ENTRY KIT 2014
AIM, DATES & LOCATION

THE AIM OF THE FESTIVAL
Cannes Lions has been Inspiring Creativity for over 60 years. It is the world’s greatest celebration of creative communications in all its forms. Over seven days in June each year the whole creative industry comes together to learn from the best and celebrate the work changing the communications landscape.

DATES AND LOCATION
The 61st International Festival of Creativity 2014 will take place in Cannes from Sunday 15 to Saturday 21 June 2014. All entries will be shown in the Palais des Festivals.

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GENERAL RULES

ELIGIBILITY

1. The Festival is open to all parties and organisations throughout the world including, but not limited to, those involved in advertising, production, media, PR, design and the creative industries.

2. It is the responsibility of the entrant to ensure that the commissioning client has the rights to use the intellectual property of the brand advertised/promoted. Entries cannot be made without the prior permission of the client/owner of the rights of the case. At our request, you shall immediately provide us with a copy of such permission.

3. The Festival Organisers may refuse Entries, which offend national or religious sentiments or public taste or which in the Festival Organisers opinion breach any applicable laws, regulations or codes of practice or infringe any third party rights. Any entry which, up to and including the final day of judging, has infringed any of its country of origin’s voluntary or regulatory codes of practice, is not eligible. It is the responsibility of the Entrant to inform the Festival Organisers should their Entry breach the provisions of this paragraph prior to the judging and Awards Ceremony.

4. All Entries submitted must be designed for implementation, screening, transmission or publication, and the majority of the campaign must have been implemented/launched/released to the public between 1 March 2013 and 30 April 2014 (private screenings/previews not included). Innovation Lions Entries must have a proof of concept, and the technology/innovation must be at a stage where it can be clearly demonstrated.

5. An entry cannot be made in to a category this Festival if it is been entered into the same category in previous years, even if its implementation dates fall within the eligibility window for both years in question and even if did not achieve awards status. For example, a Film entry which has an implementation date of 15th April 2013 cannot be entered into Film lions in this year’s festival if it was entered in to Film lions in Cannes 2013. However, it can be entered into an alternative category/section.

6. In the event that additional information regarding results and the outcome of the campaign becomes available after you have submitted your entry, the Festival organisers will accept updated and additional information relating to the results section only up to 02 May 2014.

7. In the event that a campaign runs over an extended period of time (with multiple implementation dates), it is the responsibility of the entrant to provide adequate proof of the campaign’s evolution from year to year. In light of the information provided by the entrant, the Festival retains the right to decide if the entry has evolved sufficiently enough that it may be regarded as a new entry and thus be eligible.

8. Only one party may enter an entry, i.e. either the agency or the production company may enter a piece that both parties have worked on, but not both. Which of the companies is going to make the entry should be agreed in advance between the parties concerned. In the event that the same entry is submitted by two different entrant companies, only the first entry will be accepted.

9. There can only be one entrant company per entry. The entrant company is responsible for payment of entry fees and will be considered the entry’s sole contact. Multiple companies can be credited for their contribution to the work entered. Please ensure that all contributing companies are credited on your entry form before finalizing your submission.
1. All entries submitted must have been created within the context of a normal paying contract with a client, except in the case of self-promotion and non-profit organisations, and that client must have paid for all of the media/production costs.

2. The Festival organisers may contact the client related to any entry at the request of the jury at any time during the voting process should any questions about the implementation or presentation of the work arise.

3. The Organisers will endeavour to move entries to more appropriate categories if necessary. However, the Jury are not allowed to move entries between categories.

4. All entry forms must be completed online at www.canneslions.com.

5. Entries will not be considered completed until the compulsory media has been uploaded online and full payment has been made.

6. For Film and Film Craft entries, trailers featuring direct cuts from feature films will not be accepted.
GENERAL RULES

ENFORCEMENT OF THE RULES

1. All entries must be submitted for judging exactly as published, aired or implemented and may not be modified for awards entry. However, entries that are not originally in English may be translated as long as the presentation is exactly the same as the original version.

2. The Festival reserves the right to request a full media schedule from each entrant company to verify the authenticity of the entry in the event that entry is shortlisted or a winner.

3. In the event of a complaint against any winning or shortlisted entry, the Festival organisers will conduct a full investigation into each case and will request detailed documentation from all parties concerned including the complainant, the entrants and the client.

4. The Festival organisers will have no hesitation in withdrawing an award in cases where the complaint is upheld.

5. Entrants or companies who are proved to have deliberately and knowingly contravened any rules relating to eligibility may be barred from entering the awards for a period of time following the Festival as specified by the organisers.

6. For further information please refer to our official statement on ‘scam’ entries.

7. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them here. They will be used in calculations both in Cannes and also after the festival in league tables featured in “The Cannes Report”. Credits cannot be altered until after the Festival when a specific period of time will be allocated to entrants to make amendments or additions to credits. Any amendments after this period may incur admin costs.
GENERAL RULES

JUDGING

The award-winning entries will be selected by an international Jury.

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.

The Grand Prix is selected from all the entries that have won a Gold Lion.

Entries for charities/not for profit and those with a charitable or public service message are not eligible to win the Grand Prix.

At all marking stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
The Awards given are as follows:

A **Grand Prix** must be awarded. Entries for charities/not for profit and those with a charitable or public service message are not eligible to win the Grand Prix.

The Juries will award **Gold, Silver and Bronze Lions** in each category to entries judged to be deserving of this honour. **Awards credits and the associated trophies and certificates will be given to the entrant company.** Duplicate trophies can be purchased by other participating parties after the Festival.

**Shortlisted** entries will receive a certificate.
GENERAL RULES

DEADLINE

E. ENTRY DEADLINE: 28 MARCH 2014 AND 07 MARCH FOR CREATIVE EFFECTIVENESS

All materials, documentation and payment must be received in the Festival office in London no later than this date. Please note: there is a price difference between entries completed before and after the 28 March 2014. Please refer to “Fees and Refunds” on our website for further details.

Entrants should submit their entry(ies) according to our deadline to allow sufficient amount of time for entries to be thoroughly reviewed and processed. This will also allow the Organisers to provide relevant feedback when necessary.
GENERAL RULES

MAILING INSTRUCTIONS AND CHECKLIST

The following instructions must be strictly adhered to:

Your entries package(s) will be scanned and tracked on arrival at the festival office. In order for us to ensure your parcel can be easily traced, it is ESSENTIAL that all entrants use the barcode label supplied with their online entry forms when sending entry materials to the Eurobest Festival office. Please use photocopies if necessary.

If your parcel contains more than one type of entry (e.g. Direct, Print and Outdoor) please include all labels on the outside of the package as well as on the separate packages inside. The Festival Organisers cannot accept any responsibility for entries lost or in transit, held up in Customs or refused at the Festival Office because of shipping costs. Please fully cover all courier and mailing costs in advance, up to and including arrival at the Festival Office.

DEADLINE: 28 MARCH 2014

Please send your Entry Payment and Entry Forms along with your materials by courier or registered mail to:

Lions Festivals – Cannes Lions
Entries Department
14 Kean Street
London WC2B 4AS
United Kingdom
Tel: +44 20 3033 4000

It is in your interest to confirm safe delivery of your entry. However, the Festival office can only confirm delivery of parcels bearing the official barcoded Festival package labels which are included in your confirmation email. Please note the Festival’s new address above. A Customs Invoice should be included in this consignment which should be clearly marked: “FESTIVAL MATERIAL - NO COMMERCIAL VALUE”.

If your courier requires a value to be indicated, this should be purely nominal - for example £ 1.50 per support material.

The Festival Organisers cannot guarantee acceptance of your entry if received in London after 28 March 2014.

PLEASE FOLLOW ALL THE ABOVE INSTRUCTIONS CAREFULLY.
GENERAL RULES

TREATMENT AND PUBLICATION OF ENTRIES

For the purpose of this paragraph, ‘entry/campaign’ means the work you enter into the Festival. With effect from your submission of an entry, the following terms apply:

1. By submitting any campaign in the course of entering the Festival awards, the entrant acknowledges that such material will be used for the Festival Purposes (as defined below), on the terms set out herein.

2. Entrants may be required to supply additional material of any shortlisted or winning work for the winners’ DVD and any promotional publication and exhibitions held after the Festival.

3. In order to promote the Festival, the organisers may:
   - Screen or publish all materials submitted to the Festival organisers for purposes of conducting and promoting the Festival, including all entry/campaign, with or without charge at public or private presentations, in such manner and form as the Festival organisers reasonably think fit;
   - Reproduce all materials submitted to the Festival organisers - including all entry/campaign in the Cannes Lions Archive and offline for the purpose of conducting and promoting the Festival;
   - Permit the material to be used directly or indirectly for the purpose of promoting the Festival;
   - Reproduce any entry/campaign into a collection of advertisements which may be offered for sale anywhere in the world. Such a collection may not, nor may any extracts of it, be copied, marketed or sold by any organisation other than the Festival organisation or any organisation authorised to do so by the Festival. This may include adaptation/translation by a third party; (together, the “Festival Purposes”); provided, however, that Festival Purpose shall exclude any action that may violate (a) any applicable law, or (b) any restriction placed on the use of that material by its legal owner, permitted licensee or third party whose property is included within such material as disclosed to the entrant and notified to the Organiser as detailed below (each of (a), and (b), a “Restriction”).

4. To the extent that the entrant is not the owner of the material comprising the campaign, the organiser’s exercise of the Festival Purposes shall be subject to any Restrictions. The entrant shall use commercially reasonable endeavours to ensure that the organiser may exercise the Festival Purposes, but shall not, in any event, be required to spend any money in order to permit the organizer to do so, and entrant’s failure to obtain sufficient rights in order to enable the organizer to do so shall not give rise to any liability on entrant’s part; and the entrant shall notify the organiser in writing (including by e-mail) of any Restriction as soon as reasonably practical on becoming aware of the same. For the avoidance of doubt, “commercially reasonable endeavours” shall include the entrant using its commercially reasonable efforts to attempt to cause the applicable third parties to agree to permit the Organiser to exercise the Festival Purposes, but shall not require the entrant to retrospectively amend or agree new terms of engagement for any Campaign already commissioned.

5. Each entrant agrees to assist the Festival organisers (at the sole cost and expense of the Festival organisers) in every reasonable way in supporting any legal action that may be taken against the Festival in relation to the exercise of the rights set out in the paragraph above and to supply information to the Festival organisers immediately should they become aware that an unauthorised collection or compilation including their Advertisement is available for sale or distribution.

6. Each entrant confirms to the Festival organisers that they have the legal right to enter the campaign into the Festival on the terms of these entry rules, subject to any Restrictions.”
GENERAL RULES

MISCELLANEOUS

1. The Cannes Lions International Festival of Creativity by Lions Festivals Limited, a company registered in England and Wales with registration number: 7814172 (England & Wales) Registered address: c/o Top Right Group Limited, The Prow, 1 Wilder Walk, London W1B 5AP. References to “us”, “we”, and “our” shall be construed accordingly.

2. Each entrant accepts full responsibility for the quality of entries and discharges the Festival Organisers from any responsibility in respect of third parties.

3. All entrants will strictly observe the Entry Rules. Completion and signature/sending of the Entries Payment Form will imply full acceptance by each entrant of the Entry Rules. Non-compliance with any of the Entry Rules will result in automatic disqualification of the entry.

4. The decisions of the Festival Organisers in all matters relating to the Festival shall be final and binding.

5. In the event of a win, any duties, fees and charges accrued from the transporting of the trophy, will be covered by the recipient, not the Festival Organisers.

6. The Cannes Lion trophy is the intellectual property, including copyright, design rights and trademark rights, of Lions Festivals Limited. Lions Festivals Limited have the exclusive right to and not limited to, reproduce, manufacture, copy, and sell the Cannes Lion trophy in any size or medium, and to distribute or exploit the design of the Lion or reproductions of same by gift, sale, re-sale or licence. No reproduction, replica or other copy of the Cannes Lion Limited trophy may be made or used by any manufacturer, advertiser, organisation or individual except in accordance with these terms unless you have the prior express written consent or license from Lions Festivals Limited.

7. These Entry Rules shall be governed by and construed according to English law and the parties submit to the exclusive jurisdiction of the English courts.
GENERAL RULES

OFFICIAL STATEMENT ON “SCAM” ENTRIES

Following detailed consultation and discussion with industry leaders, The Cannes Lions Festival by Lions Festivals Limited wishes to make clear its policy on entries into its Festivals which breach the rules.

There are many definitions of “scam”, and the issue is rarely black and white. As such, we want to develop a policy that is not only workable but also enforceable.

The role of Lions Festivals (Cannes Lions, Eurobest, Dubai Lynx and Spikes Asia) is to set the benchmark for creativity in communications, to celebrate creativity and to reward the industry for outstanding creative work.

Our role is not to come between the client and the agency; it is not to have a negative material effect on agency business; and it is not to penalise individuals from an agency who have not had any association with the work in question.

Our key rules in this regard are simple: “Entries cannot be made without the prior permission of the advertiser/owner of the rights of the case entered. All entries must have been made within the context of a normal paying contract with a client. That client must have paid for all, or the majority of, the media/production costs.”

It is our policy that when a piece of work comes into question, we request clarification or further information according to the complaint raised. If it is not forthcoming or not adequate, we withdraw the award.

In future we will continue to withdraw awards that do not meet our entry criteria and announce that we have done so.

Our entry criteria include:
• Submitting full client details (including name, position and full contact details)
• A senior officer (CD, CEO or Chairman) from the entrant company must authorise the entry

Our checks include:
• That the client is legitimate and that the product corresponds with their portfolio
• Judges are offered the opportunity to raise queries with the organisers and information is gathered accordingly throughout the judging (media schedules, client authorisation, etc.)

We believe that banning agencies from entering on a wholesale basis is unfair on blameless individuals. There are many people who work in agencies who may not be involved with an erroneous entry and therefore should not be penalised. Our policy will be to ban the individuals named on the credit list if a scam is discovered.

The length and nature of the ban will be decided based on the seriousness of the case involved. We take the view that not all issues are the same and each case should be dealt with on its own merits.

