



D&AD New Blood Awards

2024



Tutor Pack





This tutor pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2024. 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 Instagram for news and inspiration:
[@newblood_dandad](https://www.instagram.com/newblood_dandad)

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

All briefs were written as a collaboration between brands, strategists and industry (including 1HQ Netherlands, Design Bridge & Partners, Jones Knowles Ritchie, Serviceplan and Wieden + Kennedy) and D&AD.

Contents

A rough guide to guiding your students

The briefs:

1. 21GRAMS

Game Design, Experience Design, UX/UI/Interaction Design

2. Adobe

Advertising, Marketing, Social Media, Copywriting

3. Airbnb

Experiential, Service Design

4. Bumble

Advertising, Marketing, Social Media, Copywriting

5. Coca-Cola

Open Brief

6. Dirt is Good

PR, Social Media, Marketing

7. Durex + Design Bridge & Partners

Open Brief

8. Fossil Fuel Non-Proliferation Treaty

Graphic Design, Branding, Illustration

9. giffgaff

PR, Social Media, Marketing, Copywriting

10. Google Fonts & The Typographic Circle

Typography, Graphic Design

11. HSBC

Open Brief

12. IMAX

Graphic Design, Branding

13. Kraft Mac & Cheese

Advertising, Social Media, Marketing, Copywriting

14. Nando's

Copywriting, Illustration, Animation, Craft

15. O2 & Serviceplan

Advertising, Marketing, Copywriting

16. Sky

Digital Design, Experience Design, Service Design

17. Twister & 1HQ Netherlands

Out of Home, Advertising

18. Universal Music

Graphic Design, Branding, Illustration

Preparing your entries guide

Nailing your entry

What winning means

Essential info & FAQs

Judges' Feedback 2023

What is IP?

Terms & conditions

1. Know the brief

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

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

2. Challenge the idea

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

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

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

3. Read 'Nailing your entry'

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

4. Understand the judging process

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

Judging Criteria

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

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

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.



Brief set by
21GRAMS

Inspire smartphone & tablet users to break the habit that is causing myopia

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

Gen Z averages around [9 hours of screen time per day](#).

Constant screen time is radically changing our eyes. When our eyes spend more time focusing on near objects, like phones and screens, it makes our eyeballs elongate, which prevents the eye from bending light the way it should. Elongation increases near-sightedness, this condition is called myopia, which causes distant objects to appear blurred. If the eyeball gets really stretched, it can lead to a detached retina and loss of sight.

Myopia affects half of young adults in the US and close to [2 billion people worldwide](#). If things don't change, then [half the world's population will have some degree of myopia by 2050](#).

But is it possible to flip one of the potential causes themselves into a smart solution that changes the world's trajectory, and sparks a change of behaviour with long lasting impact?

What's the challenge?

The sustained and constant use of smartphones and tablets is raising the incidence of myopia. Use the devices themselves as a tool to communicate and inspire to help solve this worsening situation.

Your job is Inspire people to change their behaviour. Is there a positive habit to be formed to manage/break this habit? To do this, you will need to create an Innovative ideas embedded in digital design, from a gaming activation through to a clever use of tech.

Who are we talking to?

Younger phone users, teenagers and students all over the world who are at risk from myopia. It's up to you if you'd like to focus on a specific region that has a unique risk, or opt for a more global approach.

Things to think about

Motivate the masses

How can your idea motivate your audience? What message will motivate them, and how do you get it into their minds and change their behaviour?

Where do they spend their time?

Where are your audiences spending their time? It's up to you to find out and use it to the best advantage, for example how can you flip a game and encourage users to put down the screen? Or is there a powerful way to engage with social media that will get people to finally stop scrolling? Don't expect them to visit a website to find out more, this brief is about connecting with your audience in the most direct way.

Understand the causes

It isn't just screen time that is causing this rise in myopia. Other lifestyle factors such as a lack of time outdoors, and focusing on close objects for an extended period through an activity like reading can have a hugely negative effect on eye health. How can your idea encourage wider changes to people's habits?

The important stuff

Whatever your response, you'll need to present:

Your solution. Clearly explain how your idea, solution or campaign aims to make people aware.

Your creative process. How you arrived at your solution and key insights from your research. You should be sure to include elements of your concept to bring it to life, e.g. through storyboards, prototypes, wireframes, illustrations or animations.

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

Alarming Average Screen Time Statistics
explodingtopics.com/blog/screen-time-stats

WHO launches first world report on vision
who.int/news/item/08-10-2019-who-launches-first-world-report-on-vision

More Than Fifty Percent of the World Population Will Be Myopic by 2050
ncbi.nlm.nih.gov/pmc/articles/PMC8759558

Smartphone use as a possible risk for myopia
pubmed.ncbi.nlm.nih.gov/32452059

Examples of great tech solutions
[Scrolling Therapy](#)

[Sole Music](#)



Brief set by
Adobe

In collaboration with
Calvin Lyon, Wieden + Kennedy

Make Adobe the go-to tool for Gen Z creatives

Additional Prizes

A year's free Creative Cloud for winners

Deadline

20 March 2024, 5pm GMT

The backstory

[9 in 10 of Gen Z would consider themselves creative](#). That's more than any other generation before them, and that number has only grown since reports began emerging in 2020 of [the most creative generation yet](#).

Creativity is at the heart of everything that Adobe does. Adobe is the brand behind some of the most renowned creativity apps including Photoshop, Illustrator, Premiere Pro, and Acrobat.

But the nature of 'what' it means to be a creative and 'who' can be a creative is changing. In the past, only those who sought out formal training felt they could see themselves as 'creatives'; those with a technical understanding of Photoshop, Illustrator, InDesign and beyond. But as the next generation of creatives begin to embrace free tools and social media platforms for everything from graphic design, to social media, to video editing creative, where does this leave Adobe - a platform that may be perceived to be complex to use or costly?

Enter Adobe Express.

Adobe believes in Creativity for All, meaning anyone should have the freedom to share their creativity. That's why they launched Adobe Express last year, making creativity accessible (both in ease of use and in price) to anyone who has something to make.

But how can they inspire this huge cohort of new creatives, makers, and doers to discover Adobe Express, and in turn, Adobe Photoshop when the Adobe brand lacks the same reverence and cultural cache as it does for the 'traditional' creative sphere?

What's the challenge?

TLDR: *Make Adobe mean something to Gen Z creatives with a focus on Adobe Express and Adobe Photoshop.*

Create an end-to-end campaign that challenges creatives 18-26 to see Adobe as a brand that is relevant to them. We need to tap into what motivates them as creators and reach them by embedding the Adobe brand in their culture and subcultures.

Adobe wants you to leverage insights for Gen Z and show how they are a relevant brand for them. Why do Gen Z create? Where do they make things? Who do they make things for? How do they create? Answering these questions will help you find a clear role for Adobe. It's important to note that the campaign needs to focus on Adobe Express (as a stepping stone into the Adobe) and Photoshop (as the hero tool).

Explore platform-first, disruptive ideas and out-of-the-box thinking that goes beyond traditional media. The braver the better. What exactly it looks like is completely up to you, but consider how your campaign could be activated through everything from social channels to real-world activations.

Who are we talking to?

This isn't just about design or creative students, but anyone and everyone who has something they need to make.

The main target audience is 18 - 26 year olds around the world that consider themselves creative but don't yet interact with Adobe products. Being 'creative' isn't simply a career, but a defining part of who they are. They might love making TikTok videos, designing games, have a side hustle or spend hours editing their photos.

Things to think about

How to engage

As much as this is about building brand awareness, you also need to consider how your audience will actually engage with the Adobe products themselves. How might your audience use Adobe? Perhaps it's to build up their side hustle, grow their social following or simply help them perfect their artistic practice. It's critical to think about what passions and interests Gen Z have and how Adobe can play a role.

