D&AD New Blood Awards

2023

Tutor Pack

D&AD New Blood Awards

TUTOR PACK

This tutor pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2023. 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
@newblood_dandad

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

All briefs were written as a collaboration between brands, strategists and industry (including Daisy Noble, The Clearing; Emily Evans, Emily Williams and Russie Miessi, Born Social); Fadi Dada at Anomaly; Joane Viega; Lousie Cox, Dentsu; Louise Tattershall, Jones Knowles Ritchie; and Mick Valentine, VCCP) and D&AD.

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A ROUGH GUIDE TO GUIDING YOUR STUDENTS

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 brief?
- 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?

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 and professionals 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 for everything they deem 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, all the jury presidents come together to 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

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.

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21GRAMS PART OF REAL CHEMISTRY

Brief set by
21GRAMS

Lift mums experiencing postnatal depression up with the power of gaming

Deadline
21 March 2023, 5pm GMT

The backstory

21GRAMS is an agency designed to make healthcare more human. Deeply focused on tapping into what makes an audience tick, 21GRAMS believes the secret to getting people to take a more active role in their health is to create ideas and experiences that undeniably 'get' them; who people are and what they're into are the inspiration for the agency's work.

To further expand their reach, 21GRAMS is now entering the gaming space. Gaming is one of the fastest growing forms of entertainment in the world. A means of storytelling, community, accomplishment and escapism. But despite a wealth of audiences being catered to in this space, there's one type of person who tends to miss out. Mums.

A global survey of 26,399 people revealed that 71% of mums game and 48% identify as gamers. But there's something else about mums you may not know: as many as 1 in 7 experience postnatal depression (PND).

It's an emotionally and physically debilitating condition that leaves many suffering without help, due to the stigma of being perceived as a 'bad mum'. An estimated 50% go undiagnosed. Nearly all face the unavoidable need to care for a child, while struggling to care for themselves.

What's the challenge?

21GRAMS believes in the untapped potential of gaming to be an unexpected means of relief and support for mums with PND.

Create a game that harnesses the power of this medium (in any way you can imagine) to help these mums persevere, simply by playing – in an insightful, unexpected way.

Who are we talking to?

Mums of newborns, or expectant mums, who regularly play video games on any platform – mobile (74%), PC/laptop (38%) or console (33%).

Things to think about

Gaming makes mums feel better
Symptoms of postnatal depression include: sadness, anxiety, panic attacks, loss of appetite, extreme fatigue, fogginess, sleeping too little or too much, intrusive thoughts, urges of self or baby harm, and more.

A survey found that mums who game (especially multi-platform gamers) report being entertained, happy and excited, with some also feeling creative, smart and powerful when they game.

Can you put mum in the story?
Despite the popularity of gaming among mums, they are underrepresented. To date, there are almost no hero mum characters in a major title.

Get in their shoes
They may have to attend to their baby at a moment's notice, regardless of what they're in the middle of. They may not always have full use of their hands, particularly if breast/chestfeeding or expressing milk – but these are activities that might also see them stuck on the sofa in need of entertainment.

Also, consider that mums don't need any additional pressure. So steer clear of anything that pits mums against each other, or pushes competitiveness in parenting.

Be useful, unique and fun
This isn't just about including a mum in the story, it's about creating a game specifically for mums of young children (who may be experiencing or at risk of postnatal depression). It should functionally consider their challenges, and feel like something we've never seen before from a story and gameplay perspective.

The important stuff

The game you design can be for PC, mobile, console or VR headset. If you can think of another platform that qualifies as gaming and would be viable for this audience, go for it.

You should consider:

- The way you want to make mums feel while playing the game.
- The mechanics of the game that will make it easier for mums to play.
- How your game could leverage online gaming and provide a sense of community.
- The modality of your game and how it combats the symptoms of PND.
- How the characters and storylines can be as engaging as the gameplay.
- How to combat the traditional stereotype of a gamer through your creation.
- How to emphasise and lean into the needs of a mum with a newborn, potentially experiencing PND.
- New dads are also at risk of PND, and not all birthing, breast/chestfeeding parents or primary caregivers are mums. How could you make these audiences feel included?

What and how to submit

Read ***Preparing your entries*** before you get started for full format guidelines.

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. You may also submit a **URL** to a playable game as long as it can be hosted online.

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BARCLAYS

Brief set by
Barclays

In collaboration with
Daisy Noble, The Clearing

Innovate banking in the name of neurodivergence

Deadline
21 March 2023, 5pm GMT

The backstory

Neurodivergence means the range of differences in a person's brain function and behavioural traits compared to what may be considered 'typical' for the general population. This covers everything from dyslexia to autism. It is estimated that around 15% of the UK population (that's roughly 1 in 7 people) is neurodivergent. Neurodivergence can affect someone's life in a huge number of ways, and banking and finance are no exception. There's a wide range of barriers that neurodivergent individuals can face. For example, ADHDers may experience procrastination, impulsivity, and difficulties with concentration which can impact how they manage their finances.

Barclays aren't here to give medical advice, but they recognise the relationship between neurodivergence and trying to manage your money, They want to make banking that bit easier by providing tools and support to help people manage their money better and, as a result, improve their quality of life.

What's the challenge?

Barclays wants you to use technology and innovation to develop a new digital experience, service or tool (such as apps or in-app functions) that can help Barclays meet the banking needs of neurodivergent individuals.

Your idea should be an intuitive, user-friendly concept to help those in need. You should focus on digital-first solutions, but try to consider how digital meets real-world experiences and how your idea could improve how neurodivergent people manage their finances.

You can choose to tackle a tool that encompasses a range of neurodivergent issues, or focus on a specific area. Whatever you choose, you should make it clear how your idea overcomes some of the barriers customers may face.

Who are we talking to?

Concentrate on people for whom financial management may prove difficult due to their neurodivergence. There are a wide variety of neurodivergent conditions, such as ADHD, dyslexia, autism, Tourettes, and more. So use your research to understand the issues these people experience.

You could also think about times when all customers could encounter similar issues with money, whether that's increased stress, impulsivity or something else.

Things to think about

Make money simple
How can you ensure that your idea keeps managing money simple – particularly for those who are neurodivergent?

Keep people money aware
Neurodivergence can cause some people to ignore or deprioritise their finances. How can you encourage people to manage their money effectively without causing any unnecessary, additional stress?

Be relevant
There are already lots of tools available on the market which help people manage their money. Barclays has released several features to help their neurodivergent customers (you can read more in *Further Information*), so think about what's missing. Research your potential customers and the real-life problems they experience.

Make it an all-round experience
There are a number of different channels that banks use to communicate with their customers, so while your idea should be digital-first you should consider how it could roll out across all the other touchpoints, from in-branch to over the phone to online.

Keep it Barclays
Barclays have always been at the forefront of banking innovations, from releasing the UK's first debit card back in 1987 to the first cheque imaging solution to help people pay in cheques with their app. Your concept should aim to keep Barclays at the forefront of modern banking.

And remember, Barclays are a banking service. They are not there to give medical advice and will not try to do so. Your idea should focus solely on helping people with their finances, not medical services.

If it feels right to your idea you could consider a white label product or a new sub-brand.

The important stuff

Present:

Your solution. Explain it clearly: how does it meet the brief, and how will it help people who need it?

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

Your idea in action. You can make high fidelity prototypes (you can code this yourself, or use a free service or app to help you), but you must also include animatics or videos to explain how the product would work. Static images (JPEG slides) are not accepted as a main deliverable for this brief.

BARCLAYS

Brief set by
Barclays

In collaboration with
Daisy Noble, The Clearing

Innovate banking in the name of neurodivergence

Deadline
21 March 2023, 5pm GMT

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 a **presentation video** (max. 2 min) which MUST include a demonstration of the user experience, plus an optional **interactive prototype** (websites, apps, etc).

Optional (judges may view this if they wish)**:**
You can also submit supporting **JPEGs** (max. 4).

Further information

Neurodiversity and other conditions
adhdaware.org.uk/what-is-adhd/neurodiversity-and-other-conditions

How ADHD affects people's spending habits
theguardian.com/money/2022/jun/25/shopping-adhd-spending-habits

Is there a link between neurodiversity and mental health?
psychologytoday.com/gb/blog/pathways-progress/202108/is-there-link-between-neurodiversity-and-mental-health

Examples of Barclays' current offerings

Change card PIN – This is important as it is a step that the customers can do to protect themselves against Fraud. If customers forget their PIN, they can check their PIN on the app.
barclays.co.uk/help/cards/pin/forgot-pin

Audio cash machines – This technology benefits people with dyslexia or learning difficulties as well as blind and partially sighted customers. This can help customers as they would be able to hear the information as well as seeing it on screen

Longer F2F appointments – This helps customers who need more time for discussion

Quieter, more private rooms/locations to meet to meet frontline colleagues – This helps customers who might otherwise be easily distracted and helps them focus

Barclays Neurodiversity
barclays.co.uk/accessibility/usingwordsandnumbers

Help and advice on creating prototypes
The New Blood Awards online campus will be launching in November 2022 with help and advice. Check out last year's course here:
campus.dandad.org/courses/newbloodawards

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duolingo

Brief set by
Duolingo Math

Inspire audiences to build new maths habits

Deadline
21 March 2023, 5pm GMT

The backstory

Duolingo's mission is to provide the best education and make it accessible to everyone for free, no matter who they are. Most know Duolingo as a language company and not an education company, but with the announcement of Duolingo Math – their first app focused on teaching mathematics – Duolingo is looking to change the way millions learn beyond language.

Duolingo Math makes maths fun for everyone, it teaches elementary mathematics for kids as well as brain training for adults. Maths is usually taught with textbooks, videos and lectures. But it turns out maths is a lot more fun when you can touch it, break it into pieces and move it around.

Duolingo Math is everything everyone loves about Duolingo. From bite-sized lessons, to gamified moments such as the streak, learners can learn by doing and not just viewing. Whilst apps like sudoku or other brain training alternatives can be a good mental challenge, they may not help you develop a valuable skill.

Despite the many, very serious, benefits of learning (from boosting brain power to reducing global economic inequality), Duolingo was founded on the idea that learning should also be fun. And over the years they've done this by gamifying the experience through motivational push notifications, even passive aggressive reminders from Duo (their sidekick hype-owl), and snackable bite sized lessons.