In summary, the key issues which will guide us through this process are:
1. Was the work approved and paid for by the client and was it run using media space paid for by the client?
2. If an entry fails to meet this or other entry criteria, we will withdraw the award and make an appropriate announcement.
3. If we deem it is required, we will ban the individuals involved from entering our awards for a specific period of time which will be decided at that time.
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3. If we deem it is required, we will ban the individuals involved from entering our awards for a specific period of time which will be decided at that time.
The definition of Branded Content and Entertainment for the purpose of Cannes Lions is the creation of, or natural integration into, original content by a brand. Entrants will show how a brand has successfully worked independently or in association with a content producer or publisher to develop and create or co-create entertaining and engaging content for their audience. This could be either by creating original content or programming for a brand or by naturally integrating a brand into existing formats by partnering with a publisher or media partner. Branded Content and Entertainment Lions will be awarded to the creative content that leverages a single media channel, such as web video or broadcast, but may also use multiple platforms to deliver content to audiences across various channels, including: radio, magazine, music, video, mobile, social, blogs, experiential events, and more.

An entry or campaign may be submitted into up to four categories - however it is essential that each entry is appropriate to the selected category and focuses on the elements most relevant to that category. Entries in the Fiction and Non-Fiction categories A01 – A06 must have been created or commissioned by a client around a product or brand.

For category guidance please email brandedlions@canneslions.com

A01. Fiction: TV & Broadcast
Drama, comedy or mini-series made for television.

A02. Fiction: Film
Theatrical release, DVD or television special.

A03. Fiction: Online
Online series or film created for the internet or online social platforms.

A04. Non-Fiction: TV & Broadcast
Reality, documentary or entertainment show.

A05. Non-Fiction: Film
Theatrical release, DVD or television special.

A06. Non-Fiction: Online
Online series or film created for the internet or online social platforms (including filmed live events).

A07. Brand or Product Integration into an Existing Programme or Platform
Including Film, TV, mini-series, web series, music video, online/digital etc.

A08. Use or Integration of User-Generated Content
Use/placement of content generated by engagement with an audience who have contributed to, or collaborated with a brand initiative. Content must have been used as part of a broader branded platform.

A09. Live Experience
Creative positioning of a brand using events or installations, the focus should be on the experience for the people present (rather than the experience of watching a filmed version).

A10. Use or Integration of Music
Including music in original branded content, original song/score, brand integration into music distribution or promotion, the creation of a music-based program or platform.
BRANDED CONTENT & ENTERTAINMENT

SUB CATEGORY

A11. Use or Integration of Printed Content
Book, publication, magazine or original printed content.

A12. Original Game or Use of Gaming
Digital or physical.

A13. Use or Integration of Digital or Social Media
Branded social media, websites, microsites, mobile applications, native advertising, user generated content platforms etc.

A14. Integrated Campaign
Entries using multiple channels/platforms.
**BRANDED CONTENT & ENTERTAINMENT**

**JUDGING**

**CATEGORY DEFINITION**

The definition of Branded Content and Entertainment for the purpose of Cannes Lions is the creation of, or natural integration into, original content by a brand. Entrants will show how a brand has successfully worked independently or in association with a content producer or publisher to develop and create or co-create entertaining and engaging content for their audience. This could be either by creating original content or programming for a brand or by naturally integrating a brand into existing formats by partnering with a publisher or media partner. Branded Content and Entertainment Lions will be awarded to the creative content that leverages a single media channel, such as web video or broadcast, but may also use multiple platforms to deliver content to audiences across various channels, including: radio, magazine, music, video, mobile, social, blogs, experiential events, and more.

**JUDGING**

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At all marking stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2013 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
2. Each campaign constitutes one entry.
3. All entries must relate to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
4. The same entry may be entered in up to 4 different categories.
5. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
6. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
7. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
8. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form you will be required to submit the following information:

1. Describe the current situation around Branded entertainment in your country or the region where this campaign appeared (200 words)
   • Include any restrictions or regulations imposed by TV stations, broadcasting companies, government or other regulating body.

2. Describe how the audience were drawn to the content (100 words)
   • Give examples where possible.

3. Summary of the Campaign (300 words)
   • Give an overview of the whole campaign or project from start to finish, in order of implementation. Describe the challenge, the objectives, the strategy and the execution.

4. Outcome (200 words)
   • Give some idea of how successful this campaign/entry was both for the client and with the consumer or target audience. The more quantifiable statistical information you can give the better.

Please note: in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.
• WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

• Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

CASE FILM

For all entries, you MUST prepare a Case Film of your campaign. Along with the written submission, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (eg. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. Long version: 2 minutes long
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. Short version: 30-45 seconds
   Additionally, you must supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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DO NOT send your Case Film on a URL.
2. SUPPORTING MATERIALS

You may also supply relevant support material, depending on the campaign you are submitting. For example any supporting content – e.g. the TV series, film, magazine, radio show, music video etc. Judges will not be forced to watch or read ALL supporting content but entrants should be assured that they will have to view a reasonable amount in order to judge the work.

All supporting materials should be supplied in the following formats and uploaded to our website:

- Proofs or photos must not be larger than 64 x 48cms.
- All JPGs must be 300 dpi, RGB with the longest side measuring approximately 420mm.
- Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.
- All video material should be submitted as MOV/MP4.
- All audio files should be submitted as MP3 files.
- All websites or online materials must be submitted via a URL, even if only posted temporarily for the purpose of the judging.
- All judging materials will be shown to the jury in digital format.

* Please make sure that any material provided can be easily understood and shown to the jury. Entries which are not in English should be translated or accompanied by a full translation. It will be in your own interests to explain or translate any specific word play or local social, cultural or political references and nuances.

* Please submit all video content as it aired. However, you should ensure that all agency/production company names and ‘people’ credits have been removed. Reference to the client name (even if they are the entrant or contributed to the work) is of course, acceptable

* If you submit a URL to a landing page containing content, please make sure it is unbranded and that the files are edited as above.

* All content needs to be presented for judging anonymously.

For further assistance and guidance on preparing your case film, please contact: brandedlions@canneslions.com
BRANDED CONTENT & ENTERTAINMENT

FAQ

• How many times can I enter my piece of work?
  You can enter the same piece of work into Branded Content & Entertainment up to 4 times - however it is essential that each entry is appropriate to the selected category, and focuses on the elements most relevant to that category.

• Should I submit the actual content?
  Yes. It is highly recommended that you enter the content in addition to your case film, eg: if you are entering a TV series we advise submitting some episodes for the jury to view. This is particularly recommended for all the Fiction and Non-Fiction categories.

• Can I enter content not commissioned/created by a specific brand (no brand affiliation) or content that was never published/ broadcast?
  No. Your entry will not be eligible if it is not endorsing a brand, or if it was never broadcast/ published/aired.

• How should I enter content that is not in English?
  Please subtitle your content (in English) for the benefit of an international jury before submitting.

• Do I need to send in physical materials?
  Please do not send in presentation boards for Branded Content entries, however you may submit physical materials which support your entry, if necessary (such as published printed content).

• If I enter multiple times can I use the same case film?
  It is recommended that you tailor your case film to the sub-category you are entering, and please remember to adapt your written submission for the relevant sub-category too.
CREATIVE EFFECTIVENESS

SUB CATEGORY

The definition of Creative Effectiveness for the purpose of Cannes Lions is a previously shortlisted or awarded creative campaign which shows a measurable and proven impact on a client’s business - creativity that affects consumer behaviour, brand equity, sales, and where identifiable, profit. Entries in this category will need to demonstrate a direct correlation between creativity and effectiveness.

There are no categories in Creative Effectiveness Lions.
CREATIVE EFFECTIVENESS

JUDGING

CATEGORY DEFINITION

The definition of Creative Effectiveness for the purpose of Cannes Lions is a previously shortlisted or awarded creative campaign which shows a measurable and proven impact on a client’s business - creativity that affects consumer behaviour, brand equity, sales, and where identifiable, profit. Entries in this category will need to demonstrate a direct correlation between creativity and effectiveness.

CHECKING

All entries will be reviewed by both Cannes Lions and PricewaterhouseCoopers (PwC). PwC will check for consistency, ensuring that claims made accurately reflect the source data, and that entries are mathematically accurate. Should any issues arise during this process, entrants will be invited on up to on two instances to amend, correct or add data to their submission. It is in the entrants’ interest to improve their submissions as much as possible as any lack of evidence may be shown to the jury and marked accordingly.

JUDGING

The award-winning entries will be selected by an international Jury. The jury’s voting will be based on 3 criteria: Idea, Strategy, Results and effectiveness. Each entry will receive 3 marks which will make up the total vote and these marks will be weighted as follows:

- Idea 25%
- Strategy 25%
- Results and Effectiveness 50%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Creative Effectiveness Lions.

A Grand Prix must be awarded in Creative Effectiveness. Further to the Grand Prix, there will only be Creative Effectiveness Lions awarded, with no distinction made between Gold, Silver or Bronze Lions. The Juries will award Creative Effectiveness Lions to all entries judged to be deserving of this honour.

Creative Effectiveness awards will count towards the Network of the Year, Independent Agency of the Year and the Holding Agency of the Year calculations.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
CREATIVE EFFECTIVENESS

ENTRY REQUIREMENTS

1. Within the entry form you will be required to submit a 400 word summary. This will be an overview of the campaign and an analysis of its effectiveness. You should first highlight the creative idea behind the work, then describe how the objectives of the campaign have been successfully met, referring to your verifiable sources.

2. You will also be required to submit a 3,000 word submission answering the 7 questions below. Any charts, graphs, diagrams or tables will not be included in the word count.

- What were the objectives for the creative work?
  Please distinguish between interim objectives (e.g. awareness, image, attitudes, and behaviour) and sales objectives (e.g. volume, revenue, market share). Be aware that having both will strengthen your entry.

- What was the strategy behind the work?
  Be clear about the connection between the objectives, the brief and the final creative work.

- What was the creative work?
  Detail the creative output in terms of its content, the media channels, and the investment behind it?

- What effect did it have in the world?
  Explain what happened after the work appeared. Again, be aware of the difference between interim and sales effects.

- How do you discount the other factors that could have caused some or all of this effect?
  You may use econometrics if you wish but it is not a necessity.

- What was the commercial gain for your Client as result of running the creative work?
  Entries will benefit from their ability to isolate a return on investment, not just a picture of sales growth or changes in brand measures.

- What do you think this case adds to our understanding of how creativity can be effective?

ADDITIONAL INFORMATION

- All entries must be paid for and completed online at www.canneslions.com. You will not need to send your submission(s) to the Cannes Lions office.
- You will be required to fill out a table identifying the entry section in which your campaign was shortlisted or awarded at Cannes Lions 2014.
- Entrants must use the template provided. We will not accept any other formats. Other formats will be returned for resubmission.
- Entrants must adhere to the word count limit of: Summary: 400 words and Written Submission: 3,000 words. Failure to do so will result in the return your entry until it falls within the limit. It must be returned by the deadline otherwise it will not be accepted into the Awards.
- All entries will be published in full on both the Cannes Lions and World Advertising Research Center (Warc Ltd.) websites, with the exception of information entered into the CONFIDENTIAL INFORMATION SECTION of the Entry Form. The organisers retain the right to publish information outside this section without prior notification.
- The Festival reserves the right to reorganise the entry format to ensure consistency, however we will not modify the content.
CREATIVE EFFECTIVENESS
MATERIAL REQUIREMENTS

Entrants will not need to supply support materials. The 2013 material will be shown purely for context and it will not be considered as part of the 2014 judging criteria. It is not necessary to resupply materials as it in the festival archive.
CREATIVE EFFECTIVENESS
TIPS

HOW TO PRESENT A CREATIVE EFFECTIVENESS ENTRY

• Clearly state the purpose of your entry – what is the overriding goal of this submission?
• Get to the point! Be concise and explicit. Ensure that the submission is easy to read.
• It is not enough to make assertions, the jury want proof. Any claim must be supported by evidence and source data. For example:
  • Claim: Any figure/number used. For example: The sales figures went up by 120%, see Figure 1.
  • Evidence: Use a chart, graph, diagram, etc. within the body of your submission. You must reference the name of the source. For example: Nielsen: Marketing Survey 2009. “Mobile Youth Around the World”.
  • Source Data: The study or report which the claim has come from. For example: the “Mobile Youth Around the World” survey must be sent as a supplement included in the appendix.
• Embed any supporting evidence such as charts, graphs, tables etc. within the main entry document, next to your claim. Any charts, graphs, diagrams or tables will not be included in the word count.
• Include footnotes at the bottom of the page to link to the source data in the appendix.
• The source data must be submitted along with the entry in order for PricewaterhouseCoopers (PwC) to check for consistency. This should be included as appendices. If you cannot include the source data please state the reason why.
• Click here to read an example of a well presented entry.
CREATIVE EFFECTIVENESS

TIPS

EXAMPLE 1

Evidence.
Clearly labelled chart with heading. References the name of the source

Claim.
Refers to the Evidence

Footnote.
Directs reader to Source Data

EXAMPLE 2

Provide hardcopy evidence, such as screengrabs. Do not simply supply a website link

Claim

Footnote directs PwC to Evidence and Source Data
CREATIVE EFFECTIVENESS

FAQ

• Does the entry have to be submitted on the Entry Template?
  Yes it does for consistency for the Jury.

• Do I need to supply any supporting materials?
  Entrants will not need to supply support materials. The 2013 material will be shown purely for context and it will not be considered as part of the 2014 judging criteria. It is not necessary to resupply materials as it in the festival archive.

• Do I need to send a hardcopy of the submission and appendix?
  No, we have all of the necessary files electronically.

• Are graphs, charts and appendix counted towards the word count?
  No, they are not.

• What is the client approval letter?
  Client approval and review of the submission means that the client has approved entry of the campaign into the category and that they have reviewed the paper and are happy for you to put it forward. Please ensure it is on company letter head and that the signatory includes their contact details.
The definition of Cyber for the purpose of Cannes Lions encompasses branded online, digital, and technological communication.

Cyber Lions will award the best creative, digital solutions for brands that utilise technology and creativity seamlessly, and prove how their target audience engaged and enhanced brand value, resulting in increased business sales and recognition.

A. CRAFT

Entries may be submitted into multiple CRAFT categories providing that the submission is relevant to each sub-category. You should submit single executions for consideration (e.g. a website) unless the entry relies on co-dependent elements that need to be showcased.

A01. Interface & Navigation (UI)
The interactive journey with a digital product or service.

A02. User Experience (UX)
The emotional and behavioural response to a digital product or service.