Go big

There's so many opportunities for your campaign, so don't feel limited by traditional media and campaign channels. Whilst social media can be powerful, there's also power in events and experiences too. Consider what will resonate best with your audience and run with it. How do we get as many people as possible seeing Adobe in the world?

Things to avoid

Whilst the possibilities are endless with the types of campaign you can create, there are a few things you need to avoid in your response:

- **New products.** This is about building awareness and engagement with existing Adobe products and apps, not building new features or products themselves.
- **Negative energy.** Keep things positive. Don't disparage other brands or products to lift Adobe up.
- **Body editing.** Adobe don't want to see any campaigns that endorse or promote any form of body image alteration.



Brief set by

Adobe

In collaboration with

Calvin Lyon, Wieden + Kennedy

Make Adobe the go-to tool for Gen Z creatives

The important stuff

Your campaign idea must specifically use Adobe Express and Photoshop as an entryway to the Adobe brand.

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. From getting people to sign up, create, and keep on creating, with Adobe.

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

Adobe Future of Creativity Study
news.adobe.com/news/news-details/2022/Adobe-Future-of-Creativity-Study-165M-Creators-Joined-Creator-Economy-Since-2020/default.aspx

Marketing to Gen Z: Creativity
publicisgroupeuk.com/news-and-views/news/marketing-to-gen-z-creativity

Additional Prizes

A year's free Creative Cloud
for winners

Deadline

20 March 2024, 5pm GMT



Brief set by
Airbnb

Turn digital connection into meaningful IRL experiences

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

Airbnb was born in 2007 when two Hosts welcomed three guests to their San Francisco home, and has since grown to over 4 million Hosts who have welcomed over 1.5 billion guest arrivals in almost every country across the globe. Every day, Hosts offer unique stays and experiences that make it possible for guests to connect with communities in a more authentic way.

Airbnb exists to empower people to find the stay that is right for them; to create unique stays and experiences; and most importantly build genuine connections that matter.

For Gen Z, these connections are vital. Loneliness is becoming a new epidemic amongst those aged 16-24, with Forbes highlighting that **73% of Gen Z report feeling lonely sometimes or always** – and with loneliness being as damaging to your health as up to 15 cigarettes a day, it's an important statistic that needs turning around.

How can you use the power of Airbnb's greatest assets (digital tools that bring together human connection) to uplift and connect a digitally hyper-connected generation in need of social connection?

What's the challenge?

Create a digital tool or experience that capitalises on Gen Z's online connectivity to deliver meaningful IRL experiences through Airbnb.

Whilst you should consider and include existing Airbnb products (such as Airbnb Experiences), you should also consider what new opportunities your idea could offer to deepen connections and develop exciting and rewarding interactions.

Who are we talking to?

Airbnb is an international platform, so your idea should speak to 18 - 24 year olds from around the world who are seeking connection, are digitally engaged, overstimulated but under-socialised.

Things to think about

Location, location, location

Travel might be at the top of your list when you think Airbnb, but think about how location could tap into your audience's need best. For example, climate and income anxiety are key issues for this generation, and whilst travel might be keenly important for some, it might not be right for all. Is there a way your tool/experience could connect homebodies with travellers in a meaningful way?

Keep it Airbnb

Airbnb is dedicated to improving their customers' experiences, so make sure your idea is in line with their visions for their audience. And don't forget, whilst you're developing a new experience/tool, you should also consider how you can tap into existing Airbnb products such as Airbnb Experiences.

Bring it offline

Whilst your job is to develop a product in the digital space, you should consider how it will roll out to improve people's IRL experiences – don't get so wrapped up in the digital execution that you forget about the end goal of igniting in-person connection.

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

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Optional (judges may view this if they wish):

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

Further information

Forbes

Gen-Z, The Loneliness Epidemic And The Unifying Power Of Brands

forbes.com/sites/kianbakhtiari/2023/07/28/gen-z-the-loneliness-epidemic-and-the-unifying-power-of-brands/?sh=4d1e60446790



Brief set by
Bumble

Celebrate 10 years of Bumble Date — ushering in a new era for the most disruptive app in dating

Deadline

20 March 2024, 5pm GMT

The backstory

In 2014, Bumble made history by forever changing the rules of dating — putting women in control of making the first move.

10 years later, Bumble remains one of the most empowering social platforms — championing Kindness as the key to healthy and equitable connections.

What's the challenge?

Create a campaign that celebrates Bumble's 10-year legacy, while imagining what's next for history's most disruptive dating app.

Your response should bring in audiences to discover (or re-discover) Bumble through creative that centres Bumble Date as a safe, empowering, and inclusive social platform for a new generation, in a new era for Bumble.

Who are we talking to?

Get 18-29 year olds across the gender and sexual spectrum

To see Bumble as the app that empowers a diverse range of identities

By creating a campaign that celebrates a history of disrupting the status quo.

Things to think about

Safety

Research shows that daters feel more vulnerable than ever and are more safety conscious than before, with women significantly more likely to feel vulnerable than men. The need to 'put yourself out there' can create a sense of pressure that can have a negative impact on people's emotional wellbeing.

Empowerment

Bumble first launched with the goal of making dating better for women. Women's empowerment remains the core differentiator for the brand vs competitors, and whilst it remains relevant, there's opportunity to empower a diverse range of experiences and identities.

Bumble voice

Bumble has a unique and distinct tone of voice. They create emotional connections with their audience through authentic messaging that's not just around bee puns but instead, relatable content and wit. Don't think about how a brand might speak to you, instead think best friend.

Pick the right channels

As important as your idea is, where you put it can make or break a campaign. While you need to include at least one form of social media, the exact channel is up to you. Think about how you could best reach your audience and get them to take notice.

The important stuff

Create a copy-led campaign that taps into the psyche of diverse daters seeking the most personalised way to make equitable and compatible connections. You must include at least **three executions** (one of which must be for social media) and make it clear where they would appear.

What and how to submit

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Brief set by
Coca-Cola

In collaboration with
Jones Knowles Ritchie

Bring Gen Z into the world of Coca-Cola

Deadline

20 March 2024, 5pm GMT

The backstory

Coca-Cola. Name a more iconic brand?

They've grown from a single product to a global portfolio of beverages that are universally loved—by people of every generation, in every country around the world.

But to maintain this relevance and help elevate the brand for generations to come, it's imperative to authentically engage with GenZ. Compared to previous audiences, GenZ represents an opportunity to connect with an exciting, refreshing and creative perspective unlike any other.

What's the challenge?

Coke needs ideas — ones that build a bridge between their brands and GenZ. Your idea should focus on either Coca-Cola or Sprite as the core product, and showcase a clear way that you would build direct engagement between the GenZ audience and your chosen brand.

What this looks like is completely up to you. It could be an experience, a social campaign, an incubator or physical space, a creator-run marketplace or something else entirely. The only thing you **cannot** create is a new product.

Who are we talking to?

Gen Z across the world. You can choose to tap into a specific market, but if you choose to focus on a specific region you must consider how your idea might scale and reach global audiences.

Things to think about

Create 'Real Magic'

Whatever your idea, it must be human centric. The 'Real Magic' brand philosophy is rooted in the insight that magic lives in unexpected moments of connection that elevate the everyday into the extraordinary — when people get together and when what we share in common is greater than what sets us apart.

Tap into what matters

To build brand salience, you'll need to make sure your idea taps into what really matters for your audience. How can you connect and deliver something that helps Coca-Cola/Sprite to feel in-tune with your audience in a long-lasting way?

Build on what's come before

Coca-Cola has a wealth of platforms, experiences and innovations already out there. Take Coca-Cola Creations for instance. This is Coke's platform to launch new flavours and packaging by leveraging the drop culture model. Or Coke Studio — the brand's disruptive global music platform that brings emerging artists together to create "Real Magic". If your concept relates to these platforms, remember that whatever you create should build on these existing ideas and not simply replicate.

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 Gen Z to engage with Coca-Cola.

