/gallery/best-foreign-films-netflix-uk>

Glamour - Best foreign language films and
shows on Netflix
[glamourmagazine.co.uk/gallery/best-foreign-language-films-tv-shows-netflix](https://www.glamourmagazine.co.uk/gallery/best-foreign-language-films-tv-shows-netflix)

Pop Sugar - 47 foreign shows on Netflix
popsugar.co.uk/entertainment/best-foreign-tv-shows-on-netflix-46851499

Metro 6 of the best foreign language TV shows
on Netflix
metro.co.uk/2019/05/15/six-best-foreign-language-tv-shows-netflix-9512599

Evening Standard - 20 best foreign language
films to watch online
standard.co.uk/culture/film/best-international-foreign-language-films-a4414876.html



Brief set by
Penguin

In collaboration with
Rob Estreito (VCCP)

How can Penguin make books and reading an unmissable part of pop culture?

Related Disciplines
Open Brief

Deadline
22 March 2022, 5pm GMT

Page 1 of 2

The backstory

Penguin make books for everyone, because a book can change anyone. In 1935, Penguin founder Allen Lane introduced the paperback – revolutionising the book market, making reading affordable and part of everyday conversation. But in today's world, filled with visual media, books have fallen away from taking centre stage in pop culture.

Although some passages of literature have become part of the wider cultural narrative, (for example, 'it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife' from Jane Austen's *Pride and Prejudice*, has been adopted, adapted, parodied and quoted in daily life in the 200 years since it was penned), most fail to make the same break unless they are adapted into tv shows or films.

Unlike other culture we consume on a regular basis – art, television, film and theatre; reading is a mostly solitary experience – even music can be shared with other people at a concert. The way these other art mediums can be shared lend themselves to today's social media channels through memes, gifs and reels. Even cultural institutions like [the V&A](#) are able to turn their content into culturally relevant digital experiences.

Of course, there is importance in making time to spend by yourself, but it still leaves a hole for interacting with other book buyers. And as such, the content provided by these sources is often left by the wayside when it comes to popular culture, despite the strength of its relevance.

How can Penguin bring books back to the fore and make books and reading an unmissable part of pop culture?

What's the challenge?

Break books into the mainstream cultural conversation and play with their content in formats not traditionally associated with books to encourage occasional book buyers to engage with them on a deeper level.

This could come to life through an experience – in-store, a festival, in-game or other digital experiences; through social media – for example, adapting meme culture; finding unconventional partners or using celebrities in new and interesting ways; or something else entirely.

Whatever your idea, you need to think about how you'll make books a water cooler moment, something discussed in the 'here and now' amongst the wider public.

Who are we talking to?

Occasional book buyers who buy 3-5 books a year. They often rely on book recommendations from others to determine their purchasing, which may come from their social circle,

influencers or traditional media. They span a wide range of ages, but are engaged with cultural conversations and aware of the latest releases in other media, from television to content streaming.

You can choose to select a specific community within this group to target. Think about the genres that bear significant relevance for them.

Things to think about

Question the reading experience

Investigate why nearly every aspect of the reading experience is solitary. If you could start from the drawing board, what would you want the book buying, reading and post-read experiences to look like? Consider that reading doesn't look the same for everyone – it can be anything from purchasing and reading a physical book, borrowing one from your local library, or listening to an audiobook.

Fitting books into everyday

Think about who we're trying to reach, and what a typical day might look like to them. Where are the potential places books could fit into that? What media do they already engage with, and where does it fit into the wider cultural conversation?

Who does this brilliantly already?

Lots of streaming platforms and shows are already incredibly active in this space. We don't even need to have watched a show to understand someone posting a meme about it. There is also lots of really interesting intersectionality out there, where two seemingly completely different worlds within media collide (take a look at [Ru Paul's Drag Race UK's Instagram page](#), for example). How could this become the same for books?

Adapt the journey

Books can go on very different journeys. Sometimes a book is an instant smash hit, so consider how you might be able to capitalise on this success with your idea. Some books are slow burners, so how could your idea drive awareness and engagement with a title people might not yet have heard of? And some books might have been around for centuries, but a modern event might drive people's interest in it all over again. Is there a way your response could be adapted to work for books across these different scenarios?

What to avoid

Penguin are open to a wide range of responses, but there are a few things they are not interested in:

- Book cover designs
- Food or clothing
- Logo changes/redesigns



Brief set by
Penguin

In collaboration with
Rob Estreitinho (VCCP)

How can Penguin make books and reading an unmissable part of pop culture?

Related Disciplines
Open Brief

Deadline
22 March 2022, 5pm GMT

Page 2 of 2

The important stuff

Whatever you make, you need to showcase how it will enable books, reading, and their content to become part of the wider cultural conversation, on par with visual mediums.

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution and key insights from your research.

What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
Snapchat

In collaboration with
Will Scougal (Snap Inc.)

How can Augmented Reality be used to encourage acts of kindness?

Related Disciplines
Augmented Reality (AR)

Deadline
22 March 2022, 5pm GMT

Page 1 of 1

The backstory

The power of kindness is often – and wrongly – underrated. It doesn't take much to be kind, but the impact can be exponential. After a long period of social distancing and virtual meeting, we've seen just how important kindness is, and how technology allows it to spread across languages, ages, and continents.

And no one knows it better than Gen Z, who have become one of the most culturally educated and digitally savvy generations in history. So who better than this audience to encourage kindness around the digital sphere?

Snapchat believes reinventing the camera provides an immense opportunity to improve the way we live and communicate with each other. That is why they focus on Augmented Reality (AR) technology – closing the perceived gap between the real and digital worlds. How can you use Snapchat and Gen Z to bring this to life?

What's the challenge?

Use AR to encourage acts of kindness amongst friends, families and communities, creating a movement.

Your response must develop an AR experience that makes people feel better, either by encouraging the use of other tools, sharing helpful advice or driving people to action. You should consider what the Augmented Reality is that you can create, how it would work on Snapchat, and how it would gain traction around the world with Gen Z.

Who are we talking to?

Gen Z and the communities they are part of. This is an audience that has embraced AR and consistently uses it in unexpected and exciting ways. They are the bringers and makers of trends, and can make the most unlikely things a global sensation.

Things to think about

Keep it real

Anchor your concept in proven solutions backed by experts – what advice, tools or actions can make people feel better in real ways? And how can AR improve the distribution or access to those tools?

Spread the message

Snapchat is known for being a platform for real friends because people use it to communicate with those they are closest to. How can that closeness, small networks and conversations ignite a larger movement of positivity?

Where to target

How does targeting come into play? Should your response have national visibility or be available only to 13-21 year olds? Are there certain locations you should focus on (universities, community centres, or other places young people gather)?

Keep things positive

You should also make sure your idea is centred in positivity. Social platforms can open up room for negativity, how can your idea counter this and ensure everyone has the opportunity to feel safe and lifted up by your idea?

There's a lot more to it than animal faces

Finally, remember that AR technology has evolved so much and is incredibly advanced. You can change up your selfie, augment the sky and world around you, bring buildings to life, walk through a door into another world and a whole lot more!

The important stuff

The concept must be anchored in Augmented Reality, and powered by Snap's Lens Studio programme. You can either build your own lens (specifications included in *Further Information*) or develop a storyboard that explains your idea.

Whatever you create you must present:

The Lens(es). How your AR looks and works as a video or series of storyboard images. If you make a Lens, you can also supply a link for judges to test it out themselves.

Your creative process. How you arrived at your solution and key insights from your research.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution. You may also submit a **URL** to link to your Lens execution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

Helpful links

Snapchat Lens Specifications
businesshelp.snapchat.com/s/topic/0TOOy000000YVcjGAG/lenses?language=en_US

Snapchat Lens Studio
lensstudio.snapchat.com



superunion



Brief set by

Superunion, a WPP agency
& Black Girl Gamers

Develop a brand and campaign to showcase Black Girl Gamers' ambition and vibe

Related Disciplines

Branding
Graphic Design

Deadline

22 March 2022, 5pm GMT

The backstory

Since its foundation in 2015, Black Girl Gamers (BGG) has grown from a small Facebook group into a thriving collective of 7,000+ black women around the globe. All with a shared passion for gaming and a shared ambition to make impact on it.