What's the challenge?

Learning mathematics has been a boring process and many suffer from mathematical anxiety, the fear that you have forgotten how to do the basics. It's also important to call out that maths scores over the recent pandemic have been dropping due to lack of focused habitual education. Is there a way we can help get people more comfortable with learning mathematics?

Create a response that draws in new audiences (see *Who are we talking to?*) to download, and stay motivated with Duolingo Math. All it takes is several minutes a day to build the habit and reap the benefits from learning maths. You need to develop an idea that gets people into the daily habit of learning and keep 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 itself). 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?

There are two target audiences you should choose between:

- Parents with Elementary/Primary school students 8yrs+, with lessons are geared towards multiplication, division, fractions and more
- Older Audiences 45yrs+ those who are looking to train their brain and keep it sharp.

The app will be global, so whichever you pick, you should consider how and where they'll find your idea to get their attention. You can choose to localise your response, but consider how your idea could create a halo effect around the world.

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 your cult audience and everyone talking? Maybe there's a particular cultural moment or event that you could tap into, something in relation to one's hobby or how they spend their time 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 most trending memes and entertainment. They aim to continuously and humorously keep learning fun.

Partner up
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.

Be platform smart
Duolingo might well be renowned for their place on TikTok, but think carefully about whether this is really where these audiences spend their time. Is there a more strategic place you could grab their attention?

duolingo

Brief set by
Duolingo Math

Inspire audiences to build new maths habits

Deadline
21 March 2023, 5pm GMT

The important stuff

Develop an innovative solution that gets more people doing their daily lessons on Duolingo Math.

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

Download the app
Coming soon

Brief set by
eBay

Inspire Gen Z to sell second-hand with the world's first

Deadline
21 March 2023, 5pm GMT

The backstory

eBay is the original online destination for preloved items. They strive to be the UK's most loved and trusted marketplace, as well as a valued community for both buyers and sellers, providing a better way to buy and sell for people, planet and pocket.

Their customer to customer (C2C) business is at the forefront of their model. Their customers sell to other customers, and buy things themselves. Selling online is a huge market. In recent times, due to the increases in cost of living, eBay have discovered that 77% have already started, or are considering, selling items from around the home to help ease the burden. Which? Data surveyed 4000 people in April 2022 and 63% had sold something secondhand since Januarythat year. More than a fifth, 23%, had set up their accounts in the previous year as the cost of living crisis puts pressure on household budgets and people look to shop in a more sustainable way.

But with a wealth of opportunities in the preloved space, Gen Z are less likely to consider selling on eBay. This is despite the fact that eBay is in a unique position to offer a bigger and better breadth of buyers than anywhere else. So how can you engage with this audience and not only get them to consider selling, but to actually start selling with eBay?

What's the challenge?

Develop a response that brings Gen Z to the eBay marketplace to sell their preloved items. Many retailers are already spreading messages about vintage/rewear/recycle, but how can your idea go further?

What exactly this looks like is up to you – it could be anything from a new service, to a social media campaign, through to an online tool. But whatever you create needs to be simple, tangible, and realistic, and focus primarily on bringing new sellers to eBay.

Who are we talking to?

Gen Z in the UK. Many are stepping out of the family home for the first time, finding ways to better stretch their budgets and acquire things for themselves. They're familiar with online secondhand marketplaces, but wouldn't usually consider eBay. Plus they care about the planet and seek out preloved items, and don't want to simply throw their old products away. You should particularly focus on those who aren't already habitual sellers online, and encourage them to sell (and buy) with eBay.

Things to think about

Go beyond marketing
eBay have already made huge strides with awareness amongst this audience through their Love Island partnership, so how can your idea take things one step further? For example, if you're looking to focus on a social media campaign, are there other elements you could tie into your idea such as an ambassador programme? Or are there things that alternative sellers are missing in their services that eBay could incorporate to meet the audience's needs? No matter what you decide, your idea should be about creating long term relationships with sellers rather than one-off moments.

eBay best bits
Thanks to being market leaders in preloved, eBay is likely already on your audience's radar. However, they may not see it as a platform for them. How can your idea help people to learn what makes eBay stand out, such as the breadth of buyers and products?

Plus eBay's brand values are in line with what Gen Z cares about most. They want to be the UK's most sustainable marketplace, and support small businesses and communities, all while helping everyone to save more when they buy and sell.

Think product
The most accessible entry point for this audience is likely to be preloved fashion. However, this is a saturated market. How can your idea make eBay stand out, and are there other products you could incorporate into your proposal that are unique to their marketplace (yet still relevant for Gen Z)?

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 getting people to sign up, sell, buy, and keep on selling, with eBay.

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).

giffgaff

Brief set by
giffgaff

Let people know giffgaff is making some moves

Deadline
21 March 2023, 5pm GMT

The backstory

giffgaff want to help build a more inclusive, sustainable world for them and for their members. And they stay true to that mission, through community work, a focus on diversity and inclusion, a commitment to reducing e-waste, charity partnerships and community initiatives.

So they're out to join the B Corp community to solidify their pledge. That means the decisions they make must place the wellbeing of employees, members, suppliers, community and the environment first, before image or profit. Working as a force for good.

The problem? Not everyone understands what a B Corp is or what it means for them. If things go well, and their B Corp status gets approved, giffgaff want to shout about it. How can you help them to do that?

What's the challenge?

Tell the story of giffgaff becoming a B Corp, and what that really means (see *Things to think about*), through illustration or animation in a series of Instagram Stories and a set of OOH (out of home) activations, such as digital billboards or even on the side of a bus.

Who are we talking to?

Both current and potential giffgaff members in the UK who want to engage with brands that do good. Many of them won't necessarily understand what B Corp status means and why this is an important step for giffgaff. But they do look to businesses to do the right thing...

Things to think about

Look and feel giffgaff
giffgaff have a distinct identity. You are welcome to use your own illustration/animation style, but you should stick to their core, primary and secondary colour palettes. Make sure you take a look at some of giffgaff's previous campaigns to get a feel for who they are and what they're all about.

What's a B Corp?
B Corp™ Certification doesn't just look at just one product or service, it considers the overall positive impact of the company that stands behind it. That means it's lifting the lid on how business works, letting you know which companies really are working as a force for good. Here's the B Corp mantra:

Together, we transform the global economy to benefit all people, communities, and the planet.

Together, we lead economic systems change that will realise our vision of an inclusive, equitable, and regenerative economy.

Together, we create standards, policies, tools, and programs that shift the behaviour, culture, and structure of capitalism.

Together, we're changing the rules of the game so that all businesses have to balance profit and purpose.

Together, we're building a movement of people using business as a force for good.

Together, we won't stop until all business is better business.

Be unexpected
giffgaff doesn't do things by halves. They're disruptive (in a good way). Your illustrations/animations should be too.

The important stuff

You must use illustration or animation to promote giffgaff as a B Corp, including:

- Instagram Story assets.
- At least one OOH activation.

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).

D&AD New Blood Awards

Google

HOFFMITZ MILKEN CENTER FOR TYPOGRAPHY

Brief set by
Google Fonts & HMCT

Lead the way through type-led activism

Deadline
21 March 2023, 5pm GMT

The backstory

Social activism is a personal choice to work to bring about change in society, and can address principles of justice, inequality, freedom, choice, and more. Activists like Dr Martin Luther King Jr, Nelson Mandela, Amal Clooney or Greta Thunberg have challenged and questioned the behaviour and policies of governmental, economic and social institutions; they have all promoted change and alternative solutions that they believe would benefit the common good.

"Activists need to become aware of the roles they and their organisations are playing in the larger social movement. There are four different roles activists and social movements need to play in order to successfully create social change: the citizen, rebel, change agent, and reformer. Each role has different purposes, styles, skills, and needs; and can be played effectively or ineffectively." **Bill Moyer**

Through your typographic voice, you have the opportunity to address an issue you believe is of consequence, and to call for change – in any language, on any device.

What's the challenge?

Typography has the power to make words matter, to facilitate change, create awareness and a call to action. Choose an issue that compels you and makes you care deeply. Bring this issue to life in a way that is engaging for your audience. Create a typographically-led campaign that is a call to action or raises awareness of your subject.

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. You'll need to articulate how your idea is particularly relevant to your chosen community.

Things to think about

Explore Google Fonts
Your typographic choices are important. In support of the voice of typography, Google Fonts is a library of 1,455 open source font families and APIs, and has developed over 1,000 free-licensed fonts that aim to support all languages. Included is the Noto typeface project, a truly universal method of communication for billions of people around the world accessing digital content. Noto has more than 100 writing systems, 800 languages, and hundreds of thousands of characters, multiple styles and weights, and is freely available to all. Consider the challenge of a cross-cultural dialogue where typography and written communication could make a difference.

Be authentic
Research your topic. This is how you'll find the insight that will drive your work and inform your designs (see *Further information* for helpful links). Show fresh-thinking visuals. No stereotypes or clichés. 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 campaign can be in any language. If you choose a language other than English, you'll need to provide an English translation and explanatory descriptions. Any content not in English should be reviewed by a native speaker or translator, not just put through translation software (including Google Translate). Clearly indicate any key features of your design, especially you use a non-Roman writing system. Do not use Google's logo or brand assets, nor any copyrighted images or audio.

Present a typography-led graphic design campaign, using Google Fonts, that includes:

- At least three posters.
- At least one digital element.
- At least one non-traditional touchpoint.

The non-traditional touchpoint should be an innovative solution, unrestricted by commercial factors, and inspired by your ideas.

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

The Four Roles of Social Activism by Bill Moyer
commonslibrary.org/the-four-roles-of-social-activism

Center for the Study of Political Graphics
politicalgraphics.org

David King Poster Collection
archive.hmctartcenter.org/collection/david-king-poster-collection

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

HMCT Art Center
hmctartcenter.org

D&AD New Blood Awards

GYMSHARK

Brief set by
Gymshark

In collaboration with
Mick Valentine, VCCP

Unite young people to choose conditioning* as their unconditional community

* Conditioning is everything we do today to prepare for tomorrow

Deadline
21 March 2023, 5pm GMT

The backstory

Gymshark are driven by their purpose: to unite the conditioning community. Through clothing people can sweat in, content people can find inspiration in and community people can become their best in, Gymshark create the tools that help everyone become their personal best, no matter what 'best' looks like to them.