What and how to submit

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Further information

Coca-Cola Creations

coca-cola.com/us/en/creations/thehub

Coke Studio

coca-cola.com/us/en/offerings/coke-studio

DIRT IS GOOD ✖

Brief set by

Dirt is Good, Unilever

Let the world know it is time to Play On

Deadline

20 March 2024, 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) showed dirt as an ally, not an enemy; advocating for dirt as central to human development and growth. It has undergone numerous phases, from showcasing dirt as a sign of creativity and learning, to becoming a force of good for the planet – tougher on stains, kinder to our planet – but now DIG is moving into a new phase...

'Play On' is DIG's brand new platform.

With the launch of 'Play On', sport becomes the new home of 'good dirt' – it is a place to get stuck in, to get dirty and grow to become your personal best. Whether you win or lose, DIG will be there to pick you up, dust you down and send you back fresh and ready to play again. So you can wash off whatever is holding you back and **Play On**.

What's the challenge?

Create a national PR-able moment that brings to life Play On and embeds DIG in culture. Play on is all about playing your best game without the fear of getting dirty. Whatever the scale, be it a tricky school PE lesson or coming back after the Olympics 4th place to compete again, Play On is about building the everyday resilience that gets you to the big moments. Every day, dirt and stain removable means that, however the game goes, DIG is there to make sure you put on a clean kit and are ready to Play On.

Your PR-able idea should centre around this new Play On message and use sport to inspire people to build everyday resilience and get DIG brands integrated into the modern zeitgeist.

The way in which you do this is up to you, but you need to consider how your idea will gain traction across your chosen market, and how wider marketing opportunities can tap into your core idea (eg. social media, Out of Home, radio, partnerships and more).

Who are we talking to?

Previous campaigns have centred squarely on families, so now they'd like you to focus on a new audience, adults without children. They have their own dreams and ambitions and need everyday resilience to meet them, no matter how big or small these ambitions might be. They might live on their own, with a partner or with housemates. However they live, they buy their own laundry detergent and groceries.

DIG is present in most territories except North America, so you can choose the territory that resonates with you best. Some examples of brands in each territory are:

India (Surf Excel)

Brazil (OMO)

UK (Persil)

Mainland Europe (OMO)

Things to think about

Tap into culture

It is integral that no matter your idea, it taps into the culture of your chosen region and forms resonance with your chosen audience. Think about the best opportunities to do this, including things like the sports themselves and even potential partners (for example, Dirt is Good recently launched a brand new 2 year partnership with [Arsenal FC](#)). If you do choose to explore partnerships though, make sure you think about the brand relevance and the mutual benefit for both partners. And don't be afraid to think outside the box!

Tell the right story

Resilience comes in all forms, but DIG particularly want to centre on **everyday resilience**. They've developed some examples of what is too much, too little, and just right when it comes to telling these stories:

Too much: Always the underdog

Too little: Unbeaten champions with nowhere else to go

Just right: Always ready to go again

Too little: A 'kick about' (no game, no jeopardy)

Too much: Elite sports training in the gym with tech and sports science

Just right: Everyday athletes or relatable professionals

Too little: Passivity

Too much: Danger

Just right: Jeopardy. No risk, no reward

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?

Pick the right channels

Your channel is as important as the idea itself. There's no limitations on what you pick, it just needs to create buzz for your chosen market. Consider where you're likely to reach the audience and think about how you can get them to take notice.



DIRT IS GOOD ✱

Brief set by

Dirt is Good, Unilever

**Let the world know
it is time to Play On**

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

Create a PR-able moment in your chosen region that makes Dirt is Good and their brand message 'Play On' part of the zeitgeist.

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

Arsenal partner with Unilever's Dirt is Good brand
arsenal.com/news/arsenal-partner-unilevers-dirt-good-brand

Deadline

20 March 2024, 5pm GMT



Design bridge
and partners

Brief set by
Durex

In collaboration with
Design Bridge & Partners

Help Durex break down barriers to sexual freedom

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

"Sexual freedom is a human right. It means having the freedom to define, explore and experience your own sexuality as you want, without fear of repression or violence."
SheDecides, 2023.

As a brand, Durex exists to unleash the freedom to be your true sexual self.

The barriers that prevent sexual freedom can be complicated and often highly personal, but society and the world around us plays a huge role in increasing and often perpetuating those pressures; and that is something Durex wants to help change.

These barriers may be physical, emotional, functional or even cultural. Sex and the misinformation around it has never been more prevalent. So, what can Durex do as both a sexual protection **and** pleasure brand to break down barriers?

What's the challenge?

Develop an innovative service, product or campaign that solves your chosen barrier to sexual freedom.

Your response must consider how breaking down barriers will give your audience more confidence to find their true sexual self, free from the current pressures they might experience.

What you make is completely up to you, as long as it feels authentic to the Durex brand.

Who are we talking to?

Who you choose is up to you. They can be from anywhere in the world, but your solution should target those specifically affected by (or perpetrators of) your chosen barrier to sexual freedom.

Things to think about

Think broadly

Don't just choose an obvious barrier. Take your time to research issues around sexual freedom and what barriers exist for different audiences. Look at what already exists, where there are barriers, and why these barriers exist. Potential barriers could include:

- Lack of education, or the correct education
- Body confidence
- Embarrassment of purchasing products & toys
- Sex & ageing
- Talking about sex & sharing experiences

But you aren't limited to the above.

How to stay Durex

Whilst this brief is about solving real barriers, the solution still needs to stay relevant to Durex as a brand. Durex stands for real sex. No filters, no film sets, no faking. Sex that's open, honest, and fun.

Durex never judge. They position themselves as a sex positive liberator and ally to the sex that people want. Therefore your idea shouldn't frighten, bully or scaremonger.

And don't forget, there's more to Durex than just condoms. They also offer sexual pleasure products.

The important stuff

Develop an innovative solution that solves a real barrier to sexual freedom.

Whatever your response, you'll need to present:

Your **solution**. Clearly explain who your product, experience, service or campaign is for, the barrier(s) it addresses, and how it does this.

Your **creative process**. How you arrived at your solution and key insights from your research. You should be sure to include elements of your concept to bring it to life, e.g. through storyboards, prototypes, wireframes, illustrations or animatics.

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

SheDecides 2023
shedecides.com/sexual-freedom-september



Brief set by

Fossil Fuel Non-Proliferation Treaty

Create a banner of hope for the planet

Deadline

20 March 2024, 5pm GMT

The backstory

Fossil fuels are the primary cause of the climate crisis, responsible for 86% of carbon emissions that are warming our atmosphere.

Despite this, governments continue to allow and subsidise fossil fuel companies to open up new coal, oil and gas projects. The world's climate treaty – The Paris Agreement – doesn't even mention coal, oil and gas once.

That's why momentum is building for a new treaty explicitly focussed on managing a fast and fair transition away from fossil fuels to clean, renewable energy. Just as 50 years ago the world used a treaty to defuse the threat of nuclear weapons, today the world needs a Fossil Fuel Non-Proliferation Treaty.

This bold new proposal is supported by a bloc of 8 nation states, and thousands of organisations and institutions including the European Parliament and the World Health Organisation. It seeks to unite people globally, drawing inspiration from the iconic peace symbol that has symbolised nuclear disarmament for 65 years. It's time for a new universal symbol to champion a fossil-free future.

The Fossil Fuel Non-Proliferation Treaty Initiative is a movement already backed by 1800+ organisations, 75+ major cities and more, that is calling for a global mechanism to phase-out fossil fuels fast and fairly. But this movement needs to continue to grow. It needs to empower global audiences to stand up to the fossil fuel industry. And what is a better unifier than creativity?

The peace symbol was created in 1958 by Gerald Holtom and became an international unifier in the demand for nuclear disarmament. The CND peace sign is one of the most widely known symbols in the world. For 65 years, it has been shorthand for peace and hope on every corner of the planet. The icon has now inspired multiple generations to envision a peaceful future, free of nuclear weapons. Now the time has come to create the same powerful iconography for the global phase-out of fossil fuels.