Evolving from a like-minded group of friends to a community-powered business, BGG has become an influential agent of change throughout the gaming industry. Partnering with brands to change gaming from the inside out.

Across content, events, education, consulting, and talent, BGG partners with endemic and non-endemic brands throughout the gaming space (Google, Facebook, Netflix, etc.) and gaming communities to grow the influence, representation, equity and experience of black women in gaming.

What's the challenge?

Create an identity and graphic-led campaign for BGG.

Both should clearly communicate its offer, powerfully demonstrate its ambition, and authentically express its vibe.

The core brand challenge that BGG faces, which this work must address, is that many in the gaming industry still think of BGG as just a community, rather than a community-powered business on a mission to change the game in the gaming world.

This work must strike the balance of representing BGG as business with a serious ambition to change the gaming industry, as well as BGG as a brand with authentic cultural capital that is fun, quirky, and down-to-earth.

Who are we talking to?

(In order of priority)

The gaming industry

Brands endemic and non-endemic to the space, that shape the world of gaming.

The BGG collective

All different in their own right, united by a shared passion for gaming.

The global gaming community

The 3 billion people around the globe that play video games and play a part in gaming culture.

Things to think about

Match the ambition

Having already made a significant mark on gaming culture, BGG's job is far from over.

Fundamentally changing how gaming media is consumed, who gaming represents and what makes up the gaming experience, are on the to-do list.

This brand identity must demonstrate that BGG is a powerhouse with the cultural capital to make big, impactful and long-lasting change that matters.

Like nothing that's come before

BGG is not typical, so the brand shouldn't be either.

The brief is to leave the visual tropes of the gaming world behind – the aggro, macho visual cues of a long-gone gaming culture. This brand must express the gaming culture of the future, in all its vibrancy and diversity.

Not just gaming

BGG believes that gaming culture thrives through the intersection of new and different cultural influences like beauty, sport, TV, film, comic, fashion, etc.

BGG has a track record of highlighting some gaming's most interesting crossovers. This brand should do the same.

Have a good time

BGG is serious about making big change, without talking itself too seriously.

This brand must be authentic to the community it represents. The down-to-earth vibe, the jokes, the importance of just having a good time.

Remember. Gaming is about having fun.

The important stuff

You must create:

A brand identity that...

- Is driven by a core brand idea, derived from key insights
- Expresses a strong personality, which is authentic to the BGG vibe
- Breaks the conventions of gaming category, making BGG stand out
- Works cohesively across a broad range of touch points (e.g website, social media, broadcast, live events).

A graphic-led brand campaign that...

- Will make a big splash, changing perception across the gaming world
- Speaks to the future of gaming culture, in all its vibrancy and diversity
- Communicates BGG's message, clearly and compellingly.

What and how to submit: Read *Preparing Your Entries* before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.



superunion



Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further Information

Helpful links

linktr.ee/theblackgirlgamers

Twitter @blackgirlgamers

Instagram @theblackgirlgamers

Twitch @blackgirlgamers

YouTube @BlackGirlGamers

Brief set by

Superunion, a WPP agency
& Black Girl Gamers

**Develop a brand
and campaign to
showcase
Black Girl Gamers'
ambition and vibe**

Related Disciplines

Branding
Graphic Design

Deadline

22 March 2022, 5pm GMT



Brief set by

The Case for Her &
Project Drawdown

Promote sexual health and save the planet

Related Disciplines

Advertising
Integrated Campaign

Deadline

22 March 2022, 5pm GMT

The backstory

"Climate and social systems are profoundly connected, and those connections open up solutions that are often overlooked. Some initiatives, designed primarily to ensure rights and foster equality, also have cascading benefits to climate change. They include access to high-quality, voluntary reproductive healthcare."

Project Drawdown

There is an opportunity to invest in and have impact at the intersection between women's health and climate.

Women's mortality rates are higher during climate related hazards, and climate events exacerbate existing gender disparities around reproductive health, education, early marriage, gender-based violence, and socioeconomic status. Sexual and reproductive health are long-term climate adaptation strategy with enormous benefits for women and girls' well-being. Yet, decisionmakers hesitate to link reproductive health and climate.¹ How can we advance reproductive health as a "win-win" for women and our climate?

Engaging women in decision-making that includes sexual and reproductive health and rights can be a health and climate solution.² Higher levels of bodily autonomy mean women have more control over their own lives, and boosts their resilience.

The Case for Her, a philanthropic investment portfolio addressing key women's health issues, is teaming up with Project Drawdown, the world's leading resource for climate solutions, to bring this topic to the forefront.

What's the challenge?

Develop a campaign that challenges government, policymakers, civil society, and/or funders to invest in and support sexual and reproductive health and rights as an opportunity to address rights-based health needs and the climate crisis at local, regional, national, and global levels.

How this campaign lives and breathes is completely up to you. The spaces you choose to advocate in should be relevant to the organisations you are targeting, and whether you pick a hyper-local activation, or a national or global campaign, you should consider how it might gain traction around the world, without costing the earth (figuratively and literally...).

Who are we talking to?

People who have the power to make a difference. Where they are based is up to you, you can choose your country or focus at the global level.

You should consider that experts and decisionmakers in this space may understand these issues well but hesitate to link them. How can you speak to people and get them on board to help address two critical issues of our time, reproductive health and climate?

Things to think about

Get seen

Be strategic about where you place your campaign. How can you grab your audience's attention and keep it? If your audience would typically ignore these issues, how can you make it impossible to avoid?

Channel the breadth

Your response should seek to integrate a broad range of sexual and reproductive health and rights interventions. Yes, contraception is a big part of it, but there's a lot more to it. Ensuring everyone can access the education they deserve and need, including comprehensive sexual education, is vital. As is wider access to sexual and reproductive health services, including things like safe abortion care, vaginal health care, prevention of sexually transmitted infections, and the treatment and prevention of HIV and AIDS.

Be long lasting

Yes, you need to be relevant, credible and distinctive. But how can your idea help The Case for Her and Project Drawdown make sexual and reproductive health rights and climate a key item on the agenda not just today, but into the future too?

The important stuff

Your idea must culminate in an integrated campaign that speaks directly to the audience you have selected, whilst also encouraging international attention.

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution and key insights from your research.

What and How to Submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Present your solution and process using either **a presentation video** (max. 2 min) OR **JPEG slides** (max. 8).

Optional (judges may view this if they wish):

If your presentation is **JPEGs**, you can also submit a **video** (max. 1 min total); if your main piece is video, you can also submit **JPEGs** (max. 4).



Brief set by

The Case for Her &
Project Drawdown

Promote sexual health and save the planet

Related Disciplines

Advertising
Integrated Campaign

Deadline

22 March 2022, 5pm GMT

Further Information

To help you on your way with understanding the wider scope of the issues at hand, The Case for Her and Project Drawdown have provided a number of resources to help you discover more:

Key definitions:

Sexual and Reproductive Health and Rights (SRHR):

The Guttmacher-Lancet Commission on Sexual and Reproductive Health and Rights defines SRHR as “the state of physical, emotional, mental, and social well-being in relation to sexuality and reproduction, not merely the absence of disease, dysfunction, or infirmity.” This SRHR definition is grounded in human rights, and more specifically, the right to health as defined by the World Health Organization. apps.who.int/iris/bitstream/handle/10665/258738/9789241512886-eng.pdf?sequence=1

Adaptation (to climate change): “Process of adjustment to actual or expected climate and its effects, in order to moderate harm or exploit beneficial opportunities.” (IPCC. *Annex I: Glossary*. [Matthews, J.B.R. (ed.)]. In V. Masson-Delmotte et al. (Eds.)