Gymshark's community aren't united by their training grounds or end goals, but the things they do to achieve them. It's what their hard work represents – ambition and application – that really unites them. With an audience currently built of social natives (those who have grown up with social media), Gymshark are now looking to attract a new generation; the future of their conditioning community.

This is a community taking the next big step in their lives. Leaving home, friends and family for the next big adventure, whether that's university or work. And even for those who choose to stay in their hometowns, many of their tribe are moving away from them across the country.

With new adventures comes new obstacles. Young people between the ages of 16 and 24 feel lonely more than any other age group, with the majority feeling loneliness at major life milestones like leaving home.[1] So how can Gymshark help unite young people with a passion for conditioning to not only be the best they can be, but to lift up others as well?

What's the challenge?

Get young adults (18 to 21 year olds) who are about to take on new routines, friends and addresses to feel confident, committed and connected throughout their journey by inspiring and connecting them with a common goal: being your personal best, no matter what 'best' looks like to you.

Create an integrated campaign to increase brand awareness and lift favourability across 18 to 21 year olds. Leverage cultural insights relevant to this age group and show ways that Gymshark is the community for them. You should use all social and digital channels as well as extending into real-world activations or events to best communicate Gymshark's message and build their community.

Gymshark particularly love platform-first, disruptive ideas and welcome out-of-the-box thinking, beyond traditional media.

Who are we talking to?

18 to 21 year olds who are passionate about conditioning, driven by progress, fuelled by community and finding their tribe. Physical and mental conditioning is at the centre of their life and, whether they train as part of a group or alone, they recognise the connection they share with those around them.

Things to think about

Thumb-stopping
The audience might already be aware of Gymshark and what they do, but not necessarily what they stand for and how they can fit into their lives. How can you create a moment that stops them scrolling, draws them in and expands to become something greater? Something that keeps them with the brand and community?

Keep things positive
Gymshark is a brand that strives to promote progress. They exist to help everyone become their personal best, wherever they are in their journey. Whatever you create needs to reinforce that positive push for progression and make sure new community members are inspired and empowered above all else.

Find the Gymshark way
If you could stick any other brand's logo on the campaign, it's not for Gymshark. How can you find the Gymshark way? They don't do things because it will hit headlines; they do things because they're the right thing to do and because they make a genuine difference, not just a statement. From donating to athletes who've lost their Olympic funding to personal acts that lift their people up, Gymshark are here for their community first, last and everything in between. How can you integrate this mindset into your response?

Online vs offline
Gymshark have built up a strong social media presence, but they take that presence into the real world too. From running clubs to world tours, Gymshark are passionate about getting close to their people (figuratively and literally), so think about how your campaign can integrate real-world activations.

This is also an audience that thrives in digital and social spaces. Consider how you can translate this passion for digital into the content realm for Gymshark, from connecting the audience with pre-existing touchpoints like the Gymshark Training app through to getting them to create their own content.

Understanding and evolving Gymshark's visual identity and brand design will be key to reaching this audience.

The important stuff

You must develop a campaign that speaks to 18 to 21 year olds and encourages them to become long-lasting members of the Gymshark community, incorporating offline experiences and digital content offerings.

GYMSHARK

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Gymshark

In collaboration with
Mick Valentine, VCCP

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* Conditioning is everything we do today to prepare for tomorrow

Deadline
21 March 2023, 5pm GMT

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, especially audience insights.

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

References

1. The Health Foundation, *Time of transition are lonely – particularly for young people* health.org.uk/news-and-comment/blogs/times-of-transition-are-lonely-particularly-for-young-people

D&AD New Blood Awards

Heineken

DesignBridge

Brief set by
Design Bridge, WPP

In collaboration with
Simon Black, CSO

Leverage a beverage icon as a catalyst for connection

Deadline
21 March 2023, 5pm GMT

The backstory

Heineken have been brewing their iconic beer for the past 150 years and it's known as the international beer of choice.

Heineken believe that life tastes better with an open mind. They keep the consumer's mind open by surprising them with refreshing views and elevated experiences. They refresh the consumer's world by sparking connections beyond borders to unlock progress and enjoyment. New connections, fresh perspectives and great ideas.

And they're doing this worldwide, championing open mindedness in 192 countries through ingenious communication, globally relevant partnerships and surprising social experiences.

One challenge for Heineken is to stay progressive and offer fresher views in a constantly evolving world. Through the power of design you have the opportunity to create these moments of fresh connection.

What's the challenge?

What does a fresher world look like to you?

We are witnessing a rise in the voices of discord, and whilst the brand isn't a solution to the world's problems, Heineken can spark new connections that will help us all reach towards progressive ideas, both big and small, to make a difference.

Create a brand experience for Heineken that cuts through the noise and gets audiences to make fresh connections, and culturally connect across boundaries and borders to make a fresher world and inspire togetherness and joy.

Your idea should go beyond just the brand, to articulate Heineken's proposition of creating a 'fresher world'.

You should think about where people are likely to connect and how you can bring Heineken to the forefront. This could be anything from a unique out of home (OOH) moment to a spatial takeover. But no matter what you pick, design should be at the heart of your idea and responses will be primarily judged on the strength of their ideas and craft.

You should also consider how your experience could be extended to other moments, both online and in the real world, to garner more involvement.

Who are we talking to?

Young people who are determined to reinvent the world but don't know where to start, both Gen Z and Millennials.

Things to think about

Keep it fresh
Avoid stereotypes and clichés. Whatever you do, make sure your solution is thoughtful, authentic, and true to Heineken. Heineken have recently undergone an identity refresh, so make sure your work is consistent and reflects Heineken's future brand visual identity (see full brief pack for details).

Make connections
Heineken have been bringing people together for 150 years. Even at the height of social distancing, they were seeking ways to bring people closer together (responsibly!). How can Heineken continue this work, sparking fresh perspectives and connections across boundaries and borders?

This isn't about creating a generic advert about Heineken 'doing good' for the world. It's about using Heineken and its products as a tool to bring people together to spark the change they want to see.

And this isn't just about coming up with an amazing spectacle. It's about considering how your solution would work in this setting and lead to long lasting change. Draw on experience. Do your research and get first-hand feedback.

Stay responsible
Promoting alcohol carries laws and restrictions. You can find a full list of dos and don'ts on the Heineken website.

The important stuff

Create a brand experience that exists in both the physical and digital world, and include an outline of how you would amplify this message in other spaces.

Your response must include at least one physical experience and connected digital experience, and one non-traditional touchpoint. Your non-traditional touchpoint should not be limited by any commercial factors. It should be an innovative solution inspired by your ideas, translated into any medium.

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
Ode to Close
bit.ly/3VsxiZr

Sustainability & Responsibility
bit.ly/3TiXgwl

D&AD New Blood Awards

HEINZ
EST? 1869

Brief set by
Heinz

In collaboration with
Emily Evans, Born Social

Label Heinz the only food worth pausing online life for

Deadline
21 March 2023, 5pm GMT

The backstory

For the past 150 years Heinz has been best known as a family-friendly brand rooted in nostalgia for products like ketchup and beans. But they are now looking to reimagine the Heinz brand for the next 150 years, to define themselves as a global icon, led by the consumers of today rather than the past. This goal is led by one mission: to become the world's most irresistible food brand (in more ways than one). To do that, they need to reach audiences in new, unexpected places.

Where does today's consumer spend a large portion of their time? Online in the gaming space. Whether it's the average of 11 hours a week spent gaming, or the countless additional hours watching others do the same on streaming platforms, audiences are refocusing their time to the screen. But when you're in the flow of gaming, streaming, and viewing, hunger can strike hard... sometimes with disastrous consequences if you're mid-game.

What's the challenge?

Create a global PR-able moment that makes Heinz the irresistible brand of choice to stop, rest and recharge amidst universal gaming moments that your audience shares; whether that's mid-game, stream or view.

Your PR-able idea should use the Heinz masterbrand at its centre, but you can explore how this might be altered for different markets where it may vary which Heinz products are most relevant or popular. To drive the irresistible nature of Heinz, they have created four key pillars. Your response should use one of these pillars to focus your idea (see *Further information* for more details):

Acting as Tastemaker – *create ground breaking experiences by embracing and influencing the changing landscape of consumer tastes and culture*

Focusing on Nutrition – *through always using the highest quality and real ingredients*

Creating a sense of Belonging – *because as a brand everyone is welcome at their table*

Protecting the Planet – *through focusing on soil health, as irresistible taste starts with better soil*

Who are we talking to?

Gamers, streamers and the people that watch them around the world. You can choose to keep the focus global, or explore how your idea would work for a specific market (but consider how the idea could gain traction around the world). These audiences come from a huge range of backgrounds; how could your idea talk to people who often don't see themselves represented in traditional gamer-centric campaigns?

Things to think about

Build on the past
Looking for some inspiration on what a relevant gaming moment might mean? Take a look at Heinz Hidden Spots – a D&AD Pencil-winning idea that went viral by helping gamers find a quiet spot in-game so they could refuel in real life. How can your idea build on this success and help cement Heinz as the irresistible food brand of choice for a gaming moment?

What's your insight?
Nailing this brief will rely on finding the right moment to intercept your audience's experience to give them a real-life moment with Heinz. The reason Hidden Spots worked? It flipped the 'hiding' moment that was so often ridiculed in the gaming space into something valuable to players. What could your 'Hidden Spots' be?

Make some noise
To be successful, your idea needs to make some noise. Think about what will make your idea get people to sit up and pay attention. A PR moment is nothing without eyes on it.

Social media creators and influential gamers are a huge part of creating excitement and noise in this space. How could you use these key players to spotlight your idea?

Make it relevant
Make sure you start with one key pillar and centre your idea around it. Think about the types of games that might be the most relevant to each pillar, or the communities that might be most engaged with those ideas, and work from there.

But don't take away from the game experience itself. Your idea should centre on solving a game intention *whilst also* providing a taste moment.

Skip these...
Heinz don't want to become synonymous with junk food, so think about how you can avoid this with your response. Remember, there's more to Heinz than condiments.

And this is about bringing taste to the IRL, so make sure your idea has life beyond the digital realm.