What's the challenge?

Create symbols of hope, unity & action that could be a banner icon for the fossil fuel free movement with the potential to transcend language and capture people's imaginations by becoming part of the cultural zeitgeist.

You can develop either a single symbol or a series, but you will need to also showcase how they will be used across both physical and digital spaces, including how the symbol/s could play into a wider campaign identity, and showcase ways in which wider audiences could adopt your symbol.

Who are we talking to?

The symbol/s you develop will need to engage multiple audiences around the globe including:

Equipping climate activists with a powerful communication tool;

Motivating and engaging citizens of the world who are concerned about climate change but not actively calling for solutions;

Empower individuals in the creative industry to stand up to the fossil fuel industry who have often used design to seek profit at the expense of the planet.

Cutting across multiple languages and diverse cultures and regions.

Things to think about

A message of hope

In a world of doom and gloom messaging around climate change, these symbols should inspire hope of a fossil-free future, not just focus on extinction, crisis and despair.

Be a stand out

In order to stand out, it is important to speak differently to every other messaging campaign around. People are fed up, they are (rightly) losing faith, and they want someone to be honest with them whilst still providing a tangible path forward.

Inspire a new kind of feeling that feels immediate, tangible and not 'someone else's problem' – much like the way anger was used in the 60s and 70s when it came to nuclear power or equality.

Exist in the now

We're living in a time where memes, logos and symbols are everywhere, and have been adopted en-masse by younger generations wanting to make a statement about who they are and what they stand for – from green scarves of the women's rights movement across Latin America, to the three-fingered salute from The Hunger Games adopted by pro-democracy campaigners in Southeast Asia. How can your symbols use this shared cultural understanding to do the same for a Fossil Fuel Non-Proliferation Treaty?

The important stuff

Present:

Your symbol design(s), including your design process and why they will appeal to the key audiences.

At least 5 examples of how your symbol(s) would be used across different platforms, including examples of how you would get wider audiences to engage with and adopt it/them.



What and how to submit

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

Main (essential):

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

Optional (judges may view this if they wish):

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

Brief set by

Fossil Fuel Non-Proliferation Treaty

Further information

Further information about the Fossil Fuel Treaty proposal available at fossilfuel treaty.org

Create a banner of hope for the planet

Deadline

20 March 2024, 5pm GMT



giffgaff

Brief set by
giffgaff

In collaboration with
Melanie Eckersley,
Wieden+Kennedy

Get people to equate refurbished phones with giffgaff

Deadline

20 March 2024, 5pm GMT

The backstory

giffgaff are a positive agent for change in the telco game. That might sound like a load of marketing guff, but take a good look through giffgaff's history and you'll see them disrupt the industry and 'make better' the products, services and prices for everyone who owns a phone.

They like to encapsulate this by saying "We're up to good". By this they mean they hunt for the broken, expensive, lazy and poor practices in the telco industry and make them good, to offer people a better and more valuable deal.

And what could be a better value deal than refurbished phones? Refurbished phones = all the tech for a lot less. Buying refurbished is a rising trend that no brand is yet synonymous with. Luckily, giffgaff have got the biggest range of refurbished phones on the market.

The problem? No one knows they even sell refurbished phones.

What's the challenge?

Create a PR campaign that gets people talking and lets them know giffgaff are the go-to-site for refurbished phones.

The aim: any time people think or are even mildly curious about refurbished phones, they should think of giffgaff.

Where your response lives is up to you, but the most important thing you should consider is shareability that can scale the conversation around 'refurbished = giffgaff'.

Who are we talking to?

People in the UK who are already seeking out refurbished phones. This isn't about persuading people that refurbished is better - it's about owning the existing market share of those already interested in buying refurbished. This audience is aged around 18 - 35, with a particular focus on university/early young professional audiences who are looking for more affordable tech, but there are a wide number of people who will consider refurbished that is worth looking into.

Things to think about

Location, location, location

Getting people to consider a brand is all about speaking to them at the right moment. Unlike die-hard tech fans who jump on new products the moment they're released, this audience focus on need over having the newest and latest. It could be that need stems from having a phone completely kaput, through to realising that photo quality update is just not doing it for you, or even that moment of dread when the latest operating system rears its ugly head and just isn't the

one. No matter what it is, think about how and where these moments might occur and how you could tap into them.

Look and feel giffgaff

giffgaff's line might be "we're up to good" and they do genuinely care about giving people access to good products - but that doesn't mean they're a buttoned-up serious brand. They are restless and provocative - they see themselves as a bit of a challenger brand; restless and irreverent.

They have a distinct identity. You are welcome to use your new and innovative ways of getting your idea across, but you should stick to their core, primary and secondary colour palettes and TOV. 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.

Find the barriers

And use them to your advantage. There's loads that giffgaff have to offer (the largest range and the best deals), but there's a reason they aren't yet synonymous with refurbished. Whether it's challenging the notion that hopping onto Google is the easiest way to find a new phone, to how to gain trust when buying an everyday product you can't test in advance (giffgaff don't have physical stores), how can you flip these challenges on their head?

Be unexpected

giffgaff doesn't do things by halves. They're disruptive (in a good way). Your idea should be too. How can you be **bold**?

The important stuff

Develop a PR campaign that makes giffgaff synonymous with refurbished.

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).



Brief set by
giffgaff

In collaboration with
Melanie Eckersley,
Wieden+Kennedy

Get people to equate refurbished phones with giffgaff

Further information

Useful facts about giffgaff refurbished

- With giffgaff, if you decide to get a phone and a contract, you can save hundreds of £££ (£350 over the course of a contract)
- We have the biggest range of refurbished phones
- 12 -24 month warranty
- Tested
- Unlocked
- Data cleansed
- Next day delivery
- 80% battery health guarantee
- Flexible payment options
- 0% APR

The category

giffgaff aren't seen as the most expensive or fancy telco. They're not o2 or Vodafone. If anything, they're probably seen as an affordable, studenty pay as you go telco. Can they use that to their advantage? Does that make them distinctive in the category?

What people think of refurbished phones

There's a credibility issue with refurbished phones; some people don't think they're good. This brief isn't about convincing people refurbished phones are good. It's about getting people who would consider a refurbished phone anyway to consider/think of giffgaff.

Deadline

20 March 2024, 5pm GMT



Brief set by
Google Fonts &
The Typographic Circle

Typoetry activism

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

Poetry has the power to help us understand and appreciate the world around us, grant us new perspectives, tell stories, and even help us understand ourselves better.

We live in a world that needs our help. Climate change is affecting both wildlife and humans across the globe, and without action the world we know may be gone for good. But with so many worries and concerns, it can be difficult to encourage humans to connect and drive forward positive action. The only way we can make a difference in this world is by uniting people together to strive for change.

Typography has the power to make words matter, facilitate change and create awareness. Emerging font technology from Google Fonts, such as variable fonts (officially known as OpenType Font Variations, that remove the explicit distinctions between different weights and styles) represents a huge leap forward in font technology and the power that typography can yield. Combined with the possibilities of poetry, it provides a unique opportunity to incite audiences to make a difference.

What's the challenge?

Find a poem and use emerging font technology and typography to reinforce its meaning, focusing on an ecological or environmental message. Bring this message to life in an engaging way for your audience and develop a typographically-led campaign that compels your audience to reconnect with the planet and fight to make a change.

It can be in any language or alphabet (see *The Important Stuff*).

Who are we talking to?

Climate change is an issue for everyone, but to build momentum sometimes you have to start small. You should create a campaign that speaks to a local audience that you can utilise with your chosen poem to make the biggest impact and create a halo effect that encourages wider action.

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 offers over 300 variable fonts. Included in this is the Noto typeface project, a truly universal method of communication for billions of people around the world accessing digital content.