Drawdown: the future point in time when levels of greenhouse gases in the atmosphere stop climbing and start to steadily decline ([Project Drawdown](#)).

Resilience (to climate change): “The capacity of social, economic, and environmental systems to cope with a hazardous event, or trend, or disturbance, responding or reorganizing in ways that maintain their essential function, identity, and structure, while also maintaining the capacity for adaptation, learning, and transformation.” (IPCC. *Annex I: Glossary*. [Matthews, J.B.R. (ed.)]. In V. Masson-Delmotte et al. (Eds.)

Global Warming of 1.5°C: An IPCC Special Report on the impacts of global warming of 1.5°C above pre-industrial levels and related global greenhouse gas emission pathways, in the context of strengthening the global response to the threat of climate change, sustainable development, and efforts to eradicate poverty. (Geneva: *Intergovernmental Panel on Climate Change*, 2018).

Climate Solutions 101: A set of six free online courses on climate solutions, presented in video units and in-depth conversations, that combines Project Drawdown’s trusted resources with the expertise of several inspiring voices from around the world. ([Project Drawdown](#)).

Helpful Links

Drawdown Lift

drawdown.org/drawdown-lift

Starrs, A.M., Ezech, A.C., Barker, G., et al. (2018). Accelerate progress – sexual and reproductive health and rights for all: Report of the Guttmacher– Lancet Commission. *The Lancet*, 391, 2642–2692. [doi.org/10.1016/S0140-6736\(18\)30293-9](https://doi.org/10.1016/S0140-6736(18)30293-9)

Climate change and women’s health: A scoping review, Desai & Zhang, 2021 agupubs.onlinelibrary.wiley.com/doi/full/10.1029/2021GH000386

Climate change and women’s health: Impacts and policy directions, Sorensen, Murray, Lemery & Balbus, 2018 journals.plos.org/plosmedicine/article?id=10.1371/journal.pmed.1002603

Price, R.A. (2020). The Linkages Between Population Change and Climate Change in Africa, K4D Helpdesk Report 900, Brighton, UK: Institute of Development Studies: opendocs.ids.ac.uk/opendocs/handle/20.500.12413/15835

Position Statement by The American College of Obstetricians and Gynecologists on Climate Change and Women’s Health acog.org/clinical-information/policy-and-position-statements/position-statements/2018/climate-change-and-womens-health

Sexual and Reproductive Health and Rights (SRHR) is a Climate Issue: Recommendations for U.S Foreign Policy and Assistance, ICRW and WEDO, 2021: reliefweb.int/sites/reliefweb.int/files/resources/ICRW_SRHR-is-a-Climate-Issue_04.22.pdf

Sexual and Reproductive Health and Rights in National Adaptation Plan (NAP) Processes: Exploring a pathway for realizing rights and resilience., International Institute for Sustainable Development, 2021. napglobalnetwork.org/resource/srhr-in-nap-processes

The link between climate change and sexual and reproductive health and rights, Women Deliver, 2021 womendeliver.org/wp-content/uploads/2021/02/Climate-Change-Report-1.pdf

References:

1. who.int/globalchange/GenderClimateChangeHealthfinal.pdf

2. journals.plos.org/plosmedicine/article?id=10.1371/journal.pmed.1002603



TOP TRUMPS®

Brief set by
Top Trumps

In collaboration with
Fadi Dada
(Anomaly)

Help Top Trumps become a status symbol

Related Disciplines
Experiential Design
Social
PR

Deadline
22 March 2022, 5pm GMT

Page 1 of 1

The backstory

Top Trumps has been a family favourite for over 40 years. Sold in over 30 countries in more than 10 different languages, they are well known for creating packs based on cultural phenomena, from the likes of Harry Potter through to Elvis, as well as Top Trumps classics like dinosaurs and horses. Their slogan? *Whatever you're into, so are we!*

Top Trumps packs are often seen in the hands of 4-11 year olds as well as their parents. But as a company that owns licenses to some of the most culturally relevant brands and franchises, as well as over 40 years of retro classics, they want to strike into the hearts of a new audience: 18-25 year olds.

What's the challenge?

Make owning a pack of Top Trumps the ultimate status symbol for 18-25 year olds.

How? It's up to you. It could be a pop-up shop, a disruptive social media campaign, a digital or in-person event, or anything in between.

Whatever you decide, you need to consider how your campaign will build affinity, hype and desire around their product and brand.

Who are we talking to?

18-25 year olds around the world that are engaged with pop culture. They enjoy cultural fandom and being part of a community, whether that's being a die-hard trainer fan or an enduring lover of a retro TV show.

Things to think about

Understand the breadth

Top Trumps is one of the world's biggest licensees. It owns the rights to produce cards for almost everything you can imagine. If you can think of it, there's likely already a pack available. If you want to introduce something new to their world, be certain it hasn't come before. And really take the opportunity to play into this breadth. There's a reason their slogan is, 'Whatever you're into, so are we'.

Understand the game

This brief isn't about helping people to understand the game, it is a pretty simple concept, but to really sell it you need to understand how it works. A series of cards on a subject from which players can compare different stats, and the best stat wins.

Play into the debate

Top Trumps have been considered the guardians of stats and ratings for a wealth of topics. As experts on the matter, many people see what they see as the official record. But that could mean some really interesting debates between fans. Is this something you could play with in your response?

Where to keep it

To become a status symbol, a product needs to be something people want seen. How can your idea help make people want to put their Top Trumps on display? The product itself already makes you want to pick it up and interact with it, so how can you bring this asset into your event or experiences?

Things to avoid

Skip the obvious puns. Top Trumps have heard them all and they certainly don't need another Donald Trump take... Fart jokes are also a no.

This isn't a social impact or cause marketing brief, so steer clear of contentious issues. On that note, changing the materials the cards and packs are made from is strictly off the table.

The important stuff

Whatever your idea, you need to make sure you've considered how people who might not be able to engage with it in person can still feel part of the hype. Consider both real-world and digital touchpoints in your execution, and importantly shareability.

Make sure your execution covers:

- An overview of your idea. What is the main creative output? How will people interact with it? Where will it live?
- Why your idea will catch the imagination of 18-25 year olds
- How your idea will get people talking.

What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
ustwo games

Create a game that tackles climate change

Related Disciplines
Game Design

Deadline
22 March 2022, 5pm GMT

Additional Prizes
The opportunity to land yourself a
placement at ustwo games

Page 1 of 2

The backstory

ustwo games are a B-Corp with a mission of bringing the meaningful parts of gaming to everyone. They focus on craft, polish and emotion to create games that push the medium, are hugely accessible, but pack an emotional punch.

They believe that games, gamers and consumers all have the power to make the difference - so they want to use that power to tackle the most important problem humanity faces right now, the climate emergency. They have already made a start, with a series of their own games including Assemble with Care which encouraged people to give the objects in their life a second chance, Alba: a Wildlife Adventure which addressed the relationship between humans and nature, the power of communities and the hope that even the smallest person can make a difference, and most recently they released an update for Monument Valley 2: The Lost Forest which tried to make players aware of the need to protect forests and encourage their activation for that cause.

But they want to do more, and that's where you come in.

What's the challenge?

ustwo games want you to create a game that educates, empowers and mobilises players and play communities to tackle climate change and make a difference.

Traditional game play often focuses on solo achievements or actions that only affect those involved with the world of the game. They may capture the zeitgeist of when they were made, but they do little to change it. ustwo want to change this. They want you develop a game that is not only enjoyable and exciting to play, but also makes real world impact.

Who are we talking to?

Existing mobile, console and PC gamers. They often play games to be part of a wider community and seek experiences that can impact their daily lives, whether simply as a form of escapism, finding a sense of achievement, or feeling part of something bigger than themselves. They are aware of climate change, but might not know how or what they can do to make a difference.

Things to think about

Be bold

"I used to think that top environmental problems were biodiversity loss, ecosystem collapse and climate change. I thought thirty years of good science could address these problems. I was wrong. The top environmental problems are selfishness, greed and apathy,

and to deal with these we need a cultural and spiritual transformation. And we scientists don't know how to do that."