The important stuff

Create a PR-able moment in the gaming space to make Heinz irresistible.

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 – especially audience insights.

HEINZ
ESTD 1869

Brief set by
Heinz

In collaboration with
Emily Evans, Born Social

Label Heinz the only food worth pausing online life for

Deadline
21 March 2023, 5pm GMT

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

Heinz Hidden Spots
youtube.com/watch?v=8C7IqeK6Aes

D&AD New Blood Awards

HP Indigo

TOP TRUMPS®

Brief set by
HP Indigo & Top Trumps

Give Top Trumps the personal touch with HP Indigo

Deadline
21 March 2023, 5pm GMT

The backstory

HP Indigo brings brand purpose to life through sustainable and personalised packaging and digital print solutions. They want to be a catalyst for positive change, to help brands innovate their printed media through sustainable, and personalisable, digital printing. This is your turn to translate these offerings to the world of analogue gaming – through Top Trumps.

Top Trumps has been a family favourite for over 40 years. Sold in over 30 countries in more than 10 different languages, they're known for packs based on cultural phenomena, from the likes of Harry Potter through to Elvis, as well as Top Trumps classics like dinosaurs and horses. But in today's world there's much more to fandom than simply collectable merch. Audiences want to be part of the action and own personalised memorabilia that really feels unique to them. From Christmas chocolate to bespoke droids, brands from all over the world are jumping in on this trend. How can you use personalisation from HP Indigo to design something that's a cut above, and takes Top Trumps to the next level?

What's the challenge?

Design a new concept for Top Trumps that incorporates HP Indigo's personalisation capabilities into the pack. You should consider:

- What makes your design feel truly personal to each individual?
- How can you go beyond the obvious tropes of pictures of friends and naming conventions?
- How can you tie personalisation into existing pack iterations for ultimate fandoms?

Your idea must include:

Individual card designs (but don't change the game mechanisms themselves).

How the cards would be packaged (HP Indigo pride themselves on sustainable printing, so this should be part of your packaging solution).

Who are we talking to?

Fandoms around the world. The specific fandom or types of fandom is completely up to you, but you should make it clear why your idea is unique to your chosen group and their passions.

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. There's a reason their slogan is 'Whatever you're into, so are we!' So you should research their existing products and explore how your idea could build upon and enhance these current offerings.

Understand the game
This isn't about changing the game make-up itself: a series of cards on a subject from which players can compare different stats, and the best stat wins. This is about transforming the design to make it feel fresh, and personal, to your audience. How can you reimagine the look and feel of the game without changing the inherent gameplay?

Keep it on display
For ultimate fandoms, their merch isn't just something they pop in the cupboard for a rainy day. How can you make sure your designs make audiences not only want to pick it up and play, but also something they will be happy to keep out on a coffee table all year round?

Personalisation vs sustainability
The biggest problem with personalisation? People can often see it as a gimmicky or throwaway product. HP Indigo cares about sustainability, so you should make sure your response doesn't feel disposable. How can you make personalisation feel timeless, and make sure your designs are too good to get rid of?

The important stuff

No matter what your idea, your response must include:

Your new **card designs and packaging,** how you decided on your chosen direction, including your audience and what makes them tick.

An exploration of **how your idea could work across other packs.**

Your must also showcase at least 3 of HP's Key Success Principles for winning creativity:

- Inspire with purpose-led creativite
- Make it distinctive to create stand out
- Drive collectability and uniqueness per item/card printed to create F.O.M.O.
- Celebrate Consumer Stories
- Empower consumers to Co-Create (User Generated Content)
- Link printed items to social media.

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. If submitting a **video**, you must also include at least 2 (max. 4) supporting **JPEGs** to showcase your final pack and card designs.

D&AD New Blood Awards

IMAX

Brief set by
IMAX

In collaboration with
Louise Tattershall,
Jones Knowles Ritchie

Show off the immersive IMAX experience before the main show's even begun

Deadline
21 March 2023, 5pm GMT

The backstory

IMAX delivers a cinema experience like no other. From heart-pounding audio that combines pitch perfect tuning with endless sweet spots around the theatre and pin point accuracy to laser align audio, to awe inspiring images that provide unparalleled brightness and clarity with heightened realism through custom screens, to immersive experiences planned down to the finest detail in every theatre, IMAX provides movie magic every time the lights go down.

An IMAX movie is an event. And that special occasion should begin from the very start of your IMAX experience. So how can IMAX reimagine their 60 second preshow video to draw audiences in and get them excited about the experience that they are about to have?

What's the challenge?

Create a brand new 45 to 60 second preshow video to showcase IMAX's ability to deliver an immersive experience, that's as exciting as the film itself.

You can either create your film in its entirety, or showcase your ideas through a storyboard (which may include animated/graphic example segments). Your response must incorporate specific IMAX features (see 'Things to think about').

Who are we talking to?

IMAX is a global company, with over 1,600+ theatres in 85+ countries and territories, so your response should speak to a global audience. Viewers are already in the theatre, so this is about engaging and preparing them for the IMAX experience rather than selling it to them (show vs tell).

Things to think about

What makes it IMAX?

There are a number of key things that make watching a film a uniquely IMAX experience, so make sure your response showcases:

Aspect ratios. On an IMAX screen, fans can experience up to 26% more picture on select films, with the traditional widescreen frame expanding to show more of the action (1:90 ratio). Note: This is a visibly distinct feature but not all films feature IMAX's expanded aspect ratio. It can be showcased in the preshow but consider ways to leverage it in a way where it is additive and doesn't take away from a film that may not have the 1:90 aspect ratio.

Sharpness. Experience incredible detail in every image with a sharper, clearer and crisper picture that delivers a heightened level of realism on the biggest screens.

Brightness. IMAX's singular level of brightness fills screens with the most vivid and lifelike images in 2D and 3D.

Contrast. Dramatically greater contrast levels in each frame provide a level of depth that draws audiences into the movie.

Colour. The widest range of colours available to filmmakers so they can present more vibrant, deeper and richer colours in IMAX than ever before.

Sound. Whether it's a pin drop or feeling the heart-palpating force of a volcano, with next generation IMAX precision sound, audiences will experience a new kind of powerful, immersive sound they can feel.

Theatre design. IMAX theatres are calibrated every day and provided 24/7 support to ensure that each showing lives up to IMAX's high standards. Theatres are designed with recording studio-level insulation from outside noise, fabrics that eliminate the reflection of light, and seating that guarantees a perfect view of the screen no matter where you sit.

Your idea should also be imagined within the context of leading up to the IMAX countdown (but you should not replicate the countdown's look and feel).

Storytelling and tone

The IMAX brand has extremely broad awareness globally, but consumers often lack deeper understanding of what makes the brand unique and different. Their goal is to capture the essence of an IMAX experience, without feeling overly techy or cold, which can be difficult. How you can get this movie-going audience engaged and tell their story?

The IMAX sound

You are not required to sound-mix for this brief, and your work will be judged based on the overall story and visuals for your response. However, you should consider how sound will be a part of the overall film and offer examples of how you will maximise the IMAX sound opportunities.

What to avoid

Your response must not reference any intellectual property (IP, eg franchises such as Marvel and Star Wars or original films such as Nope or Dunkirk) or the likenesses of IMAX directors (such as showing them on set or an animated likeness).

IMAX

Brief set by
IMAX

In collaboration with
Louise Tattershall,
Jones Knowles Ritchie

Show off the immersive IMAX experience before the main show's even begun

Deadline
21 March 2023, 5pm GMT

The important stuff

Each response must include:

• An overview of your idea, including the inspiration and insights you found to develop your film.

AND EITHER

• 45 to 60 seconds of animated/motion design/film footage.

OR

• A series of storyboards that showcases your 45 to 60 second film.

If you're submitting a film, as well as sticking to the standard specs in *Preparing your entries* we recommend you use a frame rate of 24, 25 or 30 frames per second.

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

IMAX Countdown
spaces.hightail.com/space/FV821of2gt

Current preshow
bit.ly/2N8tptw
The current preshow was designed in 2015 to reinforce excitement for the upcoming IMAX experience and introduce the brand to potential new fans through depicting engaging recreations of the heightened sight and sound effects of the IMAX format.

Your response should consider how to transform the current preshow to reflect the fan-focused, film-obsessed brand IMAX is today.

Why is the IMAX experience for true fans?
In IMAX, content is presented as the creator intended. IMAX gives creators the tools to realise their ultimate artistic vision. IMAX is a true partner, enhancing the film at every step of the way, from IMAX staff's technological assistance during production to IMAX headquarter visits for directors finalising their films, to in-house post production services.

IMAX embraces storytelling, in the world of film and beyond. The brand is a dynamic one that is a fan of everything that you're a fan of.

For those in the know, your fandom means more if you saw it in IMAX. There's a difference between going to an opening night screening of the new Marvel movie in IMAX vs catching it a few weeks later in a standard theatre.

IMAX delivers for fans on both levels of a theatre-going experience – the immersion that makes the individual feel as though they're in the film, and the connection with fellow fans that results in memorable, communal experiences.

Practical considerations:
Consider the size and scope of an IMAX screen when thinking about your creative – wider, expansive shots and graphics look best. Quick cuts can also feel jarring or distracting.

For more info see 'What is IMAX'
youtube.com/watch?v=B_UvdLYSk7Q

Brief set by
King

In collaboration with
Russie Miessi, Born Social

Make Candy Crush the hottest name on a new generations' lips

Deadline
21 March 2023, 5pm GMT

The backstory

Candy Crush Saga, a simple 'match 3' game, was launched in 2012 by entertainment company King and became a worldwide hit. It became so ubiquitous that politicians were papped playing it, the Simpsons featured a skit on it, and it even had its own TV show.

Candy Crush Saga now has hundreds of millions of players worldwide. However, despite its popularity, Candy Crush Saga is nearly invisible to non-players.

What's the challenge?

Get the next generation talking and grab their attention with a brand new campaign. To be successful, you not only need to make the audience aware of Candy Crush Saga, but also get people talking about it.

How can you help Candy Crush Saga transform from a 'game for mums' to something current – a game that the next generation see as cool? Think about how the image of chess was turned around thanks to The Queen's Gambit... How could you do the same for Candy Crush Saga?

Who are we talking to?