Take your time

In order to share your poem's message, make sure you truly understand its meaning and nuance. Read and reread the text as much as you can to enable you to articulate it

to its fullest. Seek out deeper understanding through research and speak to others about their interpretations.

Play

Play with words and forms. The power of typography is the opportunity to reinvent the expected when it comes to words and language, so make the most of your opportunity. Spend time exploring typographic joy and written culture to make the most of your campaign.

Be authentic

Research your topic. This is how you'll find the insight that will drive your work and inform your designs. 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.

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. Clearly indicate any key features of your design, especially if 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 one physical/IRL touchpoint (a poster, a book, a piece of packaging)
- At least one digital element (for example, an animation, social posts, etc.)
- At least one non-traditional touchpoint (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).



Brief set by
HSBC

Connect to the true power of international networks

Deadline

20 March 2024, 5pm GMT

The backstory

HSBC is a uniquely international brand, operating on a global scale. They open up a world of opportunity, to use their unique expertise, capabilities, breadth and perspectives to open up new kinds of opportunities for their customers. They bring together the people, ideas and capital that nurture progress and growth, helping to create a better world for their customers, people, investors and communities.

As a global, non-linear network, HSBC can create more connections and capital, to help their audiences adapt and grow, near or far. This global connection means they can provide unique benefits in a variety of ways including*:

Trade

HSBC is (and remains) the #1 bank for trade finance, with access to 90% of the world's global capital flows, giving customers access to the world's major growth economies wherever they are based.

Wealth

No matter where you're going, to start a career, study abroad, or make any life changing moves, HSBC is there to support you with everything from maximising investments to allowing you to switch between your business and personal life. Plus, no matter where you move, it's easy to make payments and take your bank account with you.

Sustainability

By investing in entrepreneurial initiatives, HSBC wants to help unlock innovative climate solutions and scale them up by using the power of their global networks (including investing \$100 million in Breakthrough Energy catalyst*).

Digital/Innovation

Thanks to their global network, HSBC can use digital to make banking better through partnering with leading businesses, fintechs, academic institutions and more.

**You can learn more about the ways that global networks support HSBC's brand promise by downloading the full brief pack.*

But whilst they have so much to offer, the brand's equity is declining. Despite a strong association with international, they haven't been able to tell the full story on the power of global and land the story of why it's better and can help their audience.

What's the challenge?

The idea of a global connection is either hard to grasp, doesn't feel distinctive or doesn't show benefits for HSBC's audiences. Your challenge is to tell the story of the true power of HSBC's network and how it can benefit their core audiences.

Create a campaign that tells HSBC's story and point of difference: **connecting you to the true power of HSBC's international networks.**

The type of campaign you create is up to you. It can be anything from a big-ideas based solution, to live experiences, to an illustrative storytelling exercise. But you'll need to decide what platforms will best serve your chosen audience.

Who are we talking to?

HSBC wants you to speak to people they unite under the umbrella of **internationalists** (covering everyone from customers to investors to employees to policy makers) who:

- Think beyond their immediate horizons
- Aren't defined by geographies or life stage; instead they are united in their considered optimism and ambition for growth
- Believe that being connected to a network of different people, perspectives and cultures opens up greater opportunities.

Whilst this is an international brief, HSBC have some specific priority markets you need to focus your response on (but you can and should consider how your platform can grow globally). You should pick one of the following to focus on:

MENAT (Middle East, North Africa & Turkey)
India
ASEAN (Singapore, Indonesia and Malaysia)
China

Things to think about

One of the locals

Whatever market you choose, your response needs to feel 'of' that market. Make sure you do your research and think about what would work best, especially when considering which platforms you use to amplify your idea. However, don't forget this brief is all about being international, so think about how to connect to other parts of the HSBC network.

Pick the right channels

Remember, people encounter banking and HSBC in a myriad of locations. How can your idea utilise these moments? Think beyond obvious spaces like digital banking and consider how wider opportunities could tap into your idea. For example, HSBC already hosts events that could be used as a platform for campaign ideas (e.g. Rugby 7s, Golf Open, and more). And remember this is an audience that travels, so how can you take advantage of HSBC's classic media placements such as airports?

How to be uniquely HSBC

No matter what your idea, it is important that your audience can see HSBC in your response (see brief pack for brand guidelines).



Brief set by
HSBC

**Connect to the
true power of
international
networks**

The important stuff

You must develop a campaign that speaks to HSBC's internationalist audience in one of their key markets.

Present:

Your solution. Clearly explain your idea and how it would work. You should include at least three different executions of your idea across various platforms (social media, OOH (Out of Home), in-branch, airport media, etc) and the justification for your chosen outputs.

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).

Deadline

20 March 2024, 5pm GMT



Brief set by
IMAX

Create a design system that distinguishes new IMAX experiences and products

Deadline

20 March 2024, 5pm GMT

The backstory

IMAX delivers a movie 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 awe inspiring images projected on to the biggest screens with unparalleled brightness and clarity, IMAX provides movie magic every time the lights go down.

And now there's even more than just Hollywood blockbusters for audiences to discover. IMAX has four incredible product experience offerings that they want more people to discover:

IMAX 70mm Projection - Select IMAX theatres offer the IMAX Experience featuring 15 perf/70mm film projection which combines the brightest, clearest images at 10x the resolution of standard projection formats. To create this experience, the film must be shot using IMAX's 65mm film cameras.

IMAX Documentaries in IMAX take you to places you've never been: from the deepest trench all the way to outer space. All enveloped in the immersive quality of the IMAX Experience to overwhelm your senses.

IMAX Live is an ultra-immersive experience to see live events in a big movie theatre. From specially filmed concerts, through to live Q&As around the world with your favourite stars, to sporting events, to comedy shows. IMAX Live provides an exciting opportunity for you to experience events in a brand new way.

IMAX Enhanced offers the most immersive viewing experience outside of a theatre. It brings together best-in-class certified devices, remastered content and elevated streaming.

The problem? People aren't aware of these wide offerings from IMAX, and they lack their own distinct identity to showcase their individuality. And that's where you come in.

What's the challenge?

Develop a brand design system to distinguish new IMAX products and experiences as unique offerings under the IMAX umbrella.

You'll need to create a brand new look and feel for the products that can live within the wider IMAX identity, but can also be manipulated and expressed in a variety of ways to fit the huge variety of work that these products have to offer.

You'll need to think about the whole brand journey, from the logo to the landing page to the in-theatre ident. You also have the freedom to redevelop the product names if you feel this would support your idea.

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.

Things to think about

Keep it in the family

This is about creating a brand identity structure under an existing brand. Whatever you design and create needs to feel like a natural fit under the IMAX umbrella. For example, when creating an ident, are there natural parts of the IMAX experience (like the countdown) that might be reworked into your new concept?

Stay adaptable

Unlike some traditional brand identities, IMAX branding needs to work across a huge variety of work that may not necessarily exist in standard brand colours and spaces. For example, how could your identity work on both a Taylor Swift concert and an NHL game?

Consider growth

As wide an offering as this is already, these are products that have the opportunity to grow and expand, and there may be new products on the horizon for IMAX too. Think about how your brand identity will be able to adapt and change as the products themselves do.

Things to avoid

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

The important stuff

Your response must include:

An **explanation** of your overarching concept and why it would work for IMAX and their audiences.

Your new **logos**

An **ident** that will be featured at the start of each experience

A **landing page** mock-up that showcases how the identity would work online

At least **2 examples** of how the brand identity would work on other platforms such as posters and social posts.