*James Gustave Speth, Chair, UN
Development Group*

As James Gustave Speth mentions, there is more to climate change than science. In order to deliver cultural and spiritual transformation, you need to be bold and innovative with your ideas. Think about how your response could revolutionise the way people think about these issues or radically change their behaviour.

Be concise

There's so many issues surrounding climate change, so it might be wise to not try and tackle them all at once. Consider focusing on what it is you most want to address about climate change and double down on that message. ustwo games have a lot of experience in this field, and have learned that a strong and simple environmental message is the most memorable and captures the attention of players the best.

Don't forget about the experience

It's all well and good creating a game that has the potential to make a huge difference to climate change, but if you forget to make it enjoyable for your audience, it will never go anywhere. Make sure you put the players at the heart of your idea.

The important stuff

Your game can be designed for PC, mobile or console, it's up to you. It can also be designed for one or many players.

You should:

- Emphasise how your idea not only raises awareness of climate change, but also actively makes a difference; either through the players' actions or the game mechanics themselves.
- Focus on the gaming experience. Keep detail on things like story and characters brief.
- Think about emotions as much as mechanics, because how you want players to think and feel is as important as what you want them to do.
- Show your idea in action using any appropriate method that helps understanding – it could be recorded play, video, storyboarding, concept art, real life images, doodling, live playacting or any form of prototyping.
- Add in anything else you feel demonstrates how the game will make a positive contribution to tackling climate change.



**D&AD
New Blood
Awards**



What and how to submit: Read ***Preparing Your Entries*** before you get started for full format guidelines.

Main (essential):

Present your idea using a **presentation video** (max. 3 min) OR **JPEG slides** (max. 10) that clearly outline the gameplay and concept. This can be recorded gameplay with voiceover or storyboarded/animated indicative gameplay.

Helpful links

The United Nations Framework Convention on Climate Change unfccc.int

The Climate Change Committee theccc.org.uk/contact-us/useful-resources

Brief set by
ustwo games

Create a game that tackles climate change

Related Disciplines

Game Design

Deadline

22 March 2022, 5pm GMT

Additional Prizes

The opportunity to land yourself a placement at ustwo games



Brief set by
Walkers

Inspire 18-30 year olds to break the 'I'm fine' autopilot

Related Disciplines

PR
Social Media

Deadline

22 March 2022, 5pm GMT

Additional Prizes

1 year of free Walkers products

The backstory

Since 1948, Walkers have been turning Great British potatoes into their famed Walkers and irresistible crisps. Walkers is a brand woven into the fabric of Britain: it's a brand that 'gets Brits' (understands their needs, wants, and humour). They exist to bring bits of levity and positivity to everyone. Since their inception, they've brought crunch and flavour to the nation's meals, and continued to make Brits smile with witty and irreverent advertising.

After the past couple of years everyone's spirits have been diminished. And so, it's timely for Walkers to step up and amplify their purpose beyond their crisps – and, by doing so, having a positive impact on people's lives. They believe that humour and levity can help people open up, talk, and move forward – allowing everyone to see the silver lines in the face of everyday adversities.

They've already launched the Walkers and Comic Relief Smiles fund¹, but they want to go further. As a brand that 'gets Brits', there's one thing they've noticed. And that's that they aren't great at sharing how they're feeling... In fact, studies show Brits say 'I'm fine' 14 times a week, but only mean it 19% of the time². How can Walkers change the narrative and, in doing so, improve people's mental wellbeing?

What's the challenge?

Use the power of humour to break the "I'm fine" autopilot response during world mental health day on 10th October. Develop a campaign that lives through social media and has the ability to gain traction to reach a wide array of audiences that showcases humour's ability to empower the nation to open up.

Crisps can't change the world but the reach of the Walkers brand can help people to change a moment and bring some levity and enjoyment to their day. They are keen to use their brand to champion *positivity and mental wellness* in a way that is truly Walkers. Using humour to make people think that 'it's fine not to be fine'; feel that it's ok to open up, and break the 'I'm fine' autopilot response.

Who are we talking to?

Everything Walkers does is inclusive and has mass reach - but for this challenge they want to connect and resonate with some of our younger consumers aged 18-30 years old who are hungry to get the most out of their future but have been facing unique challenges that affect mental wellbeing, especially in the wake of the Covid pandemic.

They are crossing different life-stages: some still in education, some starting their careers; living with parents or branching out; single, in relationships or starting families. Your idea

should seek out ways to talk across these different groups and unite them through humour and mutual experiences.

Please note, Walkers are committed to not advertising to anyone aged 16 or below, so please make sure you stick to the age range outlined.

Things to think about

Take it to the next level

This is a space Walkers are actively working in though their Walkers & Comic Relief Smiles fun (read more in further information) and a number of campaigns to be released over the next year, so feel free to explore how and where your idea might become an extension of these concepts.

Be humble...

Walkers know that crisps are just a small thing that can make a big difference to a meal – in the same way this campaign needs to stay humble and not be too lofty, by pushing for small actions that will add up but don't trivialise mental health/mental wellbeing.

...but stay ambitious

Walkers are one of the most iconic brands in Britain – they don't lack ambition when it comes to getting attention. They've partnered with everyone from the Spice Girls, to Mariah Carey, to KFC, to Comic Relief. If the opportunity is big and the idea is strong they have the clout to bring in some big name partners and make things happen.

Be social

This campaign is all about using social media to spread a message, and finding ways for it to gain traction – think about Twitter for starting conversations and dialogue with consumers and influencers, Instagram or TikTok for how this could have visual impact, and what it would take to get the UK tabloids to cover the campaign.

The important stuff

Create a PR and social media led campaign that reaches 18-30 year olds. You can use multiple touchpoints, including in-store activations and Walkers' owned assets such as packaging and flavours, to bring the idea to life, but the idea must centre around social media.

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution and key insights from your research.

What and how to submit: Read **Preparing Your Entries** before you get started for full format guidelines.



Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Brief set by
Walkers

Inspire 18-30 year olds to break the 'I'm fine' autopilot

Related Disciplines

PR
Social Media

Deadline

22 March 2022, 5pm GMT

Additional Prizes

1 year of free Walkers products

Further Information

1Walkers x Comic Relief Smiles fund:

comicrelief.com/funding/funding-opportunities/the-smiles-fund-by-walkers-and-comic-relief

2comicrelief.com/partners/walkers

Walkers is on a journey to move from storytelling to storydoing. In 2021 the brand created the Walkers Smiles fund; a £2 MM fund in partnership with Comic Relief directed to Mental Wellbeing programs. 1 in 4 people will face a mental health issue in the UK; Our focus is on preventing the 3 in 4 (everyone) to get to this point. The focus of the fund is to support early intervention and community-based approaches which use participation in the arts and comedy to *start conversations*, promote positive social connections and help people build resilience to tackle life's everyday challenges.

Helpful links

Walkers Brand Campaign - When Life Gives You Potatoes Make Crisps

youtu.be/fiOdgyt5bBg

youtu.be/FGFpV3WjOGY

Walkers x Comic Relief

youtu.be/WyVSxzTYuKg

#WalkersTweetRelief

youtu.be/ZkW3uy2U-mk

Kantar humour in advertising

kantar.com/uki/inspiration/advertising-media/ads-that-makes-us-laugh-help-brands-stand-the-test-of-time

There's a lot here, we know. But it's essential to get your entry right – so read on.

To find out what to submit...

1. Check your chosen brief. The **What to submit and how** section will tell you the formats you can submit your response in. It'll be a combination of the following: **video, JPEG, interactive and PDF.**
2. Find the full specifications for each format (file type, file size, etc) in the following pages. Make sure you meet these specs when preparing your work, or it may not be accepted / may not display properly at judging.