Young people aged 18 to 30 in the UK and USA. This is a hugely diverse group and your job is to unify them through your chosen idea. The core elements that unite them are a modern smartphone and engagement with (and sometimes content creation for) social media.

You could seek to target a more specific group within this audience, but if so you should explore how your idea could create a halo effect for wider audiences and have scalability.

Things to think about

Shared experiences
Candy Crush Saga is a solo game. The only current shared experience is comparing your levels with friends and family, and that rarely happens unprompted. Without changing the game itself, can you think of any opportunities to either enhance this moment of shared engagement or develop something new entirely that helps the audience feel part of a wider network?

Make it big
In a world of seemingly never-ending screen time, it might be difficult to imagine where Candy Crush Saga could infiltrate people's days. But Candy Crush Saga already does. The problem is, even though millions of people play Candy Crush Saga, the brand currently doesn't live outside of that experience. Just like TikTok, meditation apps, Instagram and more, it has its own unique reasons to get you engaged. It offers a moment of easy fun with low commitment, plus a reward (pass a level and there will be fireworks). It offers the opportunity to get in the zone and focus rather than mindlessly scroll.

Because of the singular playing experience, even Candy Crush Saga' current players think they are the only ones playing the game. How can you create a community feel for Candy Crush Saga that removes the 'guilty pleasure' stigma and encourages the next generation to connect in playing?

Celebrate, don't alienate
While your task is to engage the younger generation, you shouldn't alienate Candy Crush Saga' core, existing players. Its current audience is made up of a huge range of people, beyond what you might expect. A third of Call of Duty players also enjoy Candy Crush Saga. But a big portion are over 35. How can you create something that is uniquely identifiable to the next generation whilst still keeping current users involved?

So to stay inclusive, make sure you also play to the reasons current players flock to Candy Crush Saga:

- To relax and unwind.
- To escape from everyday life.
- To keep their mind sharp.
- For a sense of achievement/progress.
- To feel strategic, creative, excited, powerful.
- To feel part of a team.
- To explore something new.

Get personal
When aiming for mass market appeal, it can be easy to become generic. But the best campaigns help individuals feel part of something bigger. How can your response bring a touch of the personalised to a large audience?

Think social
Social media is incredibly important to this generation, so embedding it in some way into your idea, whether that's encouraging people to share or using it directly, should be part of your thinking. Think about what the best place might be for Candy Crush Saga to make the most impact. This could be an existing channel or something new entirely. Candy Crush Saga have recently launched on TikTok and are looking for growth, but they also have millions of followers on Instagram. Think about different platforms and their unique strengths, for example Twitter for starting conversations and dialogue with consumers and influencers, Instagram or TikTok for visual impact. What would it take to get new outlets to shout about the idea?"

Brief set by
King

In collaboration with
Russie Miessi, Born Social

Make Candy Crush Saga the hottest name on a new generations' lips

Deadline
21 March 2023, 5pm GMT

Equally, the gaming space is dominating social feeds. How can your idea help Candy Crush Saga stand out above the noise?

Things to avoid
This isn't about changing the game itself. The candies can't be altered (colour or shape), the words that pop up in-game always have an exclamation mark after them, your copy can't use 'crush' as a verb (try to only use it as part of the brand name), and you don't need to use Candy Crush Saga characters. Equally, remember Candy Crush Saga is a game, not a confectionery store. Stick to ideas that feel right for this space. Whatever it is, it needs to relate back to the game – be a moment of fun, a break from the world, a dynamic, immersive, colourful experience.

The important stuff

Create a campaign that reaches 18 to 30 year olds. You should use multiple touchpoints (for example collaborations and traditional media) to bring the idea to life, but it should also be an idea that would create some buzz on social.

Present:

Your solution. Clearly explain your idea and how it would work, and bring the idea to life. Show how you'll win over new audiences across different touchpoints.

Your creative process. Share how you arrived at your solution and key insights from your research. It's not just about that great idea. It's just as important to show how you used your research in making decisions, and why and how your idea will create impact with the audience.

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

Some background on the brand...

RTBs (reasons to believe)
Low commitment, high reward: Just challenging enough to keep you in your flow state and make progress fun.

Play anytime/anywhere: Easy to dip in and out of the game on your terms.

Playful design: Characters and world hark back to simpler times.

Delightfully satisfying: Exuberant gameplay that stimulates the senses.

Personality
Inviting: It offers a universal kind of fun that everyone can be a part of.

A smart wink: Its sense of humour is neither earnest nor cutting. It's self-aware and self-effacing.

Unapologetic: It's a little irreverent, and proud of it.

Bold: It aims to spark conversations rather than jump on bandwagons.

Colourful, maximalist and exuberant: Candy Crush Saga are always fully saturated; it can't help it.

Uplifting: It radiates warmth and exudes positivity. Candy Crush Saga celebrates all of your successes, even the tiny ones.

D&AD New Blood Awards

Brief set by
OMO, Unilever

In collaboration with
Fadi Dada, Anomaly

Come up with words that dare the world to dream

Deadline
21 March 2023, 5pm GMT

The backstory

For over 20 years, Unilever's top laundry brands around the world (such as OMO, Persil and Skip) have been united through their category challenging message: 'Dirt is Good'.

Dirt is Good (DIG) encourages messy play for child development. It gives parents the confidence to let their children go outside and get dirty, safe in the knowledge that their clothes will always wash fresh and clean again with DIG laundry products. These efforts have been focused on young families, until now...

'Dream and dare' is DIG's brand new platform.

It takes the DIG philosophy to a new audience and a wider demographic of consumers. DIG wants to inspire people of all ages to dream and dare, without fear of getting dirty. Because you don't achieve your dreams by playing it safe.

What's the challenge?

Use creative copy to bring the Dirt is Good message to a new audience of young adults who deserve to dream and dare.

You should articulate the 'dirt is good' story through three different channels, one of which must be traditional media (ie TV, out of home (OOH), radio or print). The other two channels are up to you, but you must include at least one example of long form copy (such as a script or article) and one example of how that copy would translate into short form (such as social media).

Who are we talking to?

Young people who don't have a family. They might live on their own, with a partner or with housemates. However they live, they buy their own laundry detergent and groceries. Pick your audience from one of the following territories:

India (Surf Excel)
Brazil (OMO)
UK (Persil)
The rest of Europe (non-UK) (OMO)

Things to think about

How to reposition the message
Until now, the majority of messaging has centred on the importance of getting dirty for children's development and enrichment. How can your idea feel like a natural progression and avoid alienating current audiences, whilst bringing in a new audience to feel like it is just as important to them?

Tell the right story
There are two key points to the DIG positioning:

1. To let people know that DIG products work better than other brands.

2. To show dirt as a source of human growth and progress.

For this new audience you should seek to land the message that DIG inspires people to dream and dare, with no fear of getting dirty. Because dreaming and daring (risk taking) is a human need, it leads people to build resilience, feel a sense of achievement and enjoyment, and enables creativity and problem solving. Society benefits from those who dream and dare.

Pick the right channels
Your response should embrace both traditional and non traditional media types. While you need to include at least one form of traditional media (eg TV, OOH, radio), consider where you're likely to reach the audience and think about how you can get them to take notice.

But this is a copy brief – so whatever channel you choose, you'll primarily be judged on the strength of your copywriting.

Market specific
The brands are global, but you should focus on making sure your idea works first and foremost in your chosen market. You can consider how your idea might scale, but only after you've nailed the local nuance.

The important stuff

Use creative copy to communicate DIG's brand positioning to a new audience. All copy must be in English, no matter which territory you choose You must include at least **three executions** (one of which must be for a traditional media channel) and make it clear where they would appear.

You can submit these as mockups, scripts, or full executions (eg TV ads, radio/podcast ads). The level of execution will be considered, but remember that your work will be judged first and foremost on the strength of your copy.

What and how to submit

Read ***Preparing your entries*** before you get started for full format guidelines.

Main (essential)**:**
Upload your long and short copy examples as **PDFs** (max. combined total 4 x A4 pages); and your visual execution(s) as **JPEGs** (max. 8) or a **video** (max. 2 minutes).

Optional (judges may view this if they wish)**:**
Interactive work (websites, apps, etc); if your main piece includes **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

Writing a script and not sure where to start? Don't worry, D&AD will be releasing some helpful content on this that we'll share with everyone who downloads this brief.

D&AD New Blood Awards

Brief set by
Penguin

In collaboration with
Louise Cox, Dentsu Creative

Fire up Gen Z fandom through Penguin merchandise

Deadline
21 March 2023, 5pm GMT

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 by making reading affordable and a part of everyday conversation.

Penguin are a modern entertainment brand, relevant to audiences old and new. However, as a heritage brand, new, younger audiences don't necessarily see themselves reflected in Penguin's visual identity. Despite plenty of offerings for a Gen Z market, including online communities and thriving social channels, the visual representation of Penguin's identity has yet to catch up with their other innovations.

Everyone **thinks** they know the Penguin identity. The tri-band design is a Penguin staple, and almost all Penguin merchandise, from notebooks to tote bags, bears this original 1930s style. But how can Penguin reinvent their merchandise to appeal to the next generation, who don't have the same nostalgia for the brand as the generation before?

What's the challenge?

Develop a new merchandise identity for Penguin, to appeal to Gen Z readers.

Give examples of at least 3 different merchandise products, and showcase a coherent brand identity that speaks to who Penguin are now and what Gen Z want to see.

The kind of merchandise is up to you (anything except food or clothing). But no matter what form, it should exist to enhance the reading experience in some way. For example, traditional products have been notebooks to jot down quotes, cushions to sit on as you read, bags to carry your books in, even chairs to relax in... And whatever you pick should be relevant to your audience.

Who are we talking to?

Under 25s (known as 'Gen Z') with a passion for books. When they aren't reading, you can find them scrolling through #BookTok searching for recommendations for what to read next. They like to feel connected to a wider community and share their reading experience with like-minded souls.

Things to think about

Stay Penguin
You don't need to stick to Penguin's current branding guidelines, but you should use their brand mission ('We make books for everyone, because a book can change anyone') to guide your response. This isn't about changing who Penguin already are as a brand (make sure you do your research to find out more), but instead reimagining how this is expressed visually to a new audience.

Look at how Penguin have evolved over the years – how can you articulate where they began versus where they are now?