**D&AD
New Blood
Awards**



What and how to submit

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Brief set by
IMAX

Further information

What is IMAX?

youtube.com/watch?v=B_UvdLYSk7Q

Additional IMAX supporting documents including:

Logo Guidelines

IMAX Logos

Brand Pyramid

Audience Insights

spaces.hightail.com/space/SID0qgH7fV

**Create a design
system that
distinguishes new
IMAX experiences
and products**

Deadline

20 March 2024, 5pm GMT



Brief set by
Kraft Mac & Cheese

In collaboration with
Jones Knowles Ritchie (JKR)

Connect KMC to Gen Z in culture to show them that KMC is more than a kids food brand

Deadline
20 March 2024, 5pm GMT

Page 1 of 2

The backstory

Kraft Mac and Cheese (KMC) is America's most iconic comfort food. It has been filling bellies and feeding souls since 1937.

The brand has been on a renovation journey over the last few years. While KMC has always allowed parents to win their kids over at mealtimes, the truth is – everyone loves mac & cheese – helping yourself to bowl-full is like catching up with an old friend who fills up your belly & soul. This is true for students, graduates, first time-home owners, new parents, and everyone in between.

In 2021, KMC launched its 'Help Yourself' campaign, unveiling its new brand positioning to speak to people beyond families with kids. But the brand now needs to do more, beyond a traditional brand campaign, to connect directly with older Gen Zs and younger Millennials.

What's the challenge?

Create a brand activation that speaks to older Gen Zs and younger Millennials by connecting to what they care about in culture, and showing them that KMC is there for them whenever they need some reassuring comfort.

Your brand activation idea should be rooted in a strong truth about this audience, connected to what's important to them in culture today, but also lead to something that is credible for the KMC brand and connected to what it stands for. It should also look and feel like KMC does in the world today.

The activation could be executed at any point in the year, but please include when your suggested launch moment is, and why. Lastly, the activation idea should be newsworthy, getting media outlets and consumers talking.

Who are we talking to?

American, older Gen Zs and younger Millennials (ages 18-32) who do not have kids and are at a stage in their lives where they are navigating all sorts of changes and challenges – big & small. Graduating, making new friends, moving out, getting jobs, and navigating the workforce. While they find change exciting, there are moments that make them unsure of themselves. Our audience spans all US geographies, identities, ethnicities, income levels, genders, and abilities.

Things to think about

Create connection and relevance

Over the last couple years, people have been buying less KMC; they're buying private label mac & cheese because it costs less, buying new mac & cheese brands they haven't seen before, or are stopping buying it all together, in favour of different categories, like ramen.

To continue growing, KMC must connect with a younger and more diverse audience. These consumers have a deep emotional connection to KMC that started in childhood, but that more than anything, today, they see it as a kids' food brand. Show this audience that KMC is as relevant and exciting for them today as it was when they were kids.

Tap into culture

The best way to build relevance? Tap into cultural moments your audience is interested in, topics they're passionate about, or a life moment that's a big deal for them. KMC has a chance to show consumers how it also supports those same cultural moments and topics, and how it can be there for them when they need support and comfort the most; for example – when they move into a dorm with roommates for the first time, or are navigating making new friendships.

Think about the where

As you think about the activation, consider where it could show up. If it's an in-person experience, what does the online, scalable experience also look like? If it's online, is there a way to boost via an in-store or in-person experience? Anything is fair game as long as it connects in the moment and lands the message.

The important stuff

A successful brand activation will hit these 6 points:

1. Culturally powered and relevant insight
2. Has voltage, has never been done before
3. Is sticky & memorable
4. Is simple and can be explained in one line
5. Is ownable & authentic to the Kraft Mac & Cheese brand
6. Gets Gen Z talking (they say 'I can't believe KMC did that' and then tell their friends).

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 and cultural 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):

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**D&AD
New Blood
Awards**



Brief set by

Kraft Mac & Cheese

In collaboration with

Jones Knowles Ritchie (JKR)

Further information

The KMC Brand Foundations

KMC recently updated their brand foundations with a new brand purpose: “to feed the full you.” Kraft Mac has been there for its consumers every step of the way, throughout their life, leaving them feeling grounded, uplifted, and reassured. It’s like a lifelong friend that you might not talk to every day, but when you do, it’s like no time has passed, and you walk away feeling like your cup has been filled. That’s why we say that KMC’s cheesy comfort nourishes your belly and soul.

KMC haven’t yet created a campaign to reflect these new brand foundations, but have started to launch some brand acts in 2023 with it in mind (ex: KMC College Care Pack).

KMC are inspired by brands like Dunkin, Oreo, McDonalds, Crocs and Doritos, and the activations they do with younger consumers in culture.

**Connect KMC to
Gen Z in culture
to show them that
KMC is more than
a kids food brand**

Deadline

20 March 2024, 5pm GMT



New Commercial Arts.

Brief set by

Nando's UK & IRE

In collaboration with

New Commercial Arts (NCA)

Make Nando's loved by the next gen

Deadline

20 March 2024, 5pm GMT

The backstory

Nando's was the cult restaurant brand of the internet age, an icon of the British high street and aspirational hangout spot for young people who valued good food, as well as a good time. But in recent years, the category has become increasingly diversified and competitive, with fast food brands, delivery services and copycat takeaway spots all looking to build cultural connections of their own amongst young people. To keep their icon status, Nando's are on a mission to reach new audiences, maintaining their cultural relevance and becoming the most loved restaurant brand for under 25s.

What's the challenge?

Create a craft-led campaign to help futureproof the Nando's brand by making it the restaurant of the next generation. Nando's need ideas that make sure young people with options on where they spend their precious time and money have a clear idea about why they should go to Nando's over anywhere else.

The idea should have the Nando's restaurant at its core – but could be executed in many different ways. You could focus on strengthening the perception of our distinctive food, you could reinforce the differentiating nature of our experience, highlighting the enjoyment and stimulation that comes with it, or you could develop initiatives or collaborations to drive meaningful action for their youth audience. All options are on the table, as long as they reinforce a clear idea of why Nando's, not anywhere else, is the place for young people. Whatever you create should have craft at its heart (see *The important stuff*).

Who are we talking to?

Young people (under 25) from every background who are cash-limited but digitally active and choice rich. When it comes to quality food, they'll have friends on Snapchat telling them what's cool (or not) and TikTok algorithms showing them the way to the new viral chain. As a brand, they need to think about how they can build a cultural imprint that increases positive perception of Nando's.

Things to think about

Embrace the uniqueness of Nando's

Unlike any other spot on the high street, Nando's has always been unique. It's a place that belongs to no-one and everyone. No matter your age, interests, social background, career, goals, hustles, loves, hates, rival tastes or reasons to dine. It's a place that can host them all.

What's your insight?

Nailing this brief will rely on finding an insight that emotionally connects people with the brand – this could be a category insight that

differentiates Nando's from everyone else, an audience insight that everyone just gets or a cultural insight that re-engages us with the zeitgeist. Find something compelling that you can leverage to connect young people with the unique Nando's experience.

Embrace modernity in your craft

This is a brief about under 25s; think about their mindset at every touchpoint – where will they see it, in what moments will they see it in, should we be partnering with talent or creators (if so who), what platforms or formats should this run on, are there any that are critical to connect, are there any that are redundant – we want to see your working out when it comes to delivery, just as much as idea and craft.

Actions speak louder than words

Your response could be a new proposition for this audience, not just about how Nando's speak to them.

Focus on the restaurant

Nando's have numerous existing cultural programmes with creators and music partnerships – they're not looking for a reinvention or to build on these, but a new idea that anchors on the restaurant experience.

Don't mention cheeky

You're not the first person to have made that joke.

The important stuff

Use your craft to create an action-driven holistic 360 campaign that makes Nando's the most loved restaurant in the UK again. This could be in the form of copy, illustration, animation, photography, crafts for design or art direction. The craft you use is up to you.

Present:

Your solution. Clearly explain your idea, the insight and why it would build relevance and brand love.

Your creative process. How you arrived at your solution, why it works for Nando's only, the key insights from your research and the stages in relation to craft.

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).