Title & Description

- You'll need to give a title and description when you enter online.
- Title: *The name of your concept, not simply the name of the brief (eg "Be Here & There" not "BBC Project")*
- Description: *A short summary of your idea (max. 100 words). Don't include the brief in this description. We will use this to help promote your work if it wins, and it will be available to the judges as supporting material. Your brief may ask you to include specific info in this description.*

Main Vs Optional Submission Material

- Most briefs have options for the main deliverable(s) and optional supporting material.
- The **main** deliverable is what you must submit for that brief, and what the judges will base initial decisions on. They'll view this first, then look at any optional material only if they want to – eg if your main piece has impressed them enough to want to see more.
- Your **main** piece(s) must clearly and effectively present your idea and execution, anything the judges will need so they can understand your response, anything specified under **The important stuff** on the brief.
- The **optional** pieces are your chance to show additional executions (eg ads, product mock-ups, app prototypes), or give further insights into your research and development.
- You should name every asset clearly (each file you upload or URL you input) to indicate whether that asset is one of your **main** deliverables, or an **optional supporting** piece (e.g. "Main Deliverable 1", "Supporting Image 3", etc)

What Else Do You Need To Know?

- You can enter online from early 2022. Please note, D&AD host a number of awards, so make sure you're on an entry site that says 'New Blood Awards' at the top of the page before starting to create your entry. You'll be able to access the entry site by heading to dandad.org/newbloodawards and selecting 'enter now' when the entry site is live.
- The entry site will walk you through the process, but before you start, make sure all your team members and all your tutors have registered and can login at dandad.org.
- Keep it **anonymous**. This is for your benefit – we want the judges to look purely at your work to keep the process fair and free of unconscious bias. So don't include your name, or the names of your teammates, tutors or college anywhere in your entered work, or in file names. If these are included, we may ask you to resubmit without them, or remove them ourselves. (There may be some exceptions, e.g. if your identity is somehow part of your concept – check with us if you're not sure).
- All work must be submitted in English unless specified by the brief. Any explanations must be in English.
- You must upload all your files on the entry site. No data disks and no files hosted on other sites. Eg if you're submitting a video, **we won't accept a link to it on YouTube or Vimeo** – you have to upload it directly. The one exception is for interactive executions – see the following pages for more info.
- **PDFs are not accepted** except for copywriting briefs (for 2022 this is the Audible brief).

Use of Other Creative Material

If you use any images, writing, music or other creative material belonging to someone else (such as background music or stock footage for a case video), you must comply with any copyright restrictions in place. Entries into New Blood Awards are not commercial projects, but if you win brands may want to work with you to make your idea a reality, so ensuring your work meets the necessary copyright rules is very important.

Check the rules on any work you include in your entry, e.g. stock images or typefaces you've bought the license for, copyright-expired text, music made available under a Creative Commons License or that you've received appropriate permissions to use. Make sure you credit or acknowledge the source if / as required. You should not include work created by other artists from sites such as Instagram without their explicit permission as, if you win, your entry will be hosted on our website.

We can't provide detailed advice on copyright but for more information, try:

gov.uk/government/organisations/intellectual-property-office
creativecommons.org

You could use a piece of music that is made available under a suitable Creative Commons License. Take a look here for more inspiration:

creativecommons.org/legalmusicforvideos/

Research & Development

A lot of the briefs ask you to show highlights from your creative process, research, and development. To do this, you could include:

- A summary of your research approach.
- The key insight that led to your solution.
- How you developed the idea from insight to solution.
- Alternative ideas you explored.
- Scamps, initial hand sketches, prototypes, mock-ups.
- Mood boards and other reference imagery.

The Formats

Make sure you know which formats are allowed for your brief before you get stuck in.

Video

Use this for presentation films, moving image executions, TV ads, etc.

Format specs:

- MP4 and MOV formats only.
- These must be multiplexed with audio and video in one single file.
- Do not include a clock or slate at the start.

See below for full specs.

Codec	H.264
File Name	MOV MP4
Aspect Ratio	1920 x 1080 1280 x 720 1024 x 576 (64 x 480) (720 x 576)
Audio	ACC Stereo 48kHz
Bitrate Max	Minimum: 8.5mbps (15mbps for HD) Maximum: 50mps
File Size	500 MB

Tips for a great Presentation Film

Use your time wisely and wow the judges:

- Don't include the brief – you don't have long so don't waste time telling the judges what they already know. You can talk about how you interpreted the brief and how this led to your response.
- Summarise your project / killer idea in the first 30 seconds – get the jury's attention. You can use the rest of your time to go into more detail if you need to. Don't make the judges wait until the end of the film to find out your solution.
- Focus on the creative idea and its relevance to the audience.
- You don't need to make it elaborate and fancy. Simple films with a clearly presented idea are just as effective.
- If you're demonstrating an idea using mock-ups and screenshots, clearly show how it would work.
- It's fine to include a voiceover speaking over footage, but to keep judging fair and unbiased, don't include footage where you talk directly to camera and don't include your name, university, etc.

JPEG (image)

Use this for presentation slides, photos, illustrations, posters, etc.

- **Format specs:**
JPEG is the only image format we can accept.
- Colour mode: RGB
- Image resolution: At least 300dpi
- Maximum file size: 100mb
- Dimensions: At least 410mm on the longest side
- Orientation: Images will be viewed on-screen so landscape is strongly recommended unless portrait mode is integral to the response.
- Aspect ratio: Up to you. But your work will be viewed on-screen, ranging from judges' own laptops to widescreen TVs, so images will look their best in landscape at 16:9.

Tips for Creating Great Presentation Slides

- This is where images and text are combined in one JPEG, to show your idea as well as explain it.
- Work will be viewed on-screen at judging, with no option to scroll and limited zoom function. Your slides must be clear and easy to view when the image is viewed to fit-to-screen on a standard laptop. **We strongly recommend landscape format.**
- Make sure text is big enough to be read without zooming, and keep it short, clear and relevant. Basically the same principles as a PowerPoint or Keynote slide.
- Show the key elements of your work.
- Keep the layout clean, simple and uncluttered.
- An [example](#) of good presentation slides.

Interactive Work (URLS)

Use this for interactive executions, digital prototypes, websites, apps, etc.

Format specs:

- URLs are only accepted where the website itself is part of the entry, or to send zip files via Dropbox (see below).
- Cannot be submitted as your main piece, only as optional supporting material.
- Interactive work must be Chrome compatible.
- If the work is online, submit the URL.
- If you can't host the work online, submit a ZIP folder – instructions below.

Submitting Zip Files

- Zip files are OK for interactive work, HTML, websites, widgets or apps. We won't accept zip files for anything else.
- When you start the online entry form, you'll get an entry number. Use this as the name for the zip folder itself, and at the start of file names for the root folder, index file, and Flash or Shockwave files.
- Submit websites in their entirety as Chrome compatible HTML projects.
- To submit a ZIP file, please upload it to Dropbox (www.dropbox.com) and then submit the Dropbox link as a URL. If using a file transfer site, please make sure the link does not expire before the end of April 2022.

Text (PDFS)

Use this for scripts or written content (eg long-form copy) only.

Format specs:

- PDFs are only accepted for copywriting briefs (Audible for 2022).
- Use a clear font and minimum 12 point text.

Physical work

Please note, in 2022 we are unable to accept physical material as judging will all be done remotely due to the ongoing global pandemic. If you have made physical work you would like to use to support your entry, please email newblood@dandad.org and we can arrange for you to submit additional images/videos to display the physical work.

Tips for creating Game Design Concepts

Below are a range of links to help you with your game design concepts if entering the Game Design brief.