A03. Storytelling
Creation of content that develops the identity of, or embodies the relevant brand. Successful brand stories will utilise digital platforms in order to inspire and drive meaningful consumer engagement.

A04. Animation/Motion Graphics

A05. Illustration and Graphic Design

A06. Use/Curation of Image(s)
Creative application of photography, artwork, illustration, graphics, or other images.

A07. Use of Video
Creative application of an online video.

A08. Use of Music/Sound Design
Creative application of music and/or sound design.

A09. Copy/Editorial
Publication of text specifically created for a digital product or service.

A10. Innovative Use of Technology
Inventive way of using existing or new technology specifically for a brand.

A11. Overall Aesthetic Design/Best Practice
Functionality and composition of a digital product/service.
B. WEB CAMPAIGN

The same entry can only be entered once in this section. Online-only campaigns that consist of at least 2 web executions i.e. 1 website, 1 online video, 1 online ad. If your submission is for a Mobile/Tablet/Handheld Device, please refer to the MOBILE LIONS categories.

B01. Foods & Drinks

B02. Automotive Products & Services

B03. Cosmetics, Beauty & Toiletries

B04. Clothing, Footwear & Accessories

B05. Other Consumer Products (Including Durable Goods)

B06. Financial Services

B07. Travel, Entertainment & Leisure

B08. Retail and E-Commerce, Incl. Restaurants

B09. Publications & Media

B10. Business Products & Services

B11. Advertising & Media

B12. Commercial Public Services

B13. Charities, Public Health & Safety, Public Awareness Messages

B14. Corporate Information

C. WEB PLATFORMS

The same entry can only be entered once in this section. Single executions, including microsites.

C01. Website
Long-term site destinations for a brand, product or service (i.e. AudiUSA.com, CNN.com, etc).

C02. Microsite
Short-term campaign site.

C03. Web Service/App
Services and/or applications provided to a target audience to improve their experience and engagement with a brand.
D. ONLINE AD

The same entry can be entered twice in this section. Single executions of paid online display advertising.

D01. Web Banner
Single banner executions. A campaign of banners should be submitted under: WEB CAMPAIGN.

D02. Innovative Online Ad Solution
New/Innovative technology or solution for online ads.

E. ONLINE VIDEO

The online context and audience engagement strategy will specifically be considered by the jury. Entries may be submitted only once into the ONLINE VIDEO category. Entries in this section must have been commissioned and exclusively created for online execution. If your submission also aired on TV/Cinema, it does not qualify into Cyber Lions. Please refer to the FILM and FILM CRAFT categories.

E01. Social Video
Online videos specifically created for the internet or online social platforms that are intended for widespread sharing.

E02. Interactive Video
Online, interactive videos that have at least one of the following levels of interactivity: conversational, customisable, narrative, and explorative.

E03. Webisodes/Series
A series of non-interactive online videos. Each episode must be submitted and paid for individually.

E04. Video/Programme
Non-interactive online videos.

F. SOCIAL

The same entry can be submitted up to maximum 3 times in this section. Entries will reward focused executions, with social thinking at the core of the work. The jury will consider levels of engagement, social reach and the creative use of social networks and activity to successful commercial effect. Creative solutions that utilise social components and activity as a secondary element should not be entered here.

F01. Engagement Platform
Platform(s) designed to drive a closer relationship with community/consumers. This may include:
A) The creation of an owned social platform (i.e.: Nike+), that a brand owns, controls, and which provides direct and meaningful value to their community.
B) The harnessing of multiple and existing, owned social platforms in order to create a digital ecosystem designed to fuel enhanced relationships with a community/consumers.

F02. Social Business
Social activity that harnesses the power of a community in order to fundamentally impact a business. Examples may include brands which have significantly adapted their operations, intelligence, resourcing, sales, product development and other non-marketing aspects of the value chain in order to put a social community and its activity and at the heart of what they do.
F03. **Response/Real-Time Activity (including crowdsourcing)**
Targeted and non-targeted social activity that may utilise social platforms in order to respond to world events, crises and other online/offline activity in a meaningful, often creative way that may prompt social sharing.

F04. **Use of Co-Creation & User Generated Content (including crowdsourcing)**
Social based, often personalised activity that may be designed to engage with a community and encourage them contribute to or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content generated will also be considered.

F05. **Influencer/Celebrity/Blogger Outreach Program**
Social initiatives or executions that may utilise a celebrity, social ambassador, or social influencer in order to engage with a specialised audience.

F06. **Innovative Use of Social or Community (including emerging platforms for brands)**
Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.

F07. **Content Placement (including Copy/Image/Audio/Video placement)**
Content and editorial strategy and placement using social channels. The strategic arrangement and curation of appropriate content that may either drive or enhance a wider social campaign.

F08. **Community Building/Management**
Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.

F09. **Use of Social Data & Insight**
The creative interpretation of social data in order to target, engage or develop a meaningful relationship with a specific audience or community. Insights gained through the strategic application of data/analytics and associated targeting methods will all be considered.

F10. **Targeted Conversations at Scale (including social listening and conversational insight)**
Personalised, social activity that relies on identifying/listening/responding strategies. A product, service or experience may have been adapted or customised in order to better engage with a community, on a 1:1 basis, on a large scale.

F11. **Applications / Tools**
Digital application or tool specifically designed for a social platform.

F12. **Social Currency & Commerce**
Social, often platform based initiatives that allow or encourage users/communities to participate in social activity that may result in a direct sale. Entries may rely on social currency or bartering alternatives (data, social currency, services, etc) that do not rely on a monetary exchange or payment.

F13. **Native Advertising**
Intelligent use and placement of personalised online branding solutions within the relevant social context of the target audience. Entries will be assessed on their consumer relevance and unobtrusive and ‘native’ presence.
G. BRANDED GAMES

The same entry can only be entered once in this section. Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted).

G01. Web
Games specifically executed to be used on online platforms used on desktop PC/MAC.

G02. Social
Games created for online social platforms, or creative use of social platforms.

G03. Live Digital
Outdoor/offline digital games.

G04. Other Rich Media Game
Innovative/non-traditional/other digital games, including branded console games.

H. BRANDED TECH

The same entry can only be entered once in this section. Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand.

H01. Utility/Tool/Service (online/offline digital service/product/utility/tool)
Useful digital service or tool that creates brand value between the product and consumer and enhances the users lifestyle or behaviour.

H02. Installation/Exhibit (including use of interactive screens)
Digital demonstration in an outdoor/offline space.

H03. Digital Billboard
Outdoor/offline digital advertising.

H04. Data Visualisation
Visual representations of data and insight.

I. INTEGRATED MULTI-PLATFORM CAMPAIGN (Online & Offline)

I01. Integrated Multi-Platform Campaign
Multiple online & offline executions. One of the elements can be offline providing that it either drives or is inherently necessary to the overall execution of the campaign.
CATEGORY DEFINITION

The definition of Cyber for the purpose of Cannes Lions encompasses branded online, digital, and technological communication.

Cyber Lions will award the best creative, digital solutions for brands that utilise technology and creativity seamlessly, and prove how their target audience engaged and enhanced brand value, resulting in increased business sales and recognition.

JUDGING

The award-winning entries will be selected by an international Jury. The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from all the entries that have won a Gold Lion. Three Cyber Lions Grand Prix may be awarded by the Jury: one Cyber Craft, The Web (including web campaign, web platform, online ad, online video); one for Social; and one for Branded Games, Branded Tech, Integrated Multi-Platform Campaign.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credits and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each Integrated Multi-Platform Campaign (Online & Offline) constitutes one entry.
2. Each website, online ad/video constitutes one entry.
3. Online ads and online videos which form a campaign must be entered and paid for as single entries, e.g. 3 banners which form a campaign must be paid for as 3 separate entries.
4. Your entry URL(s) must lead the viewer straight to your entry and must be accessible WITHOUT login or password. Please note: the jury will be provided with login details for social media platforms such as twitter and Facebook.
5. Please make sure that your entry is accessible online by 28 April 2014 at the latest and until 30 September 2014. Entries which cannot be accessed for judging due to long periods of server downtime will not be considered by the Jury.
6. All entries will be cached and archived on 2 May 2014. All winning and shortlisted entries will be compared with the archived versions to ensure the content has not been substantially altered after 2 May and before the judging takes place. Tampering with the content or presentation of your entry after 2 May 2014 may result in disqualification.
7. Entries in the Social categories must include as much information about the results and effectiveness as possible, ideally with a number of views/hits/forwards/users etc. Please note, in the absence of any indication of results, the Jury might not be able to vote for the entry.
8. The minimum requirement for all websites: must be viewable on a PC using Internet Explorer 10.0 (or higher versions). We also accept entries implemented for other browsers e.g. Mozilla Firefox, Google Chrome, Safari, etc.
9. You may enter a website and a microsite that is part of the same website as long as that microsite has a separate URL that is accessible independently of the main website URL.
10. For all the Online Video categories, you must submit both a URL of the online video and a video file upload. Both are compulsory for all entries in this section. If your video is longer than 3 minutes, you must submit the full-length original as well as an excerpt that is under 3 minutes.
11. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
12. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
13. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
14. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video/URL).
CYBER

MATERIAL REQUIREMENTS

For Tips & Checklist on entering Cyber Lions click [here].

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

PRESENTATION IMAGE in digital form ONLY

For all entries, you must supply a digital Presentation Image in JPG format. Please do not send any physical material. We cannot accept images on CDs or boards.

- One digital presentation image strictly in the following format: JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries. This Presentation Image will be a summary of your entry and MUST be contained on one image. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals). To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.

- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.

- You MUST adjust your presentation image to the category and section you are entering.

- Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

2. SUPPORTING MATERIAL

- CASE FILM:
  Certain types of entries require a case film. Please see the tips document (link above) for further info. Along with the URL and the presentation image this case film will be used for Jury deliberations.
  For all the Online Video categories, you must submit both a URL of the online video and a video file upload. Both are compulsory for all entries in this section.

  You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

  No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)
Please supply one version of your case film, as follows:

1. **Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. **Short version: 30-45 seconds**
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.

**ENCODING STANDARDS**

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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Do not send your CASE FILM on a URL.

For further assistance and guidance on preparing your entry, please contact cyberlions@canneslions.com.
COMPULSORY REQUIREMENTS FOR YOUR CYBER LIONS ENTRY:

Digital Presentation board (Compulsory)

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital Cyber Lions Exhibition at the festival.
- The digital board should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one page.
- Must be provided in Digital Form ONLY.
- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your board or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

Technical Details:

- Digital Copy: JPEG, RGB, 300 dpi and approximately 420mm for the longest side.
- Digital images must be uploaded via the website (max 10MB) at the time of entry submission.
- Please name your image with the title of the entry.

Case Films must be no longer than 2 minutes. They are compulsory for the following categories/reasons and highly recommended for all other categories:

- I01. INTEGRATED MULTI-PLATFORM CAMPAIGN (Online & Offline)
- All Social and Branded Tech categories
- Foreign Language Entries: If the original language of your entry is not in English, you must submit a case film clearly explaining your submission. This is important as all entries will be judged by an international jury.
- Please click here to watch a good example of a Case Film for a Cyber entry.
- 2 minutes, no longer.
- Please supply your case film using our online upload facility.
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.
Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as .MOV or .MP4
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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DO NOT send your Case Film on a URL.
EXAMPLE OF DIGITAL PRESENTATION BOARD

No reference to the Agency or anyone involved in the work

Clear and concise text

100 words maximum

Key points from the written submission

Minimal use of technical jargon and statistics

Text presented in 3 clear sections eg: Idea, Implementation, Results

Clear, relevant images

SUPPORTING JPEG EXAMPLE
BANNER ENTRY

Click here for example.

ONLINE VIDEO ENTRY

Tips for entering your Online Video (Digital video spots made for the Internet)

- Entries in this section must be presented so that the jury can see how an individual was led to the video. E.g. posted within a website, shared via email, uploaded on a social platform, etc. If the original video is no longer available online, please submit a jpeg showcasing how the video was originally published.
- Videos that were released online and TV/cinema release do not qualify (please see FILM and FILM CRAFT categories).
  - If you released 2 different versions on TV and online, you may submit the online example into Cyber. Please do not submit the video file of the version that was released on TV.
  - If you have a campaign of two or more executions advertising the same product (i.e. three online videos) they must be entered and paid for separately with separate links leading to each video. This rule applies to all Online Video entries.
  - If your video is longer than 3 minutes, you will need to submit the original video URL + video file + a shorter version that is under 3 minutes. (Please use the ‘case film’ file upload facility to submit the shorter version)
  - If your video is not in English, you will need to submit the URL of the original video online + a video file of an English subtitled/dubbed version. (Please use the ‘case film’ file upload facility to submit the English version.
  - If your video has agency branding either in the video or account name, please contact cyberlions@canneslions.com for assistance.

Tips for entering your Integrated Multi-platform Campaign (online & offline)

- Your entry MUST consist of multiple digital elements for the same concept, e.g. website, social activation, offline digital exhibition.
- To ensure judging impartiality, your entry must be presented without agency branding (including the URL), unless it’s a self-promotional campaign.
- If any of your examples are no longer live, please provide clear images of each example.
- You must supply a case film summarising your campaign within 2 minutes (maximum).
- In addition to this campaign entry, you may submit the individual elements that form this campaign into other relevant Cyber categories.
# Cyber Checklist & FAQ

## Checklist for Your Cyber Lions Entry

- Visit the [Cyber Lions](#) category page and read the entry rules and sub-categories sections
- Download the [Sample Entry Form](#) to help you collect the required information i.e. Title, Client, Credits, and Synopsis
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)
- Ensure the case film is no longer than 2 minutes
- Enter online and upload media ensuring your presentation board matches the uploaded image
- All active URL’s are provided on entry form

## FAQ

**In the new Cyber sub-categories, where is my work eligible?**  
Please visit the [Cyber Lions](#) category for more clarification.

**Where should I enter my mobile website/app?**  
Please DO NOT enter mobile apps or mobile related entries into Cyber. Please enter these into the Mobile category.

**What if my submission is a website intended for mobile and PC/desktop use?**  
You may enter your website into Cyber as well as Mobile but only if it has been created to be viewed on both types of devices – please state this clearly on your entry form. The same applies to websites that are co-dependent requiring both mobile & desktop access.

**Must I submit a presentation board?**  
No, no physical materials or presentation boards are accepted into Cyber, unless it is required to interact with your submission i.e. 3D glasses.