Keep it Gen Z
Penguin already have a large range of items to appeal to older readers. These consumers have a sense of nostalgia for the brand – their parents and grandparents will have been brought up on the tri-band Penguin identity. Gen Z will likely not have that same nostalgia. How can you help them to relate to Penguin with your new design?

Also think about what Gen Z want from their products. There's no limit on the scale of production, so consider the types of products this audience prefer to own (limited editions, bespoke products, locally made). Sustainability is key to both this audience and Penguin as a brand, so avoid throwaway culture.

Things to avoid
Don't simply rehash existing merchandise graphics, don't create a false narrative about or reimagine Penguin's past, and don't just retrofit modern titles onto Penguin's 1930's identity.

Don't include book cover designs or change / redesign the Penguin logo.

You can choose the kind of merchandise, with two exceptions: Penguin don't want to see designs for food or clothing.

The important stuff

Present:

- Your new merchandise designs and how you decided on your products, including how they relate to a Gen Z reading experience and why they will appeal.
- At least 3 examples of your merchandise designs across different products.

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. If submitting a **video**, you must also include supporting **JPEGs** (max. 4) to showcase your merchandise designs.

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).

D&AD New Blood Awards

Brief set by
Sky

Transport entertainment to new digital experiences

Deadline
21 March 2023, 5pm GMT

The backstory

Sky is one of Europe's leading media and entertainment companies. Its innovative products connect 23 million customers to the best apps and entertainment. Its purpose is to bring better content and innovation to all its customers, better connecting them to more of what they love.

In recent years, there's been a big shift in the quality of entertainment, and the type of content viewers consume, with increased competition for people's time. Consumers, particularly younger viewers, are now spending large portions of their time on platforms like TikTok, Snapchat and Instagram. These are platforms that allow them to both create and consume content, offering new ways to interact with services and with each other. But 'traditional' media hasn't caught up with this burgeoning demand.

So how can Sky bring technology and entertainment together to create experiences for traditional media that go beyond just a destination you visit on your TV, computer or mobile phone?

What's the challenge?

Design a new way for people to interact with must-see Sky Original entertainment content (see *Things to think about*). Your job is to create more immersive experiences for customers around the content they love, enabled by data and technology that feels alive.

You should consider what new opportunities your idea could offer to deepen connections and develop exciting, rewarding interactions. Go beyond the traditional streamer/viewer relationship on traditional platforms and create something people want to be part of.

Who are we talking to?

Current Sky customers. The target customer for Sky is very broad – you will need to consider how a large variety of people will engage with your idea. Will your idea be tailored to a particular demographic or interest, or will you create a more ubiquitous solution that encompasses everyone's experience and provides value for a child, adult, and senior?

Whatever your idea, you should focus on how you can help current customers to better engage with their favourite content, and build brand loyalty.

Things to think about

Be realistic
This is a chance for bold and playful thinking, but look to the near future, not science fiction. Your idea should harness technology available to allow a rollout within the next one to two years.

Be customer first
Start human. Identify your audience. What are their wants, needs, expectations, capabilities? The most important thing is the person at the heart of the experience.

Bring value
Think about what a valuable relationship with the customer looks like. Whatever you are creating should provide experiences and products that have a positive impact on the world and people's lives.

Tech as a tool
Consider how data and technology can be used in a way that will bring storytelling to life. Think about the ways people consume and interact with content – interactive, XR (extended reality), smart tech.

Remember tech is a tool, and the better a job it does the less noticeable it is.

What makes it Sky
Sky is famous for its content. It has everything from original movies, TV shows and kids' shows, to sports content. From House of the Dragon to Chernobyl. From the Premier League to Formula One. There's a huge range of opportunities on offer. It's completely up to you which content you choose to spotlight, but it should be something that is exclusive to Sky and part of their original content.

The important stuff

Present:

Your solution. 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)**:**
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).

D&AD New Blood Awards

Hey Jane

Brief set by
The Case for Her & Hey Jane

Raise your local area's awareness that abortion is healthcare

Deadline
21 March 2023, 5pm GMT

The backstory

"The ability to decide if, when, and how someone has children is a fundamental right – and one that's inextricably linked with positive mental health outcomes, economic stability, and overall well-being. The advent of medication abortion in the 1980s – paired with recent technological advancements – means that we now have safe and effective abortion pills that put the power back in people's hands, and ways to virtually connect with patients to give them high-quality medical and emotional support, no matter where they are." **Hey Jane**

Abortion is healthcare and abortion is common. Approximately one in five people capable of getting pregnant will have an abortion by age 30, and one in four by age 45. Without affordable access to safe medication abortion, women's health and lives are at risk. There are a vast number of reasons why those who have a womb may require an abortion.

However, there's not enough widespread understanding of how and why people need access to abortion, or the repercussions of a lack of access. Globally, awareness of medication abortion is low. Without accurate information, many people don't realise the benefits that abortions can afford wider society, not least in decreasing maternal deaths.

With opinion on abortion reaching into every facet of life, from social to economical to political, it is vital to improve education in this space. We need to normalise this conversation and position medication abortion as healthcare.

In recent times there have been swathes of campaigns online to bring this agenda to the table, but they often act within an echo chamber of those already in the know. The Case for Her, a philanthropic investment portfolio addressing key women's health issues, is teaming up with Hey Jane, a US-based virtual clinic providing support and medical abortion access, to bring this topic to the forefront.

Your job is to create a shareable educational campaign to reach the people that matter, and help everyone learn why abortion is healthcare.

What's the challenge?

Create a campaign that builds a movement to reframe abortion as a essential right and routine procedure that is embedded in women's health. Your response should be grounded in a solid research base, show fresh thinking, and not replicate what has been done before.

You should focus your response in your local region to address issues specific to your area, however you can include examples of how your idea could create a halo effect and scale to other regions.

Where your response lives is up to you, but you should consider spaces with shareability, that allow audiences to create two-way conversations to further scale the movement, for example social media.

Who are we talking to?

This is not about lobbying for policy change, but instead about raising awareness of abortion as healthcare and creating a movement. You should focus your attention on those already engaged in the conversation, but also look to invite those in who are on the periphery and are unaware of the healthcare, community and societal implications. Focusing on younger audiences who have the power to affect the future is a must.

There are three core audiences you can explore:

Champions: younger audiences who will/have turned 18, who are ready to vote for change.

Advocates: visible and vocal leaders/change makers within companies/NGOs/communities who have recently elevated.

Influenced: recent converts who have switched parties, views, stances, affiliation

The opportunity for the "halo effect" and something "long lasting" will be identifying the red thread between the above audiences:

- Behaviors
- Triggers
- Affinities
- Channels

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?

Create a halo effect
This is a highly politicised issue, which means it may feel like everyone has a strong opinion. But this isn't necessarily the case. How can you use those who are already passionate about the cause to spread the message to those otherwise not engaged? Often social media can act within a vacuum, as people only follow others with the same or similar opinions. How can your idea seek to go beyond this echo chamber and encourage audiences otherwise unengaged to become part of the movement?

Be long lasting
Yes, you need to be relevant, credible and distinctive. But how can your idea help build a movement that gets more people talking and learning in the longer term?

THE CASE FOR HER

Hey Jane

Brief set by
The Case for Her & Hey Jane

Raise local area's awareness that abortion is healthcare

Deadline
21 March 2023, 5pm GMT

Uncover what counts
Research for this brief is vital. Look at what already exists, where there are issues, and why these issues exist.

Things to avoid
Steer clear of:

- Creating a solution to hide the realities of abortion. This would do nothing to combat the social taboos.
- Being crass or insensitive by using shock tactics to draw attention.
- Only focusing on extreme cases.

The important stuff

Your idea must culminate in a campaign that speaks directly to your local audience that seeks to build a movement.
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

"Many factors influence or necessitate a woman's decision to have an abortion. They include, but are not limited to, contraceptive failure, barriers to contraceptive use and access, rape, incest, intimate partner violence, foetal anomalies, illness during pregnancy, and exposure to teratogenic medications.

Pregnancy complications, including placental abruption, bleeding from placenta previa, preeclampsia or eclampsia, and cardiac or renal conditions, may be so severe that abortion is the only measure to preserve a woman's health or save her life."
The American College of Obstetricians and Gynecologists, Abortion is Healthcare

Two Lines = Pregnant. A graphic novel about abortion. Published by the Swedish SRHR agency RFSU and translated with help by The Case for Her
bit.ly/3T8JHzW

Beyond the individual: Research shows abortion access has widespread benefits. Ipas Partners for Reproductive Justice research findings
bit.ly/3CPv1Az

Abortion Facts. Article by NGO Women on Waves
womenonwaves.org/en/page/515/abortion-facts

The Janes. Documentary series
imdb.com/title/tt16377356

Vessel. Documentary film
vesselthefilm.com

Four reasons safe abortion is critical health care Article by International Rescue Committee
bit.ly/3fVNJNJ

Abortion. Hey Jane's blog pages
heyjane.co/article-categories/abortion

Safe abortion within the Venezuelan complex humanitarian emergency. Article in SRHM journal
tandfonline.com/doi/full/10.1080/26410397.2022.2067104

Abortion is healthcare. IPPF website
ippf.org/abortion-healthcare

Abortion. WHO overview
who.int/health-topics/abortion#tab=tab_1

Abortion. WHO fact sheet
who.int/news-room/fact-sheets/detail/abortion

The Lie That Binds. Podcast from NARAL Pro-Choice America
theliethatbinds.com/the-podcast

Risking Everything to Offer Abortions Across State Lines. Article in The New York Times Magazine
nytimes.com/2022/10/04/magazine/abortion-interstate-travel-post-roe.html

The Other Abortion Pill. Article in The Atlantic
bit.ly/3fZu0g0

How the U.S. Can Still Lead with Humility on Global Sexual and Reproductive Health, Rights and Justice. Universal Access Project Blog
bit.ly/3CsFWid

D&AD New Blood Awards

WILLIAM LAWSON'S
NO RULES. GREAT SCOTCH.

Brief set by
William Lawson Scotch

In collaboration with
Emily Williams, Born Social

Scrap the stuffy side of whisky for unconventional drinkers in Belgium and beyond

Additional Prizes
Three winners will have the potential to turn their idea into a reality with a £10k activation budget.