Game Design Process

How to get started. An introduction to 6 steps of game design and using an iterative cycle.

youtu.be/djimfGjdCKI

Game Design: Crash Course Games #19

An outline of gameplay terms and applications.

youtube.com/watch?v=TOQTZ6N_eVg

Game Design Process: Designing Your Video Game

How to get started.

youtube.com/watch?v=2allRDamNT4

5 Steps To Start Making Games

How to get started. An outline of the basics of game design.

youtu.be/B8ttFXUgtMw

Downwell's Dual Purpose Design | Game Maker's Toolkit

A game doesn't need to be super fancy and complicated. You can make an incredibly exciting game with just a couple buttons and ideas.

youtube.com/watch?v=i5C1Uj7jJCg

Ico, and Design by Subtraction | Game Maker's Toolkit

How to keep things simple.

youtube.com/watch?v=AmSBlyT0ih0

Forging God of War's Leviathan Axe | Game Maker's Toolkit

How to build a world around your idea.

youtube.com/watch?v=2u6HTG8LuXQ

Puzzle Solving... or Problem Solving? | Game Maker's Toolkit

How to use real world systems as inspiration.

youtube.com/watch?v=w1_zmx-wUOU&t



When submitting your entry...

Don't include your name, university/college/institution or place of work anywhere in the work

You'll be able to credit everyone on the entry site, but please don't put your name anywhere on your work (including the title), or anything that denotes where you study or work, as the awards are judged completely anonymously. If you don't, we'll be in touch to ask you to remove it. If we don't hear back, we may have to remove it ourselves. The only exception to this is if your identity is integral to your response.

Don't repeat the brief back

Don't waste precious minutes or slides re-explaining the brief to the judges. They all have the brief in front of them and will know it inside out. They'd much rather hear about your project!

Insight, idea, execution

Make it really easy for the judges to understand what your idea is and how you came to it. A great presentation explains what the insight was that helped you create the idea, what the idea is itself, and then shows how you've executed it.

Stick to the submission formats

One of the main judging criteria for the awards is 'is it on brief?'. Part of the brief is the deliverables, the way you present your work. Therefore it is really important you stick to them. Also, remember the judges look through hundreds of pieces of work each year, so it is integral everyone has the same opportunity to shine.

Don't panic!

We have a team of people who look through all your entries before they are seen by the judges. If there's any issues, we'll be in touch! Be sure to keep an eye on your email inbox for emails from newblood@dandad.org as this is how we'll contact you.

No matter what brief you're responding to, there's a few words of wisdom that will help you nail a response. If you'd like even more advice, we offer a completely free online learning course that helps you work through the brief that will be released in November and you can access [here](#).

Stay. On. Brief.

Ideas and execution are hugely important, but every year the judges' number one piece of feedback on where work fell short is that it wasn't on brief. New Blood briefs are centred around commercial creativity, which means your response needs to solve a client problem. Make sure you read the brief, read it again, then read it again. D&AD have a few exercises for cutting down a brief to its core elements which is part of the online course (launching in November).

Research, research, research

Once you've read and understood the brief, it can be really tempting to jump straight into ideas. But research is an integral part of the creative process. Make sure you spend time researching not just the brand (and what they've done before!) but also their competitors, audience and anything else that might be relevant to help you solve the problem. The more research you do, the better equipped you are to create a response.

Speak to your audience

Focus on your audience and consider what will make them sit up and take notice. Think about how your idea can infiltrate spaces they exist in, and engage with them directly. No matter how great your idea is, if you can't ignite your audience's interest, it won't make any headway, so get to know who you're talking to.

Understand the brand/product

If you don't have a strong understanding of the brand/product your brief is centred around, you're unlikely to develop a response that really fits with what they want/need. Don't just spend time ideating, but really try to get under the skin of the company you're creating for.

Many brief packs will also include brand guidelines and other helpful documents to help you stay on track. Read them. Get to know them. Even if you want to subvert the brand, you can't do this without first understanding what it currently is and grasping what their current challenges are.

Be realistic

One of the best parts about the New Blood Awards is that brands are genuinely looking for work they might be able to turn into a reality (and pay you for or employ you to do so in the process! *). Some briefs are looking for big scale thinking, others want something more nuanced. Whatever your brief, make sure you consider reality in your ideas. You can do something new and innovative without breaking the bank or asking a brand to invent new technology. Be adventurous with your ideas, but always keep at least a toe on the ground...

*Unlike some other competitions, you retain your IP when you enter the New Blood Awards. If you're entering similar competitions, be sure to check this before submitting!



× **Editor X**

Prepping your portfolio?

If you're currently working on honing your personal website, we've got some exciting news... D&AD is partnering with [Editor X](#) to launch New Blood: The Portfolios.

A new category for the 2022 Awards will recognise creatively excellent portfolio websites across a number of disciplines, including Advertising, Animation, Illustration, Graphic and Digital Design. Dedicated content will also be released throughout the year to support emerging talent as they develop their websites, culminating in a call for submissions in Summer 2022. D&AD and Editor X will select and promote a curation of must-see portfolios at New Blood Festival 2022.

Winners will also be eligible to take part in the New Blood Academy.

Register your interest [here](#) and we'll email you the details as soon as they're available.

In 2015 D&AD announced a new line-up of Pencils, with Wood and Graphite joining the family to replace the former In Book and Nomination award levels.

So, what do all these Pencils mean?

All New Blood Pencil winners get a guaranteed place in the D&AD Annual, an invite to the New Blood Awards Ceremony, a Pencil per team, and a winner's package.

But if you're still wondering exactly what each level represents, we've put together a handy cheat sheet for aspiring New Blood winners.

New Blood Wood Pencil

Awarded to a shortlist of the best work submitted for each brief. Winners of a Wood Pencil display excellence in at least one of the judging criteria, relative to their experience (emerging creative, student or graduate).

New Blood Graphite Pencil

Awarded to work that represents a fully rounded response that shines in the primary judging criteria relevant to the discipline (craft or idea), regardless of their experience, and is on brief.

New Blood Yellow Pencil

Awarded to work that is outstanding, excelling across all judging criteria and potentially causing a pang of jealousy.

New Blood White Pencil

Awarded to outstanding work in response to any of the briefs, that uses the power of creativity to do good in the world.

New Blood Black Pencil

Given to the best of the best, this is the ultimate award for new creatives. Each individual will receive a Pencil, and there's also a £2000 prize fund shared between New Blood Black Pencil winners.

Winners Packages

Each Pencil level will receive a bespoke winners package which will be revealed later in the year including mentoring, access to D&AD learning tools and more.

Additional Prizes

Some briefs also have additional prizes. Information regarding this can be found in each brief pack. Any further prizes relating to specific briefs are at the discretion of the sponsor and dependent on the suitability of winning Responses. These prizes cannot be guaranteed.

Key Dates

Briefs Launch
October 2021

Open for entry
February 2022

Entry deadline
5pm GMT 22 March 2022

Judging
April - May 2022

Winners announced
(without Pencil levels)
May 2022

Winners package opportunities
Summer 2022

Ceremony
(and announcement of Pencil levels)
14 July 2022

Who can enter?

The New Blood Awards are open to new and emerging creatives aged 18 or over without significant experience in a paid creative role.

All of the briefs are open to:

Students of any age.

To enter as a student, you must be enrolled on a recognised full or part-time Higher Education level course, anywhere in the world, on 1 January 2022. Being a student means you are automatically eligible and do not need to match any other criteria.

Anyone over 18 not employed in (or formerly employed in) the creative industries.

Anyone who has not cumulatively worked for 1 year or more** in a paid creative role* at the point of entry can enter.+

It doesn't matter where in the world you are – if you fit one of the descriptions above, you can enter.

*** A creative role** is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation (including in-house agencies). This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non creative role.

****1 year's cumulative experience** can be gained over a longer period of time, for example four x three month paid placements. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of 1 year or more.

+ If you aren't eligible to enter the New Blood Awards, you should take a look at the [D&AD Awards](#) which features a range of other opportunities, including a Side Hustle programme, for a wide range of creatives.

Please note that whatever your educational status, if you enter the Chivas Regal brief **you must be of legal drinking age in your country** at the time of entry.

Am I eligible?

If you're not sure if you're eligible, you can take our eligibility quiz [here](#) or drop us an email on newblood@dandad.org

What can I enter?