**Do I need to submit a presentation page?**  
Yes, every entry as a JPG (please see [here](#) for entry requirements)

**How many times can I enter my piece of work into Cyber?**
- Cyber Craft – unlimited as long as your submission is relevant to the sub-category.
- The Web – 1 x
- Web Platforms – 1 x
- Online Ad – 2 x max
- Online Video – 1 x
- Social – 3 x
- Branded Games – 1 x
- Branded Tech – 1 x
- Integrated Multi-Platform Campaign – 1 x (individual executions of the campaign can also be submitted into other relevant sub-categories)
Is a case film compulsory?
Yes for the following categories (max 2 minutes):

- Integrated Multi-Platform Campaign
- Branded Tech
- Social

Also for the following situations:

- Foreign submissions – if your entry is not in English, we strongly advise submitting a translation.
  - If your submission is a website/microsite/app/game or other type of execution that requires translation, you can submit your translations either with images or a video walkthrough clearly showing how to navigate your submission.
  - If your submission is a campaign an online video, you should submit a link to the original URL (or image showcasing where the video was live if it’s no longer available) with a subtitled/dubbed English video file.
The definition of Design for the purpose of Cannes Lions is the celebration of the use of design as an aid in communication and experience to inform brand ethos and product messages.


Design Lions does not include entries for product design or architectural design, except within the confines of the category descriptions.

A. COMMUNICATION DESIGN

You may only enter a maximum of THREE TIMES per entry in the following categories.

A01. Posters
Focus will be placed on the design of the poster for the use of promotion and brand communication. Entries in this section may include but are not limited to film, exhibition, concert posters etc. (Note: Poster campaigns of 2+ should be entered combined into ONE single entry). Please see tips for entering.

A02. Flyers, Tickets, Invitations, Postcards, Christmas and other Greetings Cards

A03. Calendars
Creation of content that develops the identity of, or embodies the relevant brand. Successful brand stories will utilise digital platforms in order to inspire and drive meaningful consumer engagement.

A04. Books
Including editorial and cover design.

A05. Self-Promotion
Any type of media format – designed by agencies to promote themselves.

A06. Promotional Items
Focus will be placed on the use of an item to promote and further a brands communication, which should demonstrate a clear understanding of the brands target audience. To include clothing, promotional gifts and samples, guerrilla marketing accessories, promotional items and brand merchandise.

A07. Publications & Business Communications
Catalogues, brochures, press/media kits etc., business communications/literature/publications), digital publishing, e-zines, computer games, CD, DVD, record sleeves and business cards.

A08. Annual Reports & Information design
The judges will be considering charts, diagrams and infographics and information design.
1. Small Business – local or operating in a restricted area.
2. Medium Business – regional or national organisations.
3. Large Business – international or global scale.

A09. Broadcast and Animated Communication
1. Channel branding or Programme branding – Including entire channel identity or aspects, such as Idents and break-bumpers.
2. Title sequences.
4. Other video content – including self-promotion and short animated sequences.

(Note: this does not include TV programme promos or trailers)
B. DESIGN CRAFT

B01. Illustration
Illustration as applied to a communication medium.
1. Publications e.g. Entire Books/magazines.
2. Print and poster (Note: Illustration that features as part of a poster campaign of 2+ can be combined and entered as ONE single entry but it will be judged as a whole and not on the individual merits of each ad). Please see tips for entering.
3. Packaging and promotional item design.
4. Outdoor spaces e.g. Installations.
5. Calendars, Flyers, tickets, invitations, postcards, Christmas and other greetings cards.

B02. Typography
Focus will be placed on the creation or use of type as an aid to communicate the brand or its intended message.
1. Publication - (Magazine/books).
2. Print and poster - (Note: Posters that features as part of a campaign of 2+ can be combined and entered as ONE single entry but it will be judged as a whole and not on the individual merits of each ad). Please see tips for entering.
3. Digital – Type designed for online content.

B03. Photography
Best use of photography in a Design context. Entries in this section may include but are not limited to album art work, editorial, packaging, publications, posters.

B04. Sound Design
Focus will be placed on the use of sound to enhance the user or viewers experience. Entries in this section may include but are not limited to website, videogames & apps, titles, channel idents, sound logos, environment and installation.

B05. Large Scale Logo
Logos created for national, international or global scale organisations. Focus will be placed on the simple application of the logo to help create or refresh a brands identity. Entries in this section may include but are not limited to stationary, business cards, letterheads, etc. (Please note that the scale is in relation to the audience being reached, not the scale of the logo).

B06. Small Scale Logo
Logos created for local or regional business in a restricted area. Focus will be placed on the simple application of the logo to help create or refresh a brands identity. Entries in this section may include but are not limited to stationary, business cards, letterheads, etc. (Please note that the scale is in relation to the audience being reached, not the scale of the logo).

C. DIGITAL

Focus will be placed on the execution of design to aid the function and use of the digital application.

You may only enter ONCE per entry in the following categories.

C01. Online Digital
Websites, microsites, apps.

C02. Offline Digital
Touch-screen kiosks, digital installations etc.
D. BRAND ENVIRONMENTS

Please note entries in these categories are focused on the consumer experience of the brand and/or product, and the storytelling role of the space and place, rather than the architectural structure.

D01. Permanent Retail
Demonstrating a new or changed design and construction of the retail space. Consideration will be placed on the functionality to the product being sold, presentation of the clients brand values and ease of sale.

Entries in this section may include but are not limited to department & specialist stores, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, laundry service, estate agents, photo-processors, TV, video & other rental stores.

1. Small Business – local or operating in a restricted area.
2. Medium Business – regional or national organisations.
3. Large Business – international or global scale.

D02. Temporary Retail
Demonstrating a new or changed design and construction of the retail space. Consideration will be placed on the functionality to the product being sold, presentation of the clients brand values and ease of sale.

Entries in this section may include but are not limited to pop up stores, mobile demo units, in-store events, seasonal displays.

1. Small Business – local or operating in a restricted area.
2. Medium Business – regional or national organisations.
3. Large Business – international or global scale.

D03. Point of Sale
Demonstrating impactful, engaging and playful POS brand collateral that enriches or furthers the client’s brand values. Consideration will be placed on the functionality to the product being sold, presentation of the clients brand values and ease of sale.

To include in store merchandising, product display, structural graphics, POS Graphic materials, Brand Collateral, window displays.

1. Posters.
2. Product displays, POS graphic materials, brand Collateral.
3. Window displays.

D04. Brand Installation and Experience
Spatial and sculptural installations for the purpose of brand communication and brand experience. The submitted work should have a commercial agenda with the space used as a brand marketing tool. Please note non-commercial work should be entered into D05. Public Spaces.

Entries in this section may include but are not limited to hotels, restaurants and fast food, bars & night clubs, airport interiors, offices.

1. Installation
   Focus placed on the spatial design to communicate and share the brand experience.
2. Sculptural
   Installations that operate within a space, rather than space itself, the object is the medium that is being judged to communicate and share a brand experience.

D05. Public Space
The enhancement of environmental space within the public domain which has a non-commercial focus (Community & public social spaces) including public squares, parks, beaches. Please note that installation and spatial experience entries with a commercial agenda should be entered into C04.
D06. Wayfinding & Signage
The design of signage for the enhancement of environmental and brand experience. Focus will be placed on
the integration of the signage to create seamless brand experience crowd direction and navigation.
Including public signs, residential, office, exhibition, event and festival signs.

D07. Non-commercial Exhibitions
For the creation of temporary and permanent exhibitions, with a focus on how the exhibition is curated
to enhance the experience to the attendee. (Please note that entries with a commercial agenda should be
entered into D08).

D08. Trade Stands
The design of trade stands to create a brand experience that drives sales. Focus will be placed on the stands
use of space and interaction as a marketing tool and vehicle for its commercial agenda.
(please note that non-commercial entries should be entered into D07. Non-commercial exhibitions).

1. Small Business – local or operating in a restricted area.
2. Medium Business – regional or national organisations
3. Large Business – international or global scale

D09. Live Events
Focusing on the narrative and storytelling elements throughout an event rather than the space itself. Event
types such as popup bards & night clubs, athletic events, festivals. The elements of focus include the
programme, film content, sound, light, guests, script, performance, hosts and use of product, all of which
play a part of the holistic journey throughout the event.

E. PACKAGING
Please note, entries in these categories must be for the packaging used to promote, sell or
display the following items

Definitions:
• Own Label and Private Label brands: To include packaging specific to retails stores
  and generic brands.
• Core FMCG: To include the packaging of fast selling consumer products.
• Premium: To include designer and luxury product packaging.

E01. Foods
All types of food packaging for food and pet food.

1. Own Label and Private Label brands.
2. Core FMCG.
3. Premium Brand.

E02. Alcoholic drinks
All types of food packaging for Alcoholic drinks.

1. Own Label and Private Label brands.
2. Core FMCG.
3. Premium Brand.

E03. Non-alcoholic drinks
All types of food packaging for Non-Alcoholic drinks.

1. Own Label and Private Label brands.
2. Core FMCG.
3. Premium Brand.
E04. Health, Beauty & OTC Pharmacy
All types of packaging for health, beauty and OTC pharmacy. Entries in this section may include but are not limited to Make-up, skin & nail care products, perfumes, eau de toilette & aftershaves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, OTC medicines & tablets, vitamins & herbal remedies, condoms, skin remedies.

E05. Consumer Electronics & Multimedia
All types of packaging for consumer electronics and multimedia. Entries in this section may include but are not limited to televisions, video players, SLRs, video cameras, film, hi-fi, personal stereos, CD players, Record players, MP3 players, home computers, freezers, cookers, microwaves, heaters, washing machines, dryers, dishwashers, fridges, air conditioners, home security products.

E06. Other Packaging
All types of packaging for all other types of packaging. Entries in this section may include but are not limited to clothing, footwear, sportswear, jewellery, watches, sports and outdoor equipment, toys, board games, gifts & greetings cards, pens and personal stationery, tobacco & associated products, tools, garden tools, House & garden furniture, lamps, clocks, tyres, petrol, appliances & crockery, glassware, bed & table linen, home decorating & building products, detergents, fabric softeners, dishwasher, household cleaning products, air fresheners, kitchen roll, light bulbs, paint, varnish & wood protectors, adhesives, shoe polish, fertilisers, Kitchen utensils.

E07. Sustainable Packaging
To include all types of packaging which optimize resources and energy, responsibly sourced, and clean production methods.

E08. 3D Structural Design
The jury will reward innovative design and creation of containers to promote and display the contents and will consider how the brand identity is enhanced by the shape, feel and functionality of the container. This category is likely to include containers of liquids, gels, creams etc.

E09. Special Editions & Promotional Packaging
To include special and promotional packaging, which has run for a limited period of time or has been restricted to a specific number of products.

F. 360° BRAND & IDENTITY EXPERIENCE
These categories will include developed corporate identity solutions on multiple media platforms and 360° branding solutions that involve multiple consumer touch points. Entries in this category should demonstrate the brand experience across a variety of the following consumer touch points; packaging, print, brand collateral, digital content, Environment and film content.

F01. Consumer Products
Fast moving consumer goods (incl. Foods, drinks), automotive, sportswear, fashion & clothing, electronics and audio, cosmetics & beauty, toiletries & pharmacy.

F02. Consumer Services
Financial services, travel, entertainment & leisure, computing & telecommunications, retail including e-commerce, restaurants, publications & media, business equipment and services & commercial public services.

F03. Charities and not for Profit
Public sector, charities and non-profit organisations, trade associations.
CATEGORY DEFINITION

The definition of Design for the purpose of Cannes Lions is the celebration of the use of design as an aid in communication and experience to inform brand ethos and product messages.


Design Lions does not include entries for product design or architectural design, except within the confines of the category descriptions.

JUDGING

The award-winning entries will be selected by an international Jury.

The Design jury’s voting will be based on 3 criteria: Creativity, Execution and Engagement. Each entry will receive 3 marks which will make up the total vote and these marks will be weighted as follows:

- Creativity 40%
- Execution 30%
- Engagement 30%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.

The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.
The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.

1. Each campaign constitutes one entry.
2. All entries must relate to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
3. Entries cannot be entered more than once in the Environmental Design section or more than three times in the Graphic Design & Design Crafts section.
4. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
5. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
6. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
7. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

1. Describe the brief from the client (100 words)
2. Describe the challenges and key objectives (100 words)
3. Describe how you arrived at the final design (100 words)
4. Give some indication of how successful the outcome was in the market (100 words)

Please note in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.
You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).

For Tips on Entering Design Lions, click [here](#).

- **WE WILL NOT ACCEPT REPLACEMENT MEDIA**, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.
- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPELLSORY MATERIALS

**PRESENTATION BOARD** in digital form AND hard copy:

For all entries, you must supply a Presentation Board in both digital and hard copy formats.

- One digital image of the presentation board strictly in the following format: JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries. Please name all images with the title of the entry.
- You must also send an A2 sized (approximately 40 x 60cms) hard copy of your Presentation Board, which should be mounted on cardboard (not foamboard). This Presentation Board will be a summary of your entry and MUST be contained on one page. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation board (excluding words contained in visuals).
- Please ensure that the Presentation board focuses on the key visuals of your entry and only on the key points of your explanation.
- Do not add the category code and title to your board. This may be subject to change during the entry process.
- For the purpose of judging impartiality, **there must be no agency branding anywhere on your entry materials**, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
- Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

You will be provided with a board label for each necessary entry board when you check out. Please cut out and attach these labels to the back of the primary board, using sticky tape/glue. Please ensure that the label appears at the top right hand corner of the boards, when viewed at a landscape orientation.
2. SUPPORTING MATERIALS

We strongly recommend you to send in an actual sample of your design entry.

Any material submitted in the course of entering the awards becomes the property of the Organisers and cannot be returned. In addition, you should supply relevant support material, depending on the type of entry you are submitting.