Deadline
21 March 2023, 5pm GMT

The backstory

William Lawson Scotch is one of Belgium's most popular Scotch whiskies and is consumed around the globe. Their campaigns always flip the category on its head and invite new drinkers to the fold. With a 'no rules' approach to their brand, they see unconventional solutions where others do not.

But as with many traditional Scotch drinks, William Lawson is finding that younger audiences aren't as engaged. Either they hate the taste of Scotch or it's something they think their dad drinks. William Lawson want to make Scotch fun and easier to drink. Which is why in 2023 they are launching a lower alcohol Scotch called Highlander Orange. A smooth, zesty and refreshing whisky with orange marmalade to deliver a bold and vibrant citrus taste. How they bring the fun is up to you.

What's the challenge?

Create a 60 second social-first video designed for YouTube Shorts or Instagram Reels to promote William Lawson's Highlander Orange to the next era of whisky drinkers in Belgium, with scalable appeal.

Your film should encompass William Lawson's brand purpose: challenge bullshit conventions in bold and humorous ways, and engage those who might not have traditionally considered drinking whisky before.

Who are we talking to?

18 to 29 year olds in Belgium. This is one of William Lawson's biggest markets, so they are looking to launch the idea in Belgium first, but your idea should have global appeal and scope for scalability in other markets.

Things to think about

Out with the old
Focusing on a market that is already familiar with William Lawson presents its own challenges. Familiarity doesn't always equal brand loyalty. How can you shake up this brand for the next generation that might traditionally see William Lawson as a drink for their parents and grandparents?

For group adventure
William Lawson is a brand for adventurers; people who are bold and unconventional, who have a close group of supportive friends who they love to travel and adventure with. How can you invoke this spirit?

In particular this group loves drinking as a social activity rather than drinking alone. How can you bring this new whisky to the table alongside the regular group drinking staples in Belgium such as beer? William Lawson aren't trying to replace beer, they just want people to be aware that the option exists if they need something else.

Remember your channel
This brief is specifically for YouTube Shorts and Instagram Reels, as you cannot promote alcohol on other channels such as TikTok. Think about the uniqueness of these channels. How can you prevent your response feeling like it was made for somewhere else and simply copy and pasted onto another channel?

The William Lawson way
William Lawson have included some helpful documents in your brief pack that further explain who they are (and who they are not), what the new product is, and their brand identity. The key things to remember:

They don't take life too seriously: they have a witty sense of humour and make people laugh through the unexpected.

They're bold: be brave and do things your way!

They're unconventional: if it feels like another brand would make it, it isn't right for William Lawson.

Only a handful of brands are standing out above the noise of generic spirit ads. How can you bring something new to the table without feeling like a carbon copy of a certain famous movie star's gin brand?

Social responsibility
Promoting alcohol carries laws and restrictions. You can find a full list of dos and don'ts in your brief pack. Make sure you keep referring back to these throughout the development process so that your idea stays on brief, and stays responsible.

The important stuff

Your response must include:

Your short film. A 60 second short film shot in vertical format, suitable for YouTube Shorts or Instagram Reels.

Your creative process. An explanation of your idea and why it would resonate with the audience.

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).

PREPARING YOUR ENTRIES 1/3

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 and how to submit** 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 and 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 or recap the brief in this description, but do make sure to mention the brief sponsor. 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 – 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, and 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 (each file you upload or URL you input) clearly to indicate whether that asset is one of your **main** deliverables, or an **optional supporting** piece (eg "Main Deliverable 1 of 4", "Supporting Image 3", etc).

What else do you need to know?

- You can enter online from early 2023. 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, eg 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 2023 this is the OMO, Unilever brief).
- All entries MUST be in response to a New Blood Awards 2023 brief. If your entry doesn't appear to be answering any of this year's briefs, it may be withdrawn. To make it clear that your entry is a response to one of the briefs, make sure you mention the sponsor in your entry description, and clearly explain how it is solving the problem outlined in the 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, eg 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 and 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.

PREPARING YOUR ENTRIES 2/3

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 format	**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: 50mbps**
File size	**500mb**

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 format 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.

PREPARING YOUR ENTRIES 3/3

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 (dropbox.com) and then submit the Dropbox link as a URL. If using a file transfer site, please make sure the transfer link does not expire before the end of April 2023.

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

Format specs:

- PDFs are only accepted for copywriting briefs (for 2023 that's the OMO, Unilever brief).
- Use a clear font and minimum 12 point text.

Physical work

We don't accept any physical entry material.

Tips for creating game design concepts
Below are some 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=2aIIRDamNT4

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 of 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=AmSBIyT0ih0

Forging God of War's Leviathan Axe | Game Maker's Toolkit
How to build a world around your idea.

youtube.com/watch?v=vwbz9gxoQFg

Puzzle Solving... or Problem Solving? | Game Maker's Toolkit
How to use real world systems as inspiration.

youtube.com/watch?v=w1_zmx-wU0U&t

D&AD New Blood Awards

ESSENTIAL INFO & FAQS 1/2

Key Dates

Briefs launch
October 2022

Open for entry
February 2023

Entry deadline
5pm GMT 21 March 2023

Judging
April - May 2023

Winners announced
(without Pencil levels)
May 2023

Winner's package opportunities
Summer 2023

Ceremony
(and announcement of Pencil levels)
July 2023

Who can enter?

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 Further or Higher Education level course, anywhere in the world, on 1 January 2023. 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 6 months 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.

****6 months' cumulative experience** can be gained over a longer period of time, for example three x two 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 6 months 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 Heineken & Design Bridge or William Lawson Scotch briefs **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 submit 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?
There are two options to enter:

1. **Enter for free** by completing a 5-10 minute entrant survey (one survey per team member) at the point of entry. We will use the information collated from this survey to develop an Insights Report to help make the creative industries a better place for emerging creatives.

2. If you would prefer not to complete the survey, you can pay **£15 to enter**. The price is per entry, not per person.

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 2023. Once we do, you can upload and enter 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 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?
No – but if you're a student, you should credit any tutors who helped you. For you to do this, your tutors need to register before you enter at 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?
Yes, mentoring is available for anyone without access to an educational tutor or industry contact. You can apply for mentoring and find out more here.

Judging Criteria

The general New Blood Awards judging criteria are as follows:

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

However, the way these are prioritised varies from brief to brief:

Advertising/big idea 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 2022 here.

Where's the New Blood White Pencil brief?
There's no dedicated 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 create and submit an entry for one of the briefs 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 and professionals 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
@newblood_dandad

WHAT WINNING MEANS

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.

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), 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 £2,000 prize fund shared between New Blood Black Pencil winners.

Winners' packages
Each Pencil level will receive a bespoke winner's package which will be revealed later in the year, including mentoring, the New Blood Academy, access to D&AD learning tools and more.

Additional prizes
Some briefs also have additional prizes – you can find out about these in the brief pack.

NAILING YOUR ENTRY

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. So it's really important you stick to them. And remember the judges look through hundreds of pieces of work each year, so make sure yours gets the 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 (and double check your junk folder) for emails from newblood@dandad.org as this is how we'll contact you.

No matter which brief you're working on, there's a few words of wisdom that will help you to nail your response. If you'd like even more advice, we offer a completely free online learning course to help you work through the brief. You can access the course 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).

Entries which aren't in response to one of this year's briefs may be removed from the competition.

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 many brands are genuinely looking for work they might be able to turn into a reality (and to pay you for it, or hire you to work it up, 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 creative competitions, you retain your IP when you enter the New Blood Awards. If you're entering similar contests, be sure to check this before you submit your work.*

× 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 advanced website creation platform, **Editor X**, on a second year of New Blood: The Portfolios.

New Blood: The Portfolios recognises creatively excellent portfolio websites across a number of disciplines, including Advertising, Animation, Illustration, Commercial Photography, Graphic and Digital Design. Entry for the competition will open after the New Blood Awards close in 2023. D&AD and Editor X will select and promote a curated selection of must-see portfolios to prospective employers at New Blood Festival 2023.

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.

WHAT IS IP?

Everyone who enters work in the New Blood Awards retains their IP. If a brand would like to move forward with your idea, they will need to enter into a negotiation process with you. To help make the rules around IP easier to understand, law firm Lewis Silkin has broken it down for New Blood entrants:

What are Intellectual Property rights and why do they exist?
'Intellectual property rights' help protect the results of an individual's creative or intellectual effort. In other words, when an individual (we will call them an 'author') creates something (the thing they create is known as a 'work'), the law grants them a right to control the 'work' that they produce and to prevent others from exploiting it without permission. In the present day, intellectual property rights have evolved into a small number of distinct categories or 'types' of intellectual property rights, namely: copyright and moral rights, trade marks, design rights, patents and confidential information. Different laws apply to each type of intellectual property right. In this guide, we will focus on copyright and trade marks.

What is copyright?
Copyright is simply the exclusive right of the author of an original work to use, control and exploit that work. Generally speaking, copyright can exist in any literary, dramatic, musical or artistic work, as well as in films, sound recordings, broadcasts, and in the layout (known as the 'typographical arrangement') of a published work. The copyright owner can:

- make an adaptation of the work (eg by translating it);
- sell the work (known as an assignment), or allow others to use it in various ways via licensing arrangements;
- perform, show or play the work in public (eg performing a play, or showing a video in public);
- communicate the work to the public by broadcast or electronic transmission (eg via TV or radio broadcasts; or via the internet).

What about 'ideas'?
It's important to note that copyright protects the recorded form of the author's work. It doesn't protect the underlying 'idea'. In other words, an author cannot own the copyright in an idea, but they can protect their expression of the idea. A script, photograph, film and so on are all capable of copyright protection, but if an author can simply describe the broad outline of an idea or concept to a friend or client during a meeting there isn't yet a copyright work which is capable of protection. The 'recorded' element could be in the form of putting pen to paper, recording the work electronically or any other similar method that creates a record.

Example 1:
Taking book designs as an example, anyone is free to design a book cover with a boy wizard on the front – provided it is not a direct copy of the actual appearance of Harry Potter's character, or a similar appearance to the Harry Potter character in the Harry Potter books/franchise along with similar story contents.

In other words, it is not possible to protect a mere idea (the idea of a boy wizard on a book design with story contents about being a student wizard), but it is possible to protect the expression of the idea (the actual appearance of Harry Potter's character and storyline in the Harry Potter books/franchise).