The New Blood Awards aren't for work you've done already – all entries have to be a response to one of this year's briefs.

You can respond to as many briefs as you like. You can also submit more than one response per brief – you'll just need to create and pay for a separate entry for each response. So you can enter as many times as you have ideas.

The brief and brief pack will tell you everything you need to know about what to submit.

How much does it cost?

The cost per entry is £20. For D&AD Paid Members and Education Network Members, it's only £15. The price is per entry, not per person.

If you aren't able to afford the entry fee, we offer a limited number of free entries. Details on how to access these will be released later in the year.

How do I enter?

Download any and all briefs you like the look of. Each one comes with its own brief pack, full of useful things like background information, inspiration and brand logos to help you on your way.

Then it's up to you to create your response. The brief and brief pack will tell you how to format and present your work ready to submit.

We'll open for entry in early 2022. Once we do, you can upload and pay for your work online – the entry site will walk you through the process.

Teams & Tutors

Can we enter as a team?

Yes. You can enter as an individual, or **up to five people** can work together and enter as a team. Everyone on the team must be eligible to enter, and everyone on the team needs to register beforehand at www.dandad.org.

Can I team up with friends from other universities? Or who already graduated/are not at university?

Yes. You can enter with anyone who's eligible, even if they don't study at the same uni or college as you. Students and non-students can work together too.

My background / university subject isn't creative. Can I still enter?

Yes. As long as you meet our eligibility criteria you can enter – whatever your background or subject.

Do I need a tutor to enter?

If you're a student, you should credit any tutors who helped you on your way. For you to do this, your tutors need to register before you enter at www.dandad.org. You'll then be able to add them to the entry credits when you enter online.

My institution wasn't in the list when I registered – can I still enter?

Yes. When registering select 'Organisation not listed' and you can manually complete your details.

Do you offer mentoring?

We will be launching a new mentoring programme for a select number of entrants to help them with their entries in the coming months. Please stay tuned for more information.

Judging Criteria

The general New Blood Awards judging criteria is as follows:

Is it a great creative idea?
Is it well executed?
Is it on brief?

However, the way it is prioritised varies from brief to brief:

Advertising/Big Ideas briefs (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it a great creative idea? *Is the idea inspiring or unique? Does it use audience/product insights to deliver an idea that will really create an impact?*

Is it well executed? *Is the idea well presented, easy to understand and fully rounded?*

Craft briefs including UX/UI/Interaction Design, copywriting and graphic design (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it well executed? *Does the craft make you sit up and take notice? Is the idea fully realised and executed with precision? Is there beauty in the details?*

Is it a great creative idea? *Is the craft underpinned by a unique or inspiring idea? Does it use audience/product insights to deliver an idea that will really create an impact?*

Game Design Briefs (in order of importance):

Is it on brief? *Does it deliver the type of game the brief asked for? It can push the brief in some ways, but at its core it must produce a game in-line with the brief's expectations.*

Is it a great idea that the judges wish they could play? *A great idea doesn't mean it needs to be 100% original, but it does need to feel like something the player could immerse themselves in and want to keep playing. For Yellow Pencil level, originality will take higher priority.*

Is it well executed and easy to understand? *Has the game been fully fleshed out? Does it really express how a user would play the game or do the judges have to do some of the leg work themselves?*

The White Pencil

What is the White Pencil?

It's awarded to work that uses commercial creativity to do good. Find out what won in 2021 [here](#).

Where's the New Blood White Pencil brief?

There's no one White Pencil brief. Although some of the briefs specifically ask for responses that make the world better, you could choose to answer any brief in a way that does good. That's because we can and should consider social and positive change in everything we do. Maybe your packaging design revolutionises sustainability, or your ad campaign, while it spreads the word about the brand, also engages consumers with a social issue.

How do I win a New Blood White Pencil?

Whichever brief you're answering, if your entry uses creativity to do good, you can also put it forward for the New Blood White Pencil. When you enter online, you can opt in. There's no extra charge, all you'll need to do is give us a short explanation of why you think your work is White Pencil material: how it goes beyond the brief and uses it as a platform for positive impact.

Then if your entry gets awarded within its brief, the White Pencil jury will judge your entry at a later stage.

You can only submit work that's a response to one of this year's briefs. You must enter and pay for the entry to be able to opt in for the New Blood White Pencil.

After you've entered

Who will judge my work?

Your ideas will be seen by representatives of the brands, along with a panel of top creatives from around the world. We'll announce the juries nearer the time.

What could I win?

All winners will receive one New Blood Pencil per team (the key to getting your foot in the industry's door), a digital certificate per team member, and lots more. Check out 'What Winning Means' for a full breakdown.

Anything Else?

If you have any questions that aren't covered, email us at newblood@dandad.org

Or get in touch on Twitter or Instagram:

[@DandADNewBlood](https://twitter.com/DandADNewBlood)

[@newblood_dandad](https://www.instagram.com/newblood_dandad)

The contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. By entering the contest entrants agree to comply with these terms and conditions.

Eligibility Criteria

Anyone aged over 18 on 1 January 2022 can enter the New Blood Awards without significant experience in a paid creative role (see below). The awards are also open to students of any age. Student entrants must be enrolled on a recognised full or part-time higher education level course, anywhere in the world, on 1 January 2022.

If you are not entering as a student, you must not have cumulatively worked for 1 year or more in a paid creative role at the point of entry. A creative role is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation. This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non-creative role. 1 year's cumulative experience can be gained over a longer period of time, for example four x three month paid placements. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of 1 year or more.

Entrants for the Chivas Regal brief MUST be of legal drinking age in their country or over on the date we receive your entry.

1. Entering the Contest

1.1 Entry is open to individuals working alone or groups of up to five persons working as a team.

1.1.1 All members of a team must fit the eligibility criteria outlined above.

1.1.2 If a team of more than five enter, D&AD cannot guarantee that all entrants will receive prizes or be included in credits at events and in publications. In this event, the key creatives in the team will be prioritised.

1.2 Entrants should register on the D&AD Site (www.dandad.org/new-blood-awards), download a brief, generate a response to that brief ("the Response") and submit their work digitally in accordance with the deliverables as laid out in their chosen brief and in the accompanying 'Preparing Your Entries' document. All team members and tutors involved with the entry project must also register on the D&AD Site and be added to the entry credits at the point of entry.

1.3 Entrants can download and respond to as many briefs as they wish; they may also submit more than one Response per brief. Each Response is considered a separate entry and will need to be accompanied by the relevant fee.

1.4 All Responses must be the original work of the entrants. Responses must not infringe the intellectual property rights of any third party. Entrants who incorporate any images, writing, music, or other creative material belonging to someone else must obtain the other party's permission. By submitting a Response, entrants warrant that they have procured the necessary consents, licenses, and other such authorisations from any third parties. Entrants may be asked to evidence their ownership of the Response and should keep dated records of all working materials.

1.5 The entry fee must be paid for every submitted Response. In order to qualify for the discounted entry rate for D&AD Education Network Members, no membership fees should be outstanding at the time of entry. Entries must be submitted by a member of the entering team to allow individuals to be credited accurately.

1.6 All Entries must be submitted via our online entry system.

1.7 D&AD accepts no responsibility for lost or undelivered entry material. Proof of postage does not guarantee that work has been received by D&AD.

1.8 In order to assist D&AD in promoting the winning work after judging, all entrants are asked to provide or confirm credits for each entry at the point of entry. These must include:

- (a) Full names of entrant(s), including all team members
- (b) Full names of tutor(s) (as applicable)
- (c) The name of their college/university/insitution (as applicable)

1.9 Contact details of winning entrants may be passed to sponsors, partners or New Blood Awards Judges at D&AD's discretion, in order to help promote the winning work, deliver prizes and help with the operational running of the awards.

1.10 All entry data and relevant contact details of Belgian Responses may be passed to Creative Belgium (www.creativebelgium.be), a partner organisation of D&AD, and may be submitted into Creative Belgium's Young Talent Award. A 'Belgian Response' is defined as Responses from institutions in Belgium, or Responses from teams or individuals with Belgium indicated as their country of origin in their D&AD registration data.