- For A. Graphic Design Categories, please supply a copy of the actual piece. If this is not possible or practical, please supply images in JPG format.
- For Sound Design please supply either a case film showcasing the user experience and interaction of the work, or an MP3 file. Please note that an MP3 is not required if a case film has been provided.
- For Broadcast Design and graphics, please supply the video in MOV/MP4 format.
- For B. Digital Design, please supply a URL link, which must be active by 2 May 2014.
- For Offline digital executions for advertising and/or promotion of brands or products, it is strongly recommended that you supply a Case Film to explain your entry.
- For Environmental Design please supply 3-5 images in JPG format showing different views of the interior or exhibition, including a floor plan or layout if helpful or practical. You may also supply a short Case Film including a walk-through of the space if preferred. All video content must be supplied as MOV/MP4 and should be no longer than 2 minutes.
- For Packaging Design, please supply a sample of the actual packaging piece or range. If this is not possible or practical, please supply images in JPG format. Please note, your entry may be disadvantaged if you cannot supply at least one sample.
- For 360° Brand Experience, wherever possible please supply at least 3 actual examples of the logo or trademark in place e.g. stationery, business cards and other literature, vehicles, packaging etc. If this is not possible or practical, please supply images in JPG format.

3. CASE FILM OF YOUR ENTRY

You are advised to supply a Case Film to support your entry (when relevant). Along with the written submission and the design samples, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. Long version: 2 minutes long
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. Short version: 30-45 seconds
   Additionally, you may supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner (any short version over 60 seconds will be refused). This should also contain some key visuals and a simple clear commentary in English summarising the entry.
ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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**DO NOT** send your Case Film on a URL.

For further assistance and guidance on preparing your entry, please contact designlions@canneslions.com.
For the Steps to Submitting into Design Lions go [here](#).

**TIPS FOR CREATING A SUCCESSFUL DESIGN LIONS ENTRY:**

**Presentation board (Compulsory) - It MUST be provided in BOTH Digital Form and Hard Copy.**

- This presentation board together with the supporting material (i.e. sample of your entry) will be used by the Jury for their deliberations. If shortlisted, it will be used in the Design Lions Exhibition at the festival.
- The presentation board should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one page.
- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your board or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

Separate your text into 3 clear sections, such as:

- Brief
- Solution
- Results

**Technical Details:**

- **Digital Copy:** JPEG, RGB, 300 dpi and approximately 420mm for the longest side.
- Digital images must be uploaded via the website (max 10MB) at the time of entry submission.
- Please name your image with the title of the entry.
- **Hard Copy:** A2 mounted on cardboard, not foamboard - (approximately 60cm x 40cm) and not more than 2mm thick.
EXAMPLE BOARD FOR THE BROADCAST, DESIGN AND IDENTITY CATEGORY

Uncluttered and easy to read

Clear and concise text – 100 words maximum

Key points from the written submission

Clear, relevant images

No Agency logo or branding

EXAMPLES OF THREE SINGLE POSTER AND PRINT AD EXECUTIONS

Please note that when entering campaigns into Posters, Typography or Illustration it will mean that the jury judged the single ads as a group, and if they consider one of the ads to be stronger that entry could be awarded a lower mark due to the execution of the whole campaign. Further to that should a series of entries be entered individually should the Jury feel that as a campaign they’re stronger they can group the entries as a campaign, but only if it is to be awarded a medal, such as Bronze, Silver, Gold.

AN EXAMPLE OF MULTIPLE POSTER EXECUTIONS ENTERED AS A CAMPAIGN
EXAMPLE DESIGN PRESENTATION BOARD FOR THE DIGITAL DESIGN

EXAMPLE DESIGN PRESENTATION BOARD FOR THE POSTER CATEGORY
EXAMPLE DESIGN PRESENTATION BOARD FOR THE ENVIRONMENTAL DESIGN CATEGORIES

EXAMPLE DESIGN PRESENTATION BOARD FOR THE PACKAGING CATEGORY
**Case film (highly recommended):**

- Please click [here](#) to watch a good example of a Case Film for a Design entry.
- 2 minutes, no longer.
- Please supply your case film using our online upload facility. URL links are not permitted.
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.

**Case Film Technical Requirements & Encoding Standards:**

- Please encode a high quality video as `.MOV` or `.MP4`
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

**FILE OPTIONS / SPECIFICATIONS - Choose one of the following:**

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**AUDIO**

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DO NOT send your Case Film on a URL.
CHECKLIST FOR YOUR DESIGN LIONS ENTRY

- Visit the Design Lions category page and read the entry rules and sub-categories sections
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)
- Ensure the case film is no longer than 2 minutes
- Enter online and upload media ensuring your presentation board matches the uploaded image
- Send the hard-copy of your presentation board to us and any relevant supporting materials
- And above all remember to speak to the Cannes Lions team if you’re unsure, we’re always here to help!

FAQ

- What is the difference between Design and Product Design? Where should I enter my new printer?
  - Design is the creation of brand identity and it’s touch points eg: the promotional materials created for your new printer (website, posters etc.).
  - Product Design relates to brand communication through the product itself eg: the printer.

- I’m not sure if I should enter into Large/ Small Scale Logo or 360° Brand & Identity Experience.
  - Large/ Small Scale Logo refers to the single use or application of the logo for example: on stationary.
  - 360° Brand & Identity Experience is for entries where the corporate identity has multiple user touch points which can include packaging, print, brand collateral, digital content, Environment and film content.

- Can client work be entered into A07 Self-Promotion?
  No, only self-promotional agency work is eligible for A07.

- How big should my presentation board be?
  - For physical presentation board: 60 cm x 40 cm (A2) mounted on black, lightweight card.
  - For your digital image of the press entry: Jpg, 300dpi, RGB, longest side 420mm.
The definition of Direct Marketing for the purpose of Cannes Lions is targeted direct communication designed to generate response or specific action whilst building and prolonging relationships. Direct Marketing Lions will be awarded to work that not only contains a response mechanism - coupon, phone number etc. - but also has some directly attributable effect on behaviour and obtains a measurable response.

The same entry can only be entered a maximum of 3 times into Direct Lions, if eligible.

A. USE OF DIRECT MARKETING

In these categories, your entry will be judged specifically on how the medium was used to generate consumer response.

A01. Flat Mailing
One dimensional mailing without samples or pop-ups, including greetings cards, invitations, change of address notices. (Submit actual sample showing label or other addressing method)

A02. Dimensional Mailing
Multi-dimensional mailing with samples or pop-ups. (Submit actual sample showing label or other addressing method)

A03. Ambient Media: Large Scale
Non-traditional media, including direct response stunts, street teams, direct response events, outdoor/ambient media and other mediums which encourage direct interaction and seek to gain a measurable response. (Submit appropriate photographs, video and/or samples as support)

Note: This category will be judged on the physical size of the ambient item, NOT the scale of the distribution.

A04. Ambient Media: Small Scale
Non-mail and print collateral, e.g. bar & restaurant glasses, beer mats & ashtrays, petrol pumps, flyers, stickers, signage, door-hangers, etc. (Submit appropriate photographs/video and/or samples as support)

A05. Direct Response Broadcast: TV, Radio & Infomercials
(Submit MOV/MP4 for TV and MP3 for Radio)

A06. Direct Response Print or Standard Outdoor, including Inserts
(Submit proof, tearsheet or insert)
B. DIRECT MARKETING: DIGITAL & SOCIAL

In these categories, your entry will be judged specifically on how the digital medium / social platform was used to generate consumer response.

B01. Use of Digital Marketing
Entries in this category must feature targeted online communication with a clearly identifiable call-to-action or response mechanism. This is not exclusive to online retail activity and can include ‘non-purchase’ platforms. Including websites, microsites, search engines, banner ads, email marketing*, digital POS, etc.

*An email must be presented as the original email including the “subject” and “from” fields. You can submit this by supplying a URL leading to a display/landing page with the original email to view. Alternatively, please submit the original email to directions@canneslions.com

B02. Use of Other Digital Platforms
New technology, games, augmented reality, virtual worlds, downloadable applications including screensavers, widgets etc. (Submit appropriate photographs, video and/or samples as support. Submit URL on online entry form).

B03. Use of Mobile Marketing
Entries in this category must feature targeted communication with a clearly identifiable call-to-action or response mechanism delivered through mobile/portable devices such as mobile phones or mobile technology. Including Bluetooth, mms, sms, wap, pda, gps, tablet, mp3 players, mobile games and applications, QR codes, widgets, mobile marketing, other mobile communication.

B04. Social Commerce
Social platform based initiatives that allow users/communities to participate in social activity and/or interact with a clearly identifiable call-to-action or response mechanism. Entries may rely on social currency or bartering alternatives (data, social currency, services, etc.) that do not rely on a monetary exchange or payment.

B05. Response/Real Time Activity
Real-time targeted and non-targeted social marketing strategies and activities that result in a meaningful response, sale or interaction.

B06. Use of Social Audience in a Direct Marketing Campaign
Direct Marketing campaigns that use social audiences to create and/or enhance relationships with community/consumers.

C. STRATEGY

C01. Acquisitions
Direct marketing initiatives driving B2B and B2C audiences to a business or product.

C02. Retention
Direct marketing used to maintain relations with current B2B and B2C audiences.

C03. Low Budget Campaign
Entries will be awarded on how well a low budget campaign (excluding all Agency fees) met its objectives. Entrants must give detailed information on numbers, cost and volume to show the jury why the entry should be considered in this category.

C04. Product Launches
This includes all new products and services launched on the market for the first time.
D. PRODUCT & SERVICE

In these categories, the jury will consider the best use of direct marketing for the product and service selected.

D01. Fast Moving Consumer Goods
Beer, wine, spirits, liqueurs, cocktails, coffee, tea, still & carbonated drinks, juices, mineral waters, chocolate, sweets, chewing gum, potato crisps, snacks, nuts, milk, yoghurt, ice cream, cream, butter, cheese, eggs, margarine & spreads, cakes, biscuits, desserts, sugar, jam, honey, peanut butter, bread, flour, baking ingredients, breakfast cereals, meats, fish, seafood, soups, delicatessens, fruits & vegetables, rice, pasta, sauces, oils, spices, herbs, pre-cooked & prepared meals, baby foods & milk, detergents, cleaning products, air fresheners, insecticides, foil, & other food packaging, light bulbs, batteries, paint, varnish & wood protectors, adhesives, tools, garden tools, pet food & pet care products, soap, shower & bath products, deodorants & body sprays, skin & nail care products, oral hygiene, toilet paper, tissues, nappies, shaving products, insect repellents, diet products, adhesive plasters, skin remedies, condoms, pregnancy tests, contact lenses, hearing aids, vitamins, alternative therapies & medicines, virility drugs.

D02. Cars & Automotive Services
Cars, jeeps and 4-wheel drives, pick-up trucks, vans, lorries, motorbikes, tyres, auto products and services, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealerships, car finance & leasing.

D03. Other Consumer Products (including durable goods)
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, wall & floor coverings, televisions, cameras, video cameras, film, hi-fi, personal stereos, CD players, minidisks & MP3 players, DVD & Blu-Ray players, personal phone equipment incl. mobile phones & smartphones, tablet computers, musical instruments, sports equipment, bicycles, boats & caravans, toys, board games, computer games, games consoles, home computers, equipment & personal products, clothing, footwear and accessories, sportswear, handbags, belts, luggage, jewellery, watches, sunglasses, hearing aids, spectacles.

D04. Financial Products & Services
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, health & building insurance, car insurance, pension & retirement plans, buildings development, road construction & real estate investment.

D05. Commercial Public Services, Including Healthcare & Medical
Consumer telecommunications services, internet service providers, directories, Yellow Pages, postal services, electricity, gas, power & water companies, private education, Private healthcare & clinics, optical, medical & dental services, prescription drugs, hospital & dental equipment, psychiatrists, sex therapists, plastic surgeons etc.

D06. Travel, Entertainment & Leisure
Transport, travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes, leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars etc., museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, sex toys.

D07. Retail, e-Commerce & Restaurants
Stores, including home shopping, restaurants, fast food, department & specialist stores, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies, online shopping & auctions.

D08. Publications & Media
Newspapers, magazines & supplements, books, records, CD’s, DVDs, Blu-Ray discs, TV & radio stations, networks & programmes.

D09. Business Products & Services
Business phone & computer equipment, office furniture & stationery, accountancy, conference & events services, business postal services, courier services, employment agencies, agricultural & manufacturing equipment.
D10. Corporate Image & Information
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotations & relocation, TV programme sponsorship, Press releases, press conferences, announcements, PR, employee schemes, internal communication & statements, marketing, website design & developments, advertising agencies & production companies.

D11. Charities
Charities, funds, volunteers, Red Cross.

D12. Public Health & Safety, Public Awareness Messages
Blood & organ donation, anti-smoking, anti-drugs, anti drink-driving, road safety, health, hygiene, Aids awareness, political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial, ethnic & disability awareness, sex equality.

E. INTEGRATED CAMPAIGN LED BY DIRECT MARKETING
Programmes that use different multiple media in one campaign which is initiated, led or driven predominantly by direct marketing. Note, entries in this category MUST contain DIFFERENT media, and a clearly identifiable targeted/direct communication component or core idea (submit appropriate photographs, video and/or samples as support).

It would be unlikely that a campaign would be LED BY more than one type of medium. Therefore, INTEGRATED campaigns LED BY Direct, except in exceptional circumstances, cannot be entered into any of the “Integrated Campaign LED BY” categories in the following sections of the Festival: Promo, Outdoor and PR.
CATEGORY DEFINITION

The definition of Direct Marketing for the purpose of Cannes Lions is targeted direct communication designed to generate response or specific action whilst building and prolonging relationships. Direct Marketing Lions will be awarded to work that not only contains a response mechanism - coupon, phone number etc. - but also has some directly attributable effect on behaviour and obtains a measurable response.

JUDGING

The award-winning entries will be selected by an international Jury. The Direct jury’s voting will be based on 4 criteria: Creativity, Strategy, Execution and Results. Each entry will receive 4 marks which will make up the total vote and these marks will be weighted as follows:

Creativity 30%
Strategy 20%
Execution 20%
Results 30%

The award-winning entries will be selected by an international Jury. The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from all the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each campaign constitutes one entry.
2. All entries must relate either to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
3. The same entry can only be entered a maximum of 3 times into Direct Lions, if eligible.
4. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
5. By definition, a campaign cannot be LED BY more than one type of media. Therefore, INTEGRATED Campaigns LED BY Direct cannot be entered into any of the Integrated Campaign LED BY Outdoor, PR and Promo.
6. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
7. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
8. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

1. Describe the brief/objective of the direct campaign (100 words)
   • Was the target audience drawn from existing customers, or new customers?
   • What was the strategy of the campaign?
2. Describe the creative solution to the brief/objective with reference to the projected response rates and desired outcome (100 words)
   • Describe the creative solution to the brief/objective with reference to the projected response rates and desired outcome.
3. Explain why the creative execution was relevant to the product or service (100 words)
   • Explain the strength of the creative and originality
   • Describe why it is most appropriate to the brand
4. Describe the results in as much detail as possible with particular reference to the RESPONSE of the target audience, relationships built and overall return on investment (100 words max)
   • Describe the results in as much detail as possible with particular reference to the RESPONSE of the target audience, relationships built and overall return on investment.
   • For Best Low Budget Campaigns, please provide detailed information on numbers, cost and volume to show the jury why the entry should be considered in this category.