SERVICEPLAN GROUP
HOUSE OF COMMUNICATION

Brief set by
o2

In collaboration with
Serviceplan Group

Help o2 turn consumer pain points into love points

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

o2 is a multiple award-winning core brand of Telefónica Germany and a full-service provider for everything digital in everyday life. o2 offers high-speed mobile and fixed-network products as well as smart additional services as a one-stop shop for the entire household. An added value that goes far beyond connectivity via mobile and fixed-network services. o2 has a Game Changer mentality and challenges the conventions of the Telco market, to turn consumer pain points into love points.

"You don't have to pay for a phone, you already own"

One of the major consumer pain points in the Telco market is that the instalment payment for a device is almost always linked to the tariff price. Which means that, if you continue your contract, you continue to pay for your phone, although it's already paid off. **At o2, the instalment payment for a terminal device from the monthly tariff price are decoupled.**

o2 have already created a major campaign ("Ernst", see *Further Information*) to spread this brand message, but now they want to create an even bigger splash that brings more awareness to this unique offering and puts their unique proposition consistently front-of-mind for their German customer base.

What's the challenge?

Develop a disruptive campaign that lets people know that, in contrast to competition, your phone is paid off after the contract period at o2. This can be a brand new campaign or a follow up to the Ernst campaign.

Your job is to create something that develops continuous awareness for the topic whilst challenging traditional market conventions.

Who are we talking to?

German phone contract users aged 18-49. Germany is the home hub of o2 and this audience already has some awareness of the proposition due to the success of the initial campaign.

Things to think about

Make it can-do

Let the can-do mentality guide your work

Be a game changer

Challenge the status quo and yourself, not only conceptually but also in the choice of media and communication channels.

How to spread the message

How could your message scale and be spread? What are the relevant media, channels, social platforms and touch points and how can they be tailored to the idea?

Smart branding

Make sure your work is branded without being widely logo-branded. How can you make sure people know it's o2 without relying on logos?

The important stuff

The "Ernst" campaign was already very successful and pushed the topic into the press. The follow-up campaign can tie in conceptually, but this is not a necessity.

Develop a campaign that raises awareness for the topic and helps cement o2 as the market challenger for a new way to do phone contracts. Your response should have multiple touchpoints and clearly explain how it would reach as many people in Germany as possible.

You should include:

- How and where your idea would run
- How you'll get people's attention and raise their awareness
- A series of key visuals and mock-ups across multiple touchpoints

What and how to submit

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

Main (essential):

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

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

Ernst Case Study

spgroup.app.box.com/s/rf5fhodxf6buj77ck7spfebinkhuoxzn

o2

The NiX day from o2: Paid Off is Paid Off. (Ernst Campaign)
o2online.de/vorteile/handy-behalten/

W&V

Viral campaign: o2 declares "Tag NiX" (Ernst Campaign)
wuv.de/Archiv/Viral-Aktion-O2-ruft-den-%22Tag-NiX%22-aus

MEEDIA

"Tag NiX" campaign – with a social stunt against mobile phone rip-offs (Ernst Campaign)
meedia.de/article/o2-und-serviceplan-bubble-aktion-tag-nix-mit-einem-social-stunt-gegen-die-mobilfunk-abzocke-0bd6350b3c44f97de318df0



Brief set by
Sky

Create an inclusive future for the connected home

Deadline

20 March 2024, 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.

Sky design for everyone from the outset, with accessibility and inclusivity at the core of everything they do. As summarised by Sky's CEO Dana Strong:

"As a person, and as a leader, I wanted to make this commitment to drive real change for people with disabilities. I believe we can create a level playing field for people with disabilities through inclusive products and services, and using our voice at Sky to drive positive change in society."

The prevalence of connectivity in our homes is offering new opportunities to design inclusive experiences. Once a work of science fiction, voice assistants are available to buy for a fraction of the price of a TV, and fibre broadband connections can handle limitless data transfer at consistently high speeds.

So, what about the future? How may the home of 2030 with its associated connectivity and technology change how we reimagine the connected home to create a 'gold standard' inclusive experience for all of our customers?

What's the challenge?

Explore how the connected home of 2030 could help to create inclusive experiences for all Sky customers, by putting diverse users at the heart of your design thinking.

New technologies will be a key consideration in your thinking but not the only consideration – think about how societal and cultural change may affect our homes of the future, as well as the current experiences for diverse users and the opportunities that arise from this.

This is a broad brief, so consider concentrating on a smaller use case rather than looking at the entire home.

Who are we talking to?

Consider the Sky customer of the future, and what these customers may want from a connected home experience. Think about the experiences today from the perspective of diverse users, and find opportunities to create inclusive experiences.

Sky's customer base includes all social identities (gender, race, ethnicity, age, sexual orientation, gender identity, ability, class, and socioeconomic status); backgrounds and personal attributes (education and training, experience, income, values, worldview, mind-

set, and faith-based affiliations); and other impactful differences (location, language, available infrastructure, etc.).

Your designs should ensure no barriers to access for any customer groups.

Things to think about

Technology as an enabler, not a driver

Try to approach the problem from multiple angles – technology that's in its infancy today will become cheaper and more prevalent in the near future, but also try creating experiences first, and then looking for technologies that could make the experiences happen.

Why Sky?

The connected home market is growing exponentially. Your idea should be based in the home, but think about how other parts of Sky's business could be integrated into this ecosystem – for example content (sport, films, news), insurance and security (Sky Protect), or any other product that you think makes sense.

The ecosystem

Try not to think about a singular product or device, but how these devices can work together to create novel new experiences. These don't have to be current Sky products – but don't feel like you need to invent entirely new products as part of the brief.

Be speculative, but sensible

None of us can fully predict the future. Your ideas should be bold and go out of the comfort zone of what is possible today, but try to define a few fixed variables to work around, e.g. technology in our homes will change, but the form of our homes will probably remain the same for the foreseeable future.

The important stuff

Your idea could take any form you like... a video, a physical prototype, a digital prototype, whatever you think conveys the thinking best.

What and how to submit

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

Main (essential):

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

Optional (judges may view this if they wish):

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



Brief set by

Twister & 1HQ Netherlands

An icon is forever, not just for summer

Deadline

20 March 2024, 5pm GMT

Page 1 of 1

The backstory

The original Twister ice-cream was launched by Wall's in 1982 and has become a loved ice-cream brand for young kids. Fast forward 40 years and the brand has extended their range with the launch of several innovations in format and flavour. These innovations mean an exciting new proposition for Twister, enabling them to target their products to an invigorated young adult audience seeking new and exciting products intertwined with the nostalgic brand they already know and love.

Twister are now ready to launch a refreshed look & feel in 2024, to build on the excitement and engagement the brand is known for; but they need to create buzz, talkability and intrigue around their new and existing products, turning #twister into **the** trending ice-cream. And the best way to create buzz? Create awe-inspiring moments that get people sharing. From traditional OOH (Out of Home) to AR moments (even CGI'd interactions like [Maybelline](#) and [adidas](#)) to live experiences installations (see [IKEA](#)), there's a lot of power to yield when embedding the 'real world' into your idea.

What's the challenge?

Create a guerilla marketing campaign that gets young people (16 - 18) excited and connected to the Twister brand – this is all about creating a powerful idea that uses on-the-ground activations to build (and renew) Twister fans. Furthermore, Twister is looking to continue to engage with those young-at-heart consumers, the ones who have been enjoying the ice lolly in their youth but may have grown out of it now.

Your idea must centre on Out of Home advertising and get people talking on social media to help launch Twister's new look & feel in 2024 and beyond. This is an exciting time for the brand, and this is your opportunity to be part of evolution and engagement.

Who are we talking to?

16 - 18 year olds around the world. They already know about the Twister brand, but your job is to make it even more relevant, engaging and unique.

Things to think about

What is guerilla marketing?

Guerilla marketing is all about using surprise or unconventional interactions to promote something. Centre on imaginative ideas and allow your creativity to make an impact.