1.11 Winning the Young Talent Award does not constitute and is not equivalent to being awarded in the New Blood Awards.

1.12 All entries must be created, uploaded and paid for by the closing deadline, Tuesday 22 March 2022 at 5pm GMT.

1.13 D&AD is under no obligation to refund payments made for either individual Entries or groups of Entries. Under the circumstance of technical error it is at the discretion of D&AD to refund payments.

2. Sponsors' Logos and Names

2.1 Sponsors may submit their own branding or that of the sponsors' clients for the purpose of inviting Responses. All rules (including the relevant sponsors' brand guidelines) relating to the sponsors' branding apply equally to the sponsors' clients' branding.

2.2 All sponsors operate strict controls on the use of their names, trademarks and logos. Any misuse of sponsor brands by an entrant will lead to the disqualification of all that entrant's Responses and may expose the entrant and D&AD to legal liability and subsequent legal claims.

2.3 By submitting a Response, entrants agree to use the sponsor branding only in accordance with these terms and conditions, and any prevailing sponsors' brand guidelines.

2.4 The sponsors permit entrants to use the submitted branding for the sole purpose of responding to the brief sponsored by that sponsor.

2.5 Entrants may:

2.5.1 Only use sponsor branding on Responses submitted to the D&AD New Blood Awards 2022;

2.5.2 Include a submitted Response in their personal portfolio after the winners have been announced, in exactly the same format as that submitted to the D&AD New Blood Awards 2022 with a supporting statement that declares that the work was made in response to a New Blood Awards brief and was not commercially released.

2.6 Entrants must not:

2.6.1 Use sponsor branding on any other material or for any other purpose;

2.6.2 Upload their submitted Response to any online location before the winners have been announced, whether as part of an open or access-restricted site, unless all sponsor branding is first removed from the uploaded version of the Response;

2.6.3 Denigrate sponsors or sponsor branding, subject sponsor branding to derogatory treatment or otherwise bring the sponsor and /or its brands into disrepute;

2.6.4 Do anything to suggest that the entrant is endorsed by, associated with or otherwise affiliated with the sponsor;

2.6.5 Provide or make available sponsor branding to any third party for any purpose.

2.7 For the avoidance of doubt, the sponsors for the D&AD New Blood Awards 2022 are as listed on the brief pages of www.dandad.org/new-blood-awards.

2.8 For the avoidance of doubt, the sponsors' clients for the D&AD New Blood Awards 2022 are as detailed on the individual briefs.

2.9 Entrants who submit a Response that contains any trademark or logo, or other branding other than those specifically

submitted by the sponsors, may be asked to re-submit their work without such branding.

3. Ownership of Your Work

3.1 Entrants retain ownership of their Responses submitted into the contest, but where such work incorporates sponsor branding entrants may only use the work in accordance with the sponsor's brand guidelines. Entrants may remove sponsor branding from their Responses, after which they may use such Responses at their own discretion.

3.2 By submitting a Response, entrants grant D&AD and the relevant sponsor a non-exclusive licence for the duration of copyright protection under English law to reproduce or distribute a reproduction of their entry in all media in order to promote, or act as a historical record of, the D&AD New Blood Awards or D&AD as an organisation or a sponsor's involvement with the D&AD New Blood Awards; or as part of any D&AD publication (whether online or offline). In particular entrants should also review the sponsors' brand guidelines for the relevant terms affecting the grant of such licence.

3.3 Entrants agree that, should a sponsor wish to develop or use a Response for commercial purposes, the entrant will enter into negotiations with that sponsor to agree terms for such development or usage before negotiating with any other party in relation to the Response. We refer to this as the First Negotiation Agreement. The First Negotiation Agreement will remain in operation from the date of submission of a Response until one week after the New Blood Awards Ceremony. Initial contact between entrants and sponsors will be facilitated by D&AD only. Entering into a First Negotiation Agreement does not constitute a guarantee that either party will reach a final agreement. In particular entrants should also review the sponsors' terms and conditions for the relevant terms affecting the right of usage of material.

3.4 D&AD advises all entrants to obtain independent legal advice in respect of any agreements being discussed between sponsor and entrant.

4. Judging the Contest

4.1 D&AD will appoint a jury that shall be composed of judges who, in D&AD's sole discretion, have the appropriate qualifications to judge the work. Responses will be considered in accordance with D&AD's selection criteria. For all briefs, except the Rare & Xbox brief, these are:

- (a)** An excellent creative idea;
- (b)** Great craft or execution;
- (c)** Answers the brief.

The judging criteria for the Rare & Xbox brief is as follows:

- (a)** A great idea that the judges wish they

could play

- (b)** Well executed and easy to understand;
- (c)** Answers the brief.

4.2 Each jury will award a select number of the Responses whom the jury considers, in its sole discretion, to be the best Responses. The Award levels are as follows:

- (a)** New Blood Wood Pencil: A shortlist of Responses to act as a record of the best submitted for each brief.
- (b)** New Blood Graphite Pencil: Chosen from the New Blood Wood Pencil Winning Responses.
- (c)** New Blood Yellow Pencil: Chosen from the New Blood Graphite Pencil Winning Responses.
- (d)** New Blood White Pencil: Responses which demonstrate excellence in terms of positive impact on top of meeting the standard judging criteria; selected from all Winning Responses across all Award levels and Briefs.
- (e)** New Blood Black Pencil: The best of all Responses, selected from the New Blood Yellow and White Pencil winners across all Briefs.

4.3 The jury is not limited in the number of Responses it can award, and similarly there is no guarantee that a jury will grant an award in a category, if they do not feel that work is of the standard required.

4.4 The jury has the right to edit pieces submitted as part of a Response and to ask for only certain parts of the Response to be displayed or promoted.

4.5 General feedback will be gathered from the jury, and may be made available to view on the D&AD website when the winners are announced. Individual feedback will not be available.

4.6 If D&AD is made aware of any concerns that a Response does not constitute the original work of the entrant, then in the first instance, D&AD will contact the entrant and will ask for copies of any notes or drawings which evidence the entrant's assertion to be the creator of the work. D&AD will also contact credited tutors for further information. Where possible, D&AD will consider the evidence gathered and decide whether to allow the Response to remain within the contest or to remove it. D&AD's decision is in its sole discretion and is final.

5. Prizes

5.1 The prizes to be awarded are as follows:

- (a)** New Blood Wood Pencil: Name included in the D&AD Annual, winning work featured on the D&AD website, and additional prizes
- (b)** New Blood Graphite Pencil: As New Blood Wood Pencil
- (c)** New Blood Yellow Pencil: As New Blood Graphite Pencil, plus winning work featured in the D&AD Annual.
- (d)** New Blood White Pencil: As New Blood

Yellow Pencil.

- (e)** New Blood Black Pencil: As New Blood Yellow Pencil, plus £2,000 cash prize (to be shared among all New Blood Black Pencil winners).

5.2 In addition to the above, further prizes may be listed on the New Blood Awards page on the D&AD Site: www.dandad.org/new-blood-awards.

5.3 Any further prizes relating to specific briefs are at the discretion of the sponsor and dependent on the suitability of winning Responses. These prizes cannot be guaranteed.

6. Return of Materials

6.1 Physical supporting materials will not be accepted in the 2022 New Blood Awards.

6.2 D&AD is unable to guarantee the safety of any physical work submitted to the awards and is unable to accept responsibility for the loss or damage of physical entries received.

7. General Points

7.1 D&AD reserves the right to make changes to these Terms and Conditions, if necessary, from time to time.

7.2 The Terms and Conditions are subject to English law and any dispute that is not resolved by consultation between the parties shall be referred to the courts of England and Wales.

For enquiries relating to the D&AD New Blood Awards email newblood@dandad.org or telephone: +44 (0)20 7840 1111.