Please note: in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.

You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).
DIRECT
MATERIAL REQUIREMENTS

For Tips & Checklist on submitting material for Direct Lions click here.

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly.
  This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.
- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

PRESENTATION IMAGE in digital form ONLY:

For all entries, you must supply a digital Presentation Image, in JPG format. Please note – for the Direct category you do not need to send a hard copy.

- One digital presentation image strictly in the following format: Jpg, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries. Please name all images with the title of the entry.
- This Presentation Image will be a summary of your entry and MUST be contained on one image. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals).
- To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.
- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
- You MUST adjust your presentation image to the category and section you are entering. If the same entry is entered into other entry sections, e.g. Promo & Activation Lions, please make sure the image is adapted for Direct Lions.
- Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public

2. SUPPORTING MATERIALS

In addition, you should supply relevant support material, depending on the type of entry you are submitting. Please label the support material with the Reference Number clearly visible e.g. DI/001. There is a barcoded Package Label that should be used, this can be found in the PDF confirmation document sent to you.

- For Mailing entries, please supply 1 or 2 copies of the actual mailing piece.
- For Print/Outdoor entries, please supply 1 proof or copy of the newspaper, magazine or insert as appropriate.
- For TV entries, please supply 1 MOV/MP4 of the spot.
- For Ambient Media, please supply 1 copy of the actual sample, video or photographs as appropriate.
- For Radio entries, please supply the ad as an MP3.
- For Digital or Interactive entries, please supply a URL or the original email including the “subject” and “from” fields to directlions@canneslions.com.
- Packaging and display materials: send actual packaging piece or display if reasonably sized. If this is not possible or practical, please supply photographs.
DIRECT

MATERIAL REQUIREMENTS

Materials & Sample Formats

All materials must be supplied in the following formats:

- Video: As MOV/MP4. Do not send TV or cinema ads as support material if they are also contained within your Case Film (see below).
- Print/Outdoor: As JPGs 300 dpi RGB with longest side 420mm. These May also be supplied as hard copy original publication, proofs or photos - which should not be larger than 64 x 48cms.
- Radio or Audio files: In MP3 files Bit rate 128 kbps, Compression ratio 15:1. File size should not exceed 3MB.

3. CASE FILM

For all entries, we strongly recommend that you prepare a Case Film or “videoclip” to support your entry. Along with the written submission and the presentation image, this presentation will be used for Jury deliberations and will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (eg. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. Long version: 2 minutes long
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. Short version: 30-45 seconds
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
DIRECT

MATERIAL REQUIREMENTS

ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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DO NOT send your Case Film on a URL.

For further assistance and guidance on preparing your entry, please contact <direct@lions.com>.
COMPULSORY REQUIREMENTS FOR YOUR DIRECT LIONS ENTRY:

Digital Presentation (Compulsory).

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital Direct Lions Exhibition at the festival.
- The digital board should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one page.
- Must be provided in Digital Form ONLY.
- **DO NOT** use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your digital presentation or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

Technical Details:

- **Digital Copy**: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- **Digital images** must be uploaded via the website (max 10MB) at the time of entry submission.
- **Please name your image with the title of the entry.**

EXAMPLE OF DIRECT PRESENTATION IMAGE

No reference to the Agency or anyone involved in the work

Clear and concise text – 100 words maximum

Key points from the written submission

Text presented in 3 clear sections e.g.: Idea, Implementation, Results

Clear, relevant images
Case film (highly recommended):

- Please click [here](#) to watch a good example of a Case Film for a Direct entry.
- 2 minutes, no longer.
- Please supply your case film using our online upload facility. URL links are not permitted.
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as .MOV, MP4.
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the maximum file size is 250-350 MB.

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

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DO NOT send your Case Film on a URL.
CHECKLIST FOR YOUR CYBER LIONS ENTRY

- Visit the Direct Lions category page and read the entry rules and sub-categories sections
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)
- Ensure the case film is no longer than 2 minutes
- Enter online and upload media
- Supporting Material (eg: samples, flyers etc.) may be sent to the Cannes Lions office but Presentation Boards are no longer accepted

FAQ

- Should I enter my work into Ambient Media Small Scale or Large Scale?
  - The scale refers to the physical size of the ambient item, NOT the scale of distribution.
  - Small scale refers to work that is encompassed or very similar to non-mail and print collateral, e.g. bar & restaurant glasses, beer mats, ashtrays, petrol pumps, flyers, stickers, signage, door-hangers, etc.
  - Large scale refers to anything larger including but not limited to direct response stunts, street teams, events, outdoor/ambient media and other mediums which encourage direct interaction and seek to gain a measurable response.

- Should I enter my work into Dimensional or Flat Mailing?
  - Flat mailing would include any posted or delivered mail without samples or pop-ups, including greetings cards, invitations, change of address notices.
  - Multi-dimensional mailing includes any 3D mail including those with samples or pop-ups.

- What is the maximum number of times I can enter my piece of work into Direct?
  You may enter the same piece of work into Direct a maximum of 3 times but only once per sub-category eg: once in A, once in B etc.

- Is my entry eligible for Integrated Led by Direct?
  If you decide to enter your work into Best Integrated Campaign Led by Direct you cannot enter the same campaign into “Best Integrated Campaign Led by” Promo & Activation, Outdoor or PR. Please select the category which corresponds to the strongest medium used in your campaign.

- How long is my case film supposed to be?
  2 minutes, no longer.
The definition of Film for the purpose of Cannes Lions is traditional TV and cinema advertising and film content produced for online airing and other screens. The jury will be looking for ideas which display a strong synergy with the brand, a dynamic and creative approach to the brief and exceptional execution. Film Lions will reward creative ideas and the quality of execution in film advertising.

Film ads can be submitted once into Film Lions where they aired, either:

A. TV and CINEMA FILM  
B. INTERNET FILM  
C. OTHER SCREENS

Campaigns: Each film within a campaign must be entered and paid for as a single entry. Entries will be considered by the jury both individually and as a campaign. Teaser Campaigns: Only where the name of the brand appears once in the campaign, can multiple films be entered as a single entry.

A. TV & CINEMA FILM

Films designed and aired on TV or in cinemas. The maximum length of a film entry in these categories is 180 seconds.

A01. Savoury Foods
Meats, fish, seafood, soups, delicatessen, fruits & vegetables, rice, pasta, pizza, sauces, mayonnaise, vinegar, oils, spices, herbs, pre-cooked & prepared meals, baby foods & baby milk, cream, butter, cheese, eggs, margarine & spreads.

A02. Sweet Foods & Snacks
Chocolate, candy, chewing gum, potato crisps, snacks, nuts & dried fruit, sweet & savoury bars, cakes, biscuits, crackers, sugar, jam, honey, peanut butter, syrup, bread, flour, baking ingredients, breakfast cereals, yoghurt, desserts, ice cream.

A03. Alcoholic Drinks
Beer (incl. non-alcoholic beer), cider, lager, wine, champagne, fortified wines, spirits, liqueurs.

A04. Non-Alcoholic Drinks
Coffee, tea, chocolate & malt drinks, still & carbonated drinks, fruit & vegetable juices, mineral waters, milk & flavoured milk.

A05. Household
Clothing detergents, fabric softeners, dishwashing detergents, cleaning products, air fresheners, insecticides, foil, cling film & food packaging, light bulbs, batteries (not car batteries), adhesives, fertilisers, shoe polish, kitchen roll, varnish & wood protectors, paint, kitchen rolls.

A06. Home Appliances & Furnishings
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, home decorating & building products, wall & floor coverings, doors & windows, heaters, air conditioners, lamps, torches, clocks, home security products, smoke detectors, tools, garden tools, machinery & products.
**A07. Toiletries, Cosmetics & Beauty**  
Make-up, skin & nail care products, perfumes, eau de toilette & aftershaves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair-dyes, soap, shower & bath products, sun block & tanning products, hair dryers, hair straighteners, hair curlers, toothpastes, toothbrushes, mouthwashes, toilet paper, tampons & sanitary towels, tissues, nappies, razors & shaving products, hairbrushes, combs, wigs, hair removal products.

**A08. Pharmacy**  
OTC medicines & tablets, prescription drugs, vitamins & herbal remedies, diet supplements & products, insect repellents, adhesive plasters, skin remedies, anti-hair loss lotions, condoms, pregnancy tests, other pharmaceutical products, contact lenses, hearing aids.

**A09. Clothing, Footwear & Accessories**  
Day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames.

**A10. Miscellaneous**  
Pet food & pet care products, gifts & greetings cards, pens and personal stationery, tobacco & associated products.

**A11. Cars**  
Including jeeps & 4-wheel drives.

**A12. Other Vehicles, Auto Products, & Services**  
Pick-up trucks, vans, lorries, motorbikes, tyres, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealers and car finance & leasing.

**A13. Home Electronics & Audio-Visual**  
Televisions, video players, blank audio & video tapes, cameras, video cameras, binoculars, film, hi-fi, personal stereos, CD players, MP3 players, home computers, DVD players, personal phone equipment incl. mobile phones. Please note mobile phone service providers should be entered in Commercial Public Services.

**A14. Retail Stores**  
Department & specialist stores, clothing & footwear stores, store cards, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, tattoo parlours, laundry service, estate agents, photo-processors, mail-order companies & catalogues, online stores and auctions.

**A15. Restaurants & Fast Food Outlets**  
Restaurants & bars, fast food chains and outlets, cafes, coffee shops.

**A16. Travel, Transport & Tourism**  
Airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes.

**A17. Entertainment & Leisure**  
Leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras & instruments, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, sports and outdoor equipment, bicycles, boats & caravans, toys, board games, computer games & consoles, lotteries, gambling, golf & country clubs, sex toys, dating services, social networking sites.

**A18. Publications & Media**  
Newspapers, magazines, books, records, CDs & DVDs, TV & radio stations, networks & programmes, broadcast sponsorships.
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, personal, health & building insurance, car insurance, pension & retirement plans, real estate investment.

A20. Business Equipment & Services
Business to business services, employment agencies, business computers & software, photocopiers, business phone equipment, office furniture & stationery, office cleaning services, courier services, advertising agencies & production companies, use of advertising, website design, awards competitions, stock footage libraries.

A21. Commercial Public Services
Telecommunications services, internet service providers, cable, satellite TV, video-on-demand providers, Yellow Pages, directories, postal services, electricity, gas, power & water companies, private healthcare & clinics, private schools & colleges, correspondence courses, private practices (e.g. legal, architectural & landscaping services).

A22. Corporate Image
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotation & relocation.

A23. Public Health & Safety
Anti-smoking, anti-drugs, anti-drink-driving, road safety, transport safety, health, hygiene, AIDs awareness, gambling addiction, fire safety, cancer awareness, heart health, safe sex, breastfeeding.

A24. Public Awareness Messages
Political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial awareness, disability awareness, gender & sex equality, domestic violence, child abuse, refugee/asylum/immigration issues.

A25. Fundraising, Donations & Appeals
Charities, donation appeals, funds and foundations, volunteers, blood & organ donation animal rights appeal.

Please note: for Branded Entertainment that aired on TV or in Cinemas see C01. Branded Entertainment for TV & Cinema.

B. INTERNET FILM
Film content designed and created for online airing.
For INTERNET FILM entries, there is no time limit. However, any submissions longer than 3 minutes must be submitted in their entirety as well as an excerpt that is under 3 minutes.

B01. Internet Film
Including, but not exclusively, traditional format advertising film which aired only online and pre-roll adverts.

B02. Viral Film
Films created with the primary intention of being shared and/or user-distributed online.
You will also be required to supply the URL that hosts the film and the current number of hits/views. Entries will be judged primarily on the creative idea, though number of views will be taken into account by the jury.
B03. Branded Entertainment Internet Film
Branded films which aired on the internet; usually, but not exclusively, in the form of documentary/ non-fiction or fiction films or branded music videos. Please note that we do not accept non-branded music videos or films.

B04. Branded Entertainment Internet Film Series
A connected series of branded entertainment films made for online airing. Each episode must be submitted and paid for individually.

C. OTHER SCREENS

C01. Branded Entertainment for TV & Cinema
Original film content designed and created for airing on TV or in Cinemas usually in the form of branded documentary/non-fiction or fiction films. Please note that we do not accept non-branded music videos or films.

C02. Integrated Campaign
Film campaign which has at least two significantly different executions which were aired on different screens. For example on TV, cinema, internet, mobile, digital billboard. All executions should be significantly different i.e. at least 30 seconds in length or a very different execution of the same brief. Please supply all the different versions of your film as a single film including slates stating the type of screen for each version, e.g. Rainbow – TV / Rainbow - Mobile.

C03. Other Screens
Films aired on screens other than TV, cinema or the internet. For example, digital outdoor screens, mobile phones, films shown at award ceremonies/public lectures/presentations etc.
CATEGORİE DEFINİTİON

The definition of Film for the purpose of Cannes Lions is traditional TV and cinema advertising and film content produced for online airing and other screens. The jury will be looking for ideas which display a strong synergy with the brand, a dynamic and creative approach to the brief and exceptional execution.

JUDGING

The award-winning entries will be selected by an international Jury. The shortlist is decided by the first voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from the Gold Lion winners. The jury have the option of awarding two Grand Prix; one for A TV/Cinema and one for B Internet Film or C Other Screens.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own agency/network in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
FILM

ENTRY REQUIREMENTS

1. Each advertisement constitutes one entry.
2. Films must be entered only once into the section where they aired, either: A. TV and CINEMA FILM / B. INTERNET FILM / C. OTHER SCREENS.
3. Advertisements which form a campaign must be entered and paid for as single entries, e.g. 3 ads which form a campaign must be paid for as 3 separate entries, but will be shown consecutively to the jury.
4. Film teaser campaigns, where each film taken individually is meaningless and where the name of the product/brand appears only once is usually considered as one entry.
5. We do accept significantly different executions of the same idea if they have aired both on TV/Cinema and Online. For our purposes this means a difference in length of at least 30 seconds in length or a significantly different execution of the same brief.
6. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging is in progress. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
7. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
8. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

1. Please write a short synopsis of the film/film campaign and any cultural references if applicable. Do NOT include brief, results etc. (200 words)
FILM

MATERIAL REQUIREMENTS

• WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

• Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

• No agency branding or any contributing creative companies/people must be visible on the entry (e.g. logos, credits etc.) except for self-promotion entries.