A book design in this example that is likely to be infringing would be a design with a boy wizard who has black hair, glasses and a distinctive facial scar, with the design labelling the book as 'The Boy Wizard and the Sorcerer's Gem', and contents about an English boy wizard with two friends called Rob and Hermie. Alternatively, if the character used on the design and in the story was a Brazilian boy wizard with the book labelled as 'Wilfredo the Wizard', who has curly purple hair, this is less likely to cause an infringement on the copyright.

Example 2:
Taking animation submissions as an example, anyone is free to design an animation with an animated ogre amongst its characters – provided it is not a direct copy or too similar to the big green ogre character, Shrek, as seen in the Shrek animation franchise.

In other words, it is not possible to protect a mere idea (the idea of a green ogre as an animated character), but it is possible to protect the expression of the idea (the actual appearance and depiction of Shrek's character). Establishing a claim for infringement is very fact specific and the merits of such will depend on the expression of the idea of a story about a big green ogre. Specific considerations could be if the ogre in the animation has a Scottish accent, wears the same or similar clothes, is it the same size and shape, has an outspoken American-accented donkey accomplice, or has other similar characteristics.

Example 3:
Taking a commercial ad campaign as an example, anyone is free to create a campaign about a postman who delivers letters and works for the Royal Mail. However, there would be copyright infringement if the advert was about the job of a postman who had a black and white cat called Jess, and is working in a town called Greendale for the Royal Mail, and the features of his character closely resembled the famous TV show and character Postman Pat. This advert may infringe a copyright. As with the previous examples, it is not possible to protect a mere idea (the idea of an ad campaign about a postman), but it is possible to protect the expression of the idea that is used in the ad campaign (the appearance and storyline of Postman Pat).

In practice, whether or not someone has copied a work or developed it independently will depend on the facts (and evidence) of each individual case, which again is why it is important for all creatives to keep accurate and, if possible, dated records of their creation and developmental process. It is not impossible that two creatives or brands could develop a very similar campaign. If an author cannot prove that someone has copied the work, then it may be difficult for them to prove their rights have been infringed. However, an inference of copying can be made if the author's work is in the public domain or has previously been shared with the other party. The burden would then be on the other party to prove that they didn't copy and/or it was independent creation.

What are the consequences of infringing copyright?
If an author believes their rights are infringed, they are entitled to take action through the courts. The courts may, if they agree that copyright has been infringed (and no exceptions or defences apply):

- grant an injunction to stop the current infringement and/or prevent further infringement;
- order the infringing party to pay damages or an account of profits to the author; and/or
- order the infringing party to deliver up the work to the author, or destroy the infringing copies.

In practice, suing a party for copyright infringement at court is uncommon and most allegations of infringement can be resolved without the need for legal action. The first step for an author would be to send a 'Letter Before Action' to the infringing party, putting them on notice of their rights and particularising the author's allegation of copyright infringement. The claimant party may ask for undertakings, which are contractual promises that the alleged infringing activity will cease and not occur again in the future.

The contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. The New Blood Awards 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.

Entry Period
The contest opens for entry in February 2023 and closes at 5:00pm (UK time) on Tuesday 21 March 2023.

Eligibility Criteria
Anyone aged 18 and over on 1 January 2023 can enter the New Blood Awards without significant experience in a paid creative role (see below). The awards are also open to students enrolled on a recognised full or part-time further or higher education level course, anywhere in the world, on 1 January 2023.

If you are not entering as a student, you must not have worked in a paid creative role for a cumulative period of six months or more as at the date of entry. For example, six month's cumulative experience can be gained over a longer period of time, such as three x two month paid placements or two x three month paid placements.

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. 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 one year or more.

Entrants for the Design Bridge + Heineken and William Lawson Scotch briefs MUST be of legal drinking age or over in their country of residence on the date D&AD receive your entry.

Not eligible: Even if they meet the above criteria, the following persons are not eligible to enter the contest: (i) any individual employed or engaged by D&AD or any of its associated companies; (ii) members of the immediate family and/or household (whether related or not) of any of those individuals; (iii) anyone else professionally involved or associated with the operation, promotion or administration of the New Blood Awards 2023; and/or (iv) entrants of Russian nationality who are based in Russia at the time of submitting their application. Please see our website for more information on Russian participation in the New Blood Awards: dandad.org/dandad-creative-community-ukraine

1. Entering the Contest
1.1. Entry is open to individuals working alone or groups of up to five persons working as a team.
1.2. All members of a team must fit the Eligibility Criteria outlined above.
1.3. 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 (as nominated by the team) will be prioritised.
1.4. 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"). Entrants must submit their work digitally in accordance with the deliverables as laid out in their chosen brief and in the accompanying 'Preparing Your Entries' document. Entrants must ensure they submit their Response within the Entry Period.
1.5. 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.
1.6. 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.
1.7. All Responses must be the original work of the entrants and must not be copied wholly or substantially from another source. Responses must not infringe the rights, including the intellectual property rights, of any third party. Entrants who incorporate any images, writing, music, video, animation, sound, or other creative material belonging to or featuring someone else must obtain permission from the other party (or their parent or legal guardian if a minor). The entrant must provide a copy of any written consent if requested by D&AD. By submitting a Response, entrants warrant (i.e. guarantee) 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.

1.8. Responses must not be, or contain any material which is or may reasonably be considered to be, threatening, defamatory, obscene, indecent, offensive, pornographic, abusive, liable to incite racial hatred, discriminatory, menacing, inflammatory, in breach of confidence or otherwise unlawful.
1.9. Entrants must choose to submit their Response by either:
1.9.1. Paying an entry fee of £15 per Response; or
1.9.2. Completing a short survey to help inform D&AD's Insight Report for 2023 per team member, and, in order for a Response to be accepted by D&AD, entrants must ensure that payment of the entry fee or completion of the survey (as appropriate) has been done in full prior to the expiry of the Entry Period.
1.10. Entries must be submitted by a member of the entering team to allow individuals to be credited accurately.
1.11. All Entries must be submitted via our online entry system. Any digital file uploaded or otherwise supplied to D&AD must not include or contain any code of a malicious, destructive or disruptive nature (including malware or spyware).
1.12. D&AD accepts no responsibility for lost or undelivered entry material. Proof of uploading of digital files does not guarantee that work has been received by D&AD.
1.13. 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:
1.13.1. Full names of entrant(s), including all team members
1.13.2. Full names of tutor(s) (as applicable)
1.13.3. The name of their college or university (as applicable)
1.14. By submitting your Response, you and your team members each individually consent to your contact details being passed to sponsors, partners or New Blood Awards judges at D&AD's discretion in the event the Response wins an award, in order to help promote the winning work, deliver prizes and help with the operational running of the awards.
1.15. By entering the contest, entrants agree that if they win an award they will take part in reasonable publicity connected with the awards if so requested, and that D&AD is entitled (but not obliged) to use the winner's name, image and entry in connection with such publicity.
1.16. D&AD reserves the right to withdraw any Response(s) from the contest that it deems, in its absolute discretion, do not meet the criteria of a New Blood Awards 2023 brief. Responses that D&AD may deem not to meet the criteria of a brief may include, (without limitation), Responses that do not refer to the relevant Sponsor and/or Responses that do not include all of the requirements in the 'The important stuff' section of the brief. If an entry fee has been paid in respect of a Response withdrawn by D&AD pursuant to this condition, then D&AD may, at its discretion, refund the entry fee paid.
1.17. 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.
1.18. Winning the Young Talent Award does not constitute and is not equivalent to being awarded in the New Blood Awards.
1.19. All entries must be created, uploaded and paid for by the closing deadline, Tuesday 21 March 2023 at 5pm GMT.
1.20. D&AD is under no obligation to refund payments made for either individual entries or groups of entries. In the event of a technical error D&AD may refund payments, at its absolute discretion.
1.21. D&AD reserves the right at any time to disqualify entries or entrants that D&AD, in its absolute discretion, regards as being in breach of these terms and conditions, any applicable laws, any rules or guidelines referred to in these terms and conditions, or the spirit of the New Blood Awards.

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 in accordance with condition 1.21 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 2023;
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 2023 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 2023 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 2023 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 to judge the work. All eligible Responses will be considered in accordance with D&AD's selection criteria. For all briefs, except the 21GRAMS brief, these are:
4.1.1. An excellent creative idea;
4.1.2. Great craft or execution;
4.1.3. Answers the brief.
4.2. The judging criteria for the 21GRAMS brief is as follows:
4.2.1. A great idea that the judges wish they could play
4.2.2. Well executed and easy to understand;
4.2.3. Answers the brief.
4.3. 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:
4.3.1. New Blood Wood Pencil: A shortlist of Responses to act as a record of the best submitted for each brief.
4.3.2. New Blood Graphite Pencil: Chosen from the New Blood Wood Pencil Winning Responses.
4.3.3. New Blood Yellow Pencil: Chosen from the New Blood Graphite Pencil Winning Responses.
4.3.4. 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.
4.3.5. New Blood Black Pencil: The best of all Responses, selected from the New Blood Yellow and White Pencil winners across all Briefs.
4.4. 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.
4.5. 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.
4.6. 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.
4.7. 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.
4.8. The judges' decision is final and cannot be appealed.

5. Prizes
5.1. The prizes to be awarded are as follows:
5.1.1. New Blood Wood Pencil: Name included in the D&AD Annual, winning work featured on the D&AD website, and additional prizes
5.1.2. New Blood Graphite Pencil: As New Blood Wood Pencil
5.1.3. New Blood Yellow Pencil: As New Blood Graphite Pencil, plus winning work featured in the D&AD Annual.
5.1.4. New Blood White Pencil: As New Blood Yellow Pencil.
5.1.5. 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 2023 New Blood Awards. All entries must be made digitally (see condition 1.11 above).
6.2. D&AD reserves the right to vary, suspend or cancel the 2023 New Blood Awards if it considers it necessary or appropriate to do so, including if there is any actual or anticipated breach of applicable law or if variation, suspension or cancellation is necessary due to an event outside D&AD's reasonable control. In the event of cancellation, the judges may select winners from the Responses received prior to cancellation.

7. General
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 subject to the exclusive jurisdiction of 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.