It is not about breaking the law or doing anything illegal. You can see some great examples of guerilla marketing [here](#).

Where to speak to your audience

Think of locations where you might be able to speak to young adults. What non-traditional

spaces might engage them the most? With guerrilla marketing, you don't need to stick to expected media spaces. Think beyond the conventional to where your idea might gain the most traction. Also consider different techniques for speaking to your audience – are QR codes still relevant? Can gamification get people involved?

How to gain traction

The best guerrilla marketing gets attention. Consider how you'll not only grab people's attention, but also get them to repost/share it. Growing the idea by building a consensus, by 'passing the torch', is a crucial factor to consider.

Keep it OOH

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

Stay Twister

The best guerrilla marketing gets attention. Twister is inherently quirky and unexpected! Everything Twister, from flavours and flavour combinations to their brand expression, is surprising and always holds a 'twist'. Twister has a sense of humour and helps to escape everyday routine with a 'wow' element!

The important stuff

You should include:

- An outline of your audience insights
- Marketing strategy (how and where your idea will run, and how it will gain traction)
- Mock-ups of your idea 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).

Further information

Links

[Maybelline](#) [tiktok.com/@londonbeautifulife/video/7253222355332271386?lang=en](https://www.tiktok.com/@londonbeautifulife/video/7253222355332271386?lang=en)
[adidas](#) [youtube.com/watch?v=hBqMqWe9zEQ](https://www.youtube.com/watch?v=hBqMqWe9zEQ)
[IKEA](#) [ikea.com/global/en/stories/ikea-around-the-world/ikeauk-shelter-real-life-roomsets-230313](https://www.ikea.com/global/en/stories/ikea-around-the-world/ikeauk-shelter-real-life-roomsets-230313)
[Guerrilla Marketing](#) dandad.org/profiles/jury/485952/connect4climate



Brief set by
Universal Music UK

Create a festival event poster and visual suite for people who work at Universal Music

Deadline
20 March 2024, 5pm GMT

Page 1 of 1

The backstory

Universal Music is the UK's leading music company and has under its umbrella renowned labels such as EMI, Polydor, Island, Decca and 0207 Def Jam.

Every year, the company comes together at a high-profile venue in London for staff-only performances from some of the brilliant Universal Music artists.

This is an inspiring and exciting event, just for the people who work at Universal in London.

For this event, each year the company commissions an established creative to design the poster and visual suite, and this is where you come in...

What's the challenge?

Create a poster and suite of promotional designs for the 2024 event that specifically speak to and excite people who work in and around music.

Your idea needs to reflect the vibrancy, excitement and energy of the event. Having a distinct and artistic style is certainly welcome.

Historically, the event has been called "UMusic Autumn" but for 2024, there's scope to give it a new branding and name, so if you have an idea for this please do include it as part of your response.

You'll need to create an identity that can live across everything from email invites to posters to in-venue branding.

Who are we talking to?

Universal Music staff. The whole crew! That's everyone from record label teams to IT and finance. A whole range of skills and passions and personalities, but all united by a huge love for music and creativity. So how can you spark excitement with the whole community?

Things to think about

Create a buzz

The audience won't find out the artists until they're in the room, so the visual identity needs to spark excitement and intrigue without relying on any visuals of artists or big names. The release of the visual identity always unites the teams in anticipation, so go for it to delight and impress.

Stay local

This is a celebration for Universal Music UK, not the global office. It takes place at an indoor venue in London.

Think about the breadth

This isn't just about a single poster. Your visual identity should be able to spread across multiple touchpoints, from digital to IRL, so think carefully about how each

element talks to each other and feels like a united event. The Universal Music team have provided some examples of previous year's artworks in the full brief pack for you to use as inspiration.

There are certain mandatories you'll need to cover (see *The important stuff*), but you have the creative liberty to think about wider touch points too (for example, are there ways your identity could spread to something beyond just a banner in the space itself?).

The important stuff

Present:

Your poster design(s), brand identity, event name, and how you decided on your direction — including how it relates to your audience.

Examples of how your identity will work across multiple touchpoints. These must include at least a poster, email invite, and in-venue branding.

The artwork must include the Universal Music logo (but this doesn't need to be front and centre — see past references in briefing pack).

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).

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 "Moms Dance" not "21GRAMS entry")
- 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 2024. 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.**
- All entries MUST be in response to a New Blood Awards 2024 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.

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.



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 2024.

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 creating a Game Design response.

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=AmSBlyTOihQ

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-wUOU&t



When submitting your entry...

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

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

Don't repeat the brief back

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

Insight, Idea, Execution

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

Stick to the submission formats

One of the main judging criteria for the awards is 'is it on brief?'. Part of the brief is the deliverables, the way you present your work. 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.*

New Blood: The Portfolios

Prepping your portfolio?

If you're currently working on honing your personal website, we've got some exciting news... D&AD will be running our Portfolio Competition again in 2024.

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 2024. D&AD and Editor X will select and promote a curated selection of must-see portfolios to prospective employers at New Blood Festival 2024.

Winners will also be eligible to apply for the New Blood Academy.

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

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 (an exclusive 2 week creative bootcamp for selected winners – more information will be released after the winners are announced in May 2024), 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.

Key Dates

Briefs launch
October 2023

Open for entry
February 2024

Entry deadline
5pm GMT 20 March 2024

Judging
April - May 2024

Winners announced
(without Pencil levels)
May 2024

Winner's package opportunities
Summer 2024

Ceremony
(and announcement of Pencil levels)
July 2024

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 2024. 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 3 x 2 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.

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. **By Voucher.** Completing a 5-10 minute entrant survey (one survey per team member) at the point of entry will generate a unique voucher entry code. This voucher covers 100% of the entry fee. 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. Enter your voucher code at the checkout.

2. **By debit/credit card.** You can pay a £15 entry fee at the checkout when you submit your entry. 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.

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 2023 [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](#)

In 2023, we reviewed all of the New Blood Awards Judges' feedback on why what won, won, and what was missing from work that didn't quite make the cut.

We'd recommend taking a look through all this feedback to make sure you avoid common pitfalls with creating an entry, and make your work the best it can be.

Where did unsuccessful work fall down?

1. Not reading the brief properly

2. Poor Execution

Some people had great ideas but lacked the execution to tell the story.

3. A lack of brand/client voice

Channel the brand identity – we saw lots of ideas that had potential but they could work for any company, rather than being specific to the brand they were creating work for.

4. Lack of originality

Go back to the brief, dig deeper and really nail those ideas an execution. And most importantly don't waste time reiterating the brief back to the judges!

5. Going too big

Big ideas are great, but don't try to squeeze in so many ideas that it overrides the main concept.

6. Lacking research

RESEARCH IS KEY. Don't skip this step as the judges will notice. Read all the information available to you.

7. Misuse of AI & VR

AI and VR might be themes of the moment, but if you choose to use it, make sure it elevates your work as a unique selling point rather than a solve-all crutch.

8. Relying on shock tactics

How to create winning work

1. Feedback

For a lot of winning entries, it was clear they had iterated, scrapped ideas and gotten feedback throughout the process. Don't skip this step!

2. Be social-first

Social media was a huge theme in last year's work, but only the very best entries considered how to be social-first in their ideas. This means not just bolting on an instagram ad to your idea, but really thinking about how social media could drive the idea itself.

3. Look into cultural trends

Don't just look at what's come before. Reach into current conversations and niche audiences to create true stand out work.

4. What does the future look like?

In a constantly evolving industry, it can be easy to tap into the now. But spend time thinking about what the future of the industry might look like, and how your idea could be the first of it's kind.



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 2024 and closes at 5:00pm (UK time) on Tuesday 20 March 2024.

Eligibility Criteria

Anyone aged 18 and over on 1 January 2024 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 2024.

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.

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 2024; 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 2024 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 2024 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 20 March 2024 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 2024;

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 2024 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 2024 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 2024 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 2024 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 2024 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.