• No slates, clocks or freezes can be included in your film. All files should have ½ second black before and after the entry.

• Films must be submitted as they originally aired and in the original language. You are required to subtitle entries in English (for non-English language entries) so that they can be understood by the jury. Dubbing is not accepted, all visible speech must be subtitled. We do accept translated voiceovers. If you are submitting a subtitled version, you must ensure that the script used is identical to the original ad. It is not permissible to substitute names, places or events for ones more relevant to an English-speaking audience.

• Cultural Context: If your idea relies on an idea that is culturally specific, we strongly advise you to include a slate at the beginning of the reel. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.

• A. TV/Cinema entries must be no more than 3 minutes long. If they are longer, we will require a media schedule to verify its legitimacy.

• For B. Internet Film and C. Other Screens there is no time limit. However any submissions longer than 3 minutes must be submitted in their entirety as well as an excerpt/edit that is under 3 minutes.

• For C02.Inegrated Film, you must submit all the different versions of your film in one sequence separated by slates which clearly demonstrate where the spot aired.

• We do not accept ‘case films’ in Film Lions.
FILM

MATERIAL REQUIREMENTS

1. COMPULSORY MATERIALS

FILM

You are required to upload your film when you submit your entry using the online upload facility.

You should upload your film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be no bigger than 350MB.

It is in your interests to provide the jury with a high quality file version of your film.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

Please submit your film in the original ratio in which it aired.

<table>
<thead>
<tr>
<th>Video Aspect Ratio</th>
<th>Container/Codec</th>
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</tr>
</thead>
<tbody>
<tr>
<td>MOV/H.264</td>
<td>720x576</td>
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<tr>
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<td>854x480</td>
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<td>HD 720p</td>
<td>1280x720</td>
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AUDIO

<table>
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<tr>
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<tr>
<td>AAC</td>
<td>AAC</td>
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<tr>
<td>Stereo</td>
<td>Stereo</td>
</tr>
<tr>
<td></td>
<td>48kHz</td>
</tr>
</tbody>
</table>

Encoding mode: multi-pass dimensions are recommended.

For further assistance and guidance on preparing your entry, please contact
filmlions@canneslions.com.
FILM FAQ

- **Can I enter the same film more than once?**
  No, it’s not possible to enter the same film more than once, you can only enter a film once into Film Lions. The only exception is if the film is included in a C02 INTEGRATED FILM entry.

- **Can I include a case film?**
  No, simply the film as it aired is enough.

- **Why do I need to submit a short edit of my film?**
  For all films longer than 3 minutes long we require a short edit of the film. This will be used to remind the jury of your entry in late voting stages and at the awards ceremony, should your entry win a Gold Lion.

- **Can I enter an ad that is not in English?**
  Yes, but please add English subtitles to the film for the benefit of an international jury.
The definition of Film Craft for the purpose of Cannes Lions is the quality and aesthetic of the filmmaking process. Whether the craft of the work adds something to the idea and pushes the execution will be considered.

This might, for example, take into account the quality of the direction, copywriting or editing and/or the skilful use of music or sound design, depending on the category entered.

A01. Art Direction/Production Design

Art Direction/Production Design is the translation of the director’s vision of the script into a workable design that can be effectively captured by the camera. The production design department builds a skeleton, framework and cohesive vision for a film. The overall look, feel, atmosphere and the how the narrative has been enhanced by the artful management of the visual will all be taken into consideration.

A02. Direction

Direction is a creative translation of the film’s written script into actual images and sounds on the screen. The best visualisation and definition of the style and structure of the film represented by the use of framing and camera movement, the choice of camera angle, placement of actors, movement and audience perspective will all be considered.

A03. Achievement in Production

Achievement in Production, the jury will assess the final execution as a culmination of the individual craft/production elements. For this reason it is essential that you include a detailed description of the production process to ensure the jury has a clear understanding of the ‘tools’ and resources the production team had available to them and how the production team made best use of resources available to them such as casting, location and technical facilities.

Examples of the kind of information which the jury find useful when considering entries: challenges faced during the production process, composition, effective use of script/dialogue, technical issues, budget constraints, scale of production, cinematography.

A04. Cinematography

Cinematography is a creative and interpretative process, adding texture and depth to a scene/assembly of images. Each cinematographer’s style is unique. The jury will take into consideration the composition of scenes, lighting of the set and actors, the type of the cameras used, camera angle and integration of special effects. Creative ways in which the story is visually presented and the arrangement of production design, costume, hair and framing techniques such as colour, angles, light or lenses will be considered.

A05. Editing

Editing is the manipulation of the raw footage/visual materials by putting them into such order so that the narrative is visually expressed and coherent through the sequence of the scenes. The jury will focus on manipulation and rearrangement of video shots that create a new work, transitions between clips and application of colour corrections, filters and other enhancements.
A06. Script
Script is:
- the written text/description of the idea which provides the basis of the film.
- It is also the original interpretation of the creative brief.
The major components of each script are the movement, actions, expression, voice overs and dialogues of the characters.

A07. Use of Music
Best Use of Music is defined as the choice and use of any original, licensed or adapted music that facilitates and supports the script idea or creative brief and overall atmosphere of the film.

It is essential that Entrants include supporting information stating whether the music is original, licensed or adapted, to ensure that the jury has a clear understanding of use of the music in a production process.

A08. Sound Design
Sound Design is the editing of the sound used in every scene, the way the audio elements are being specified, acquired, manipulated and finally generated to best serve the purpose and feel of the Film. It is the blend of sound effects, foley (a technical process by which sounds are created or altered for use in a film), music and dialogue to create the desired experience.

A09. Visual Effects
Visual Effects involve the use of digital technology in the integration of real footage and generated imagery to create environments which look realistic, but would not be possible to capture on film. Executions may include some of the following techniques.
- Matte paintings and stills: digital or traditional paintings or photographs which serve as background plates for keyed or rotoscoped elements.
- Live-action effects: keying actors or models through blue/green screening.
- Creating computer generated imagery (CGI), 3D rendering, compositing, blender (software), front and rear projection effects.

It is essential that Entrants include as much supporting information as possible to ensure that the jury has a clear understanding of the visual effects.

A10. Animation
Animation is the technique of photographing successive drawings or positions of puppets or models to create an illusion of movement when the film is shown as a sequence. Animation can be made with either hand rendered art, computer generated imagery, or three-dimensional objects, e.g. puppets or clay figures, or a combination of techniques. Executions may include some of the following techniques:
- Traditional animation (cel animation).
- Puppet, Clay, Silhouette, Model, Object and Graphic animation.
- Models: miniature sets and models, animatronics, stop motion animation.
- Computer animations (2D and 3D).

It is essential that Entrants include as much supporting information as possible to ensure that the jury has a clear understanding of animation methods used in the production process.

A11. Casting
Casting is a pre-production process for selecting a cast of actors, dancers, singers, models, animals and other talent for a live or recorded performance.

It is essential that Entrants include as much supporting information as possible and provide a clear context, background and full explanation of the casting process.
FILM CRAFT

JUDGING

CATEGORY DEFINITION

The definition of Film Craft for the purpose of Cannes Lions is the quality and aesthetic of the filmmaking process. Whether the craft of the work adds something to the idea and pushes the execution will be considered.

This might, for example, take into account the quality of the direction, copywriting or editing and/or the skilful use of music or sound design, depending on the category entered.

JUDGING

The award-winning entries will be selected by an international Jury. The shortlist is decided by the first voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company (ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each advertisement constitutes one entry.
2. The same entry can be entered into any of the Craft categories.
3. Advertisements which form a campaign must be entered and paid for as single entries, e.g. 3 ads which form a campaign must be paid for as 3 separate entries, but will be shown consecutively.
4. Teaser campaigns, where each execution taken individually is meaningless and where the name of the product/brand appears only once are usually considered as one entry.
5. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
6. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
7. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

For all categories:
* Please only write a short synopsis of the ad and any cultural references if applicable. Do NOT include brief, results etc.

Additional written submissions are required for the following categories:

Animation:
* You must provide as much supporting information as possible to ensure that the jury has a clear understanding of the type of Animation used, including details of processes and techniques. How was the desired effect achieved?

Visual Effects
* You must provide as much supporting information as possible to ensure that the jury has a clear understanding of the Visual Effects used, including details of processes and techniques. How was the desired effect achieved?

Best use of Music
* You must provide supporting information stating whether the music/track featured in your film is an original score, licensed or adapted, to ensure that the jury has a clear understanding of use of the music in a production process.

Achievement in Production
* You must provide a detailed description of the production process to ensure that the jury will have a clear understanding of the ‘tools’ and resources the production team had available. Examples of the kind of information which the jury find useful when considers: challenges faced during the production process, composition, effective use of script/dialogue, technical issues, budget constraints, scale of production, cinematography.

Casting
* It is essential that Entrants include as much supporting information as possible and provide a clear context, background and full explanation of the casting process.
FILM CRAFT

MATERIAL REQUIREMENTS

• WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

• Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

• No agency branding or any contributing creative companies/people must be visible on the entry (e.g. logos, credits etc.) except for self-promotion entries.

• No slates, clocks or freezes can be included in your film. All files should have ½ second black before and after the entry.

• Films must be submitted as they originally aired and in the original language. You are required to subtitle entries in English (for non-English language entries) so that they can be more easily understood by the jury. Dubbing is not accepted, all visible speech must be subtitled. We do accept translated voiceovers. If you are submitting a subtitled version, you must ensure that the script used is identical to the original ad. It is not permissible to substitute names, places or events for ones more relevant to an English-speaking audience.

• In Film Craft there is no time limit for the entries however any submissions longer than 3 minutes must be submitted in their entirety as well as an excerpt/edit that is 3 minutes or less. Both versions will be available to the jury.

• It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
1. COMPULSORY MATERIALS

FILM

You are required to upload your film when you submit your entry using the online upload facility.

You should upload your film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be no bigger than 350MB.

It is in your interests to provide the jury with a high quality file version of your film.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

Please submit your film in the original ratio in which it aired.

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2. SUPPORTING MATERIALS

CASE FILM (2 minutes long)

For the Animation, Visual Effects, Achievement in Production and Casting categories we highly recommend that the entrants prepare a Case Film explaining the methods/techniques used. Along with the written submission, this case film will be used to provide a clearer context.

You should upload your case film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.).

For further assistance and guidance on preparing your entry, please contact craftlions@canneslions.com.
FILM CRAFT

FAQ

• How many times can I enter my film into Film Craft?
  There are no limits to the amount of times you can enter your film so long as it is
  relevant to the sub-category.

• Why do I need to include a 3 minute edit?
  If your submitted film is over 3 minutes long please include a 3 minute edit in addition to the
  original.

• Does my entry fit into Animation or Visual Effects?
  Please visit our categories page for definitions on each sub-category [here].

• How big does my video file need to be?
  240MB maximum

• How long must my case film be?
  2 minutes
The definition of Innovation for the purpose of Cannes Lions is breakthrough technology and innovation that may allow brands, technologists and creatives to communicate with their customers in a new way, or might stand alone as significant innovation in their own right. The innovations that enter must have a proof of concept. Pre-development ideas/concepts are not eligible; entrants must clearly demonstrate the technology. We are looking for technology that has already been developed, and is ready to be used as part of a creative execution or launched as a new product or service.

Innovation Lions will be awarded to such things as (but not limited to) the most innovative platforms, apps, tools, programs, hardware, products, and radical software which allow brands and creatives to communicate with their customers in a new way, or which stand alone as significant innovations in their own right.

There are no categories in Innovation Lions. All entries will be judged together.
INNOVATION

CATEGORY DEFINITION

The definition of Innovation for the purpose of Cannes Lions is breakthrough technology and innovation that may allow brands, technologists and creatives to communicate with their customers in a new way, or might stand alone as significant innovation in their own right. The innovations that enter must have a proof of concept. Pre-development ideas/concepts are not eligible; entrants must clearly demonstrate the technology. We are looking for technology that has already been developed, and is ready to be used as part of a creative execution or launched as a new product or service.

Innovation Lions will be awarded to such things as (but not limited to) the most innovative platforms, apps, tools, programs, hardware, products, and radical software which allow brands and creatives to communicate with their customers in a new way, or which stand alone as significant innovations in their own right.

JUDGING

The award-winning entries will be selected by an international Jury. The shortlist is decided by initial rounds of online voting. A computerised voting system selects the highest marks given in each category. Shortlisted Entrants must be able to come to Cannes to present to the Jury in a live presentation on stage, in front of Festival Delegates (all travel/accommodation costs must be covered by the entrant). At this stage the Jury will vote again to establish the ranking; this is the basis for the Juries’ discussions and awarding of Innovation Lions and a Grand Prix.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
INNOVATION
ENTRY REQUIREMENTS

1. Each Innovation constitutes one entry.
2. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
3. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
4. Please ensure you do not refer to the name of creative agencies or any contributing creative companies anywhere on your submission materials (both copy and image/video). Entries must be presented anonymously to the Jury. Product/technology branding is of course ok.

Within the entry form you will be required to submit the following information:

1. Insight/Background (200 words)
   • Please provide relevant background information, technological influences, insight, context. Please include details outlining tools, the engineering team, resources and budgets.
   • Set the technological scene. Describe the situation in your country or the region where this innovation launched or has been developed. Include any limitations, restrictions or regulations, explain any cultural background etc.
   • What stage is the technology at? (alpha/beta/public release)

2. The Technology (300 words)
   • Intention/Purpose: Does the Innovation solve a problem? Provide a service? Harness existing platforms with progressive technologies?
   • Was this technology created specifically for a brand? It is an extension of existing brand campaign? Or was it created directly for consumers?
   If applicable, describe in what way the skills of the advertising world informed the technology. Explain the role of story-telling, art-direction, and other ways in which related craft may have been utilized.
   • Is this a completely new innovation or an adaptation of an existing platform? Please make this clear as it will be considered by the Jury in their deliberations.
   • Explain the complexity of the technology, the processes (how it works) and scale of the operation.
   • Who controls the technology stack?
   • What is the next stage of development or roll out?
   • Has the technology received any investment? Seed capital? Series A or B funding?

3. Expectation/Outcome (200 words)
   • What is the expected long-term goal/outcome? Is there scope for further development? Will this be further scaled? Is a sale contemplated? If so, to whom?
   • How might your technology or innovation inform or influence the relevant/appropriate industry?
   • Please outline any results/successes/positive developments to date. Number of users, high-profile engagements, proof of concept.
**INNOVATION**

**MATERIAL REQUIREMENTS**

You will also be asked to detail key stages (with dates) in the Development Timeline.

- **WE WILL NOT ACCEPT REPLACEMENT MEDIA**, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload 'holding media' (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

**1. COMPULSORY MATERIALS**

**Case Film OR PDF**

For all entries, we **highly recommend** that you prepare a case film of your campaign. Along with the written submission, this case film will be used for Jury deliberations. If you are unable to submit a Case Film, please submit a concise PDF document (no more than 10 pages) to support your written submission, we’d recommend including visual aids here - relevant images, diagrams etc.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. **Case Film - Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. It must include a clear demonstration of the technology, workings and processes. We recommend that you keep your presentation concise and to the point.

2. **Case Film - Short version: 30-45 seconds**
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the entry.
ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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DO NOT send your Case Film on a URL.

PDF:

If you are unable to supply a Case Film, please submit a PDF document to support your entry. This must be no more than 10 pages and contain key information about your entry in clear, concise English, supported by relevant images and/or diagrams etc.

All content needs to be presented for judging anonymously.

For further assistance and guidance on preparing your entry, please contact innovationlions@canneslions.com.
INNOVATION

FAQ

• Do I have to come to Cannes if entering Innovation Lions?
  If your entry is shortlisted you will have to present your work to the Jury at the festival in Cannes (but you will not be obliged to purchase a delegate package).

• Do I need to supply a case film for my entry?
  We highly recommend that you submit a case film to explain your entry to the Jury.

• Does my entry have to have been implemented in a creative campaign?
  No. Innovation Lions also rewards standalone technology innovations that are (or will be) consumer products in their own right.

• Do I need to send in supporting material?
  No. However if you are shortlisted and come to present in Cannes you can bring samples and demos to show the Jury.
The definition of Media for the purpose of Cannes Lions is the creative use of media, and how media ideas demonstrate understanding of the target market, innovatively implement strategy across channels and maximise business results for a successful outcome. The jury will be looking not just for brilliant ideas, but moreover, ideas that work.

Media Lions will be awarded to the entries that demonstrate a thorough understanding of the target audience and their relationship with the brand, innovative implementation of the strategy across the selected channel(s), and how the media solution maximised business results for a successful outcome.

PLEASE NOTE: An entry or campaign may be submitted in up to three Media categories maximum.

A. USE OF MEDIA

In these categories, your entry will be judged specifically on how well the medium was used. E.g. - A campaign entered into Use of Screens will be judged on its specific use of the screen as a medium, regardless of the product/service advertised.

Please note: You MUST adapt your presentation image to the appropriate Media Lions section.

A01. Use of Screens
Including cinema, television, in-flight, showroom, exhibition and outdoor screens.

A02. Use of Audio
E.g. radio, podcasts and other audio technology.

A03. Use of Print
Newspapers and magazines etc.

A04. Use of Outdoor
Traditional billboard or poster sites, bus shelters and transit advertising using standard advertising space.

A05. Use of Ambient Media: Small Scale
E.g. bars & restaurants, glasses, beer mats & ashtrays, petrol pumps, flyers, stickers, signage.
Note: This category will be judged on the physical size of the ambient item, NOT the scale of the distribution.

A06. Use of Ambient Media: Large Scale
Including supersize sites, 3D and non-standard shaped sites, ticket barriers, floor media and other adaptations of exterior locations, signage, buildings or street furniture.
Note: This category will be judged on the physical size of the ambient item, NOT the scale of the distribution.

A07. Use of Special Events and Stunt/Live Advertising
Including guerilla marketing, live events, shows, concerts & festivals, experiential events, large and small scale stunts etc.
**A08. Use of Branded Content & Sponsorship**
Including promotion of a brand’s value and position by going beyond traditional advertising channels, and utilising the generation of content. E.g. Seamless integration of a product in a television programme, or advertiser funded programming (AFP).

**B. MEDIA: DIGITAL AND SOCIAL**

**B01. Use of Digital Platforms**
Including websites, microsites, search engines, banner ads, instant messaging, email marketing, digital POS, new technology, games, virtual worlds, downloadable applications including screensavers, widgets etc. PLEASE NOTE: ANY CAMPAIGNS USING SOCIAL MEDIA AS THE PRIMARY CHANNEL (Facebook, Twitter, LinkedIn, YouTube, blogs etc.) SHOULD BE ENTERED IN CATEGORY B02.

**B02. Use of Social Platforms**
Viral advertising, blogs, social networking sites and applications, consumer generated content

**B03. Use of Mobile Devices**
Mobile technology including smartphones, tablet computers, Bluetooth, SMS, MMS, WAP, mobile applications

**C. PRODUCT & SERVICE**

In these categories, the jury will reward the best media campaign for the product and service selected.

**C01. Fast Moving Consumer Goods**
Beer, wine, spirits, liqueurs, cocktails, coffee, tea, still & carbonated drinks, juices, mineral waters, chocolate, sweets, chewing gum, potato crisps, snacks, nuts, milk, yoghurt, ice cream, cream, butter, cheese, eggs, margarine & spreads, cakes, biscuits, desserts, sugar, jam, honey, peanut butter, bread, flour, baking ingredients, breakfast cereals, meats, fish, seafood, soups, delicatessen, fruits & vegetables, rice, pasta, sauces, oils, spices, herbs, pre-cooked & prepared meals, baby foods & milk, detergents, cleaning products, air fresheners, insecticides, foil, & other food packaging, light bulbs, batteries, paint, varnish & wood protectors, adhesives, tools, garden tools, pet food & pet care products, soap, shower & bath products, deodorants & body sprays, skin & nail care products, oral hygiene, toilet paper, tissues, nappies, shaving products, insect repellents, diet products, adhesive plasters, skin remedies, condoms, pregnancy tests, contact lenses, vitamins, alternative therapies & medicines, virility drugs.

**C02. Cars & Automotive Services**
Cars, jeeps and 4-wheel drives, pick-up trucks, vans, lorries, motorbikes, tyres, auto products and services, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealerships, car finance & leasing.

**C03. Other Consumer Products (including durable goods)**
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, wall & floor coverings, televisions, cameras, video cameras, film, hi-fi, personal stereos, CD players & MP3 players, DVD & Blu-ray players, personal phone equipment inc. mobile phones & smartphones, tablet computers, musical instruments, sports equipment, bicycles, boats & caravans, toys, board games, computer games, games consoles, home computers and equipment, clothing, footwear and accessories, sportswear, handbags, belts, luggage, jewellery, watches, sunglasses, spectacles.

**C04. Financial Products & Services**
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, health & building insurance, car insurance, pension & retirement plans, real estate investment, building development, road construction.
**C05. Commercial Public Services incl. Healthcare & Medical**
Consumer telecommunications services, internet service providers, cable & satellite TV providers, directories, Yellow Pages, postal services, electricity, gas, power & water companies, private education, private healthcare & clinics, optical, medical & dental services, prescription drugs, hearing aids, hospital & dental equipment, psychiatrists, sex therapists, plastic surgeons etc.

**C06. Travel, Entertainment & Leisure**
Transport, travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes, leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, etc. museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling.

**C07. Retail, e-Commerce & Restaurants**
Stores, including home shopping, restaurants, fast food, department & specialist stores, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies, online shopping & auctions.

**C08. Publications & Media**
Newspapers, magazines & supplements, books, records, CD’s, cassettes, DVDs & Blu-ray Discs, TV & radio stations, networks & programmes, movies.

**C09. Business Products & Services**
Business phone & computer equipment, office furniture & stationery, accountancy, conference & events services, business postal services, courier services, employment agencies, agricultural & manufacturing equipment.

**C10. Corporate Image & Information**
Non-product-based company image, competition & event sponsorship, press releases, press conferences, announcements, PR, employee schemes, internal communication & statements, seasonal messages, company mergers, flotations & relocation, TV programme sponsorship, website development, Marketing, website design and development, advertising agencies & production companies.

**C11. Charities, Public Health & Safety, Public Awareness Messages**
Anti-smoking, anti-drugs, anti drink-driving, road safety, health, hygiene, Aids awareness, political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial, ethnic & disability awareness, sex equality, charities, funds, volunteers, Red Cross, blood & organ donation.

**D. INTEGRATED CAMPAIGN**

**D01. Use of Integrated Media**
Entries in this category MUST show that multiple types of media were used in the campaign (e.g. Screens, Digital, Outdoor).
Entrants will be judged on how successfully they have integrated the chosen media throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand’s message.
MEDIA JUDGING

CATEGORY DEFINITION

The definition of Media for the purpose of Cannes Lions is the creative use of media, and how media ideas demonstrate understanding of the target market, innovatively implement strategy across channels and maximise business results for a successful outcome. The jury will be looking not just for brilliant ideas, but moreover, ideas that work.

Media Lions will be awarded to the entries that demonstrate a thorough understanding of the target audience and their relationship with the brand, innovative implementation of the strategy across the selected channel(s), and how the media solution maximised business results for a successful outcome.

JUDGING

The award-winning entries will be selected by an international Jury. The jury’s voting will be based on 3 criteria, listed below. Each entry will receive 3 marks which will make up the total vote and these marks will be weighted as follows:

Insight, Strategy and the Idea  35%
Media Execution  30%
Results and Effectiveness  35%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
Within the entry form you will be required to submit the following information:

1. **Insights, Strategy and the Idea (150 words max)**
   - What were the business, marketing and communications objectives that lay behind the case?
   - Describe the target audience and their relationship with the brand
   - Explain the unique insight that shaped the idea
   - How was it relevant to both the client and the target audience?

2. **Media Execution (150 words max)**
   - Describe how the media team interpreted the creative idea and implemented it?
   - Describe the different channel(s) and how they worked together to maximise the campaign

3. **Results and Effectiveness (100 words max)**
   - What happened as a result of the communication activity?
   - How did the communication achieve the goals and influence business outcomes?
   - Include commercial results such as sales and profit as well as change in consumer awareness and attitudes.

Please note in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.

You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).

For Tips & Checklist on submitting material for Media Lions click [here](#).
WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This should include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.).

1. COMPULSORY MATERIALS

PRESENTATION IMAGE in digital form ONLY

For all entries, you must supply a digital Presentation Image in JPG format. Please note – for the Media categories you do not need to send a hard copy.

- One digital presentation image strictly in the following format: JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm.
  Digital images must be uploaded online (max 10MB) when making your entries.
  This Presentation Image will be a summary of your entry and MUST be contained on one image. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals).
  To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.
  For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
  You MUST adjust your presentation image to the category and section you are entering.
  If the same entry is entered into other entry sections, e.g. Promo & Activation lions, please make sure the image is adapted for Media Lions.
  Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

2. SUPPORTING MATERIALS

In addition, we recommend you supply relevant support material, depending on the type of entry you are submitting. Please label the support material with the Reference Number clearly visible e.g. Ml/001. There is a barcoded Package Label that should be used, this can be found in the PDF confirmation document sent to you.

- For Use of Screens, please supply 1 MOV/MP4 of the spot(s) (only if not featured in the explanatory case film). Please see below for accepted formats.
- For Use of Audio, please supply your radio spot as an MP3 file in English or with English transcript attached, unless otherwise presented in a case film.
- For Use of Print, please supply actual magazines or newspapers containing the ad(s).
- For Use of Outdoor, please supply proof(s) of the ad(s) or JPG(s) of the ad(s) in-situ.
- For Use of Ambient Media: Small Scale, please supply samples of the object(s) if appropriate.
- For Use of Ambient Media: Large Scale, please supply JPG(s) of the ad(s) in-situ.
- For Special Events/Stunts, please supply JPEG(s) of the events or stunts.
- For Digital categories, please supply relevant URLs or MOV/MP4 files as appropriate.
- For Use of Integrated Media, you should supply any of the above as appropriate.
- Display materials: Send actual packaging piece or display if reasonably sized. If this is not possible or practical, please supply images.
MEDIA

MATERIAL REQUIREMENTS

Materials & Sample Formats

All materials must be supplied in the following formats:

- Images/Photos/Press clippings: As JPGs 300 dpi RGB with longest side 420mm.
- Images can also be supplied as hard copy original publication, proofs or photos which should not be larger than 64 x 48cm.
- Broadcast materials, clips and videos etc.: As MOV/MP4 (uploaded online). Do not upload TV or cinema ads as support material if they are also contained within your case film.
- Radio or Audio files: they should be uploaded online as MP3 files, Bit rate 128 kbps, compression ratio 15:1. File size should not exceed 3MB.

3. CASE FILM

For all entries, we strongly recommend that you prepare a case film to support your entry. Along with the written submission and the presentation image, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. **Long version: 2 minutes long**
   
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. **Short version: 30-45 seconds**
   
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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DO NOT send your Case Film on a URL.

For further assistance and guidance on preparing your entry, please contact medialions@canneslions.com.
**MEDIA TIPS**

For the Steps to Submitting into Media Lions go [here](#).

**TIPS FOR CREATING A SUCCESSFUL MEDIA LIONS ENTRY:**

**Digital Presentation Image (Compulsory)**

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital Media Lions Exhibition at the festival.
- The digital image should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one image.
- Must be provided in digital form ONLY. You do not need to send a hard copy.
- **DO NOT** use your Agency logo or branding or refer to your agency or anyone who has contributed to the entry anywhere on your board or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

**Technical Details:**

- **Digital Copy**: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- Digital images must be uploaded via the website (max 10MB) at the time of entry submission.
- Please name your image with the title of the entry.

**EXAMPLE OF MEDIA PRESENTATION IMAGE**

- No reference to the Agency or anyone involved in the work
- Clear and concise text – 100 words maximum
- Key points from the written submission
- Minimal use of technical jargon and statistics
- Text presented in 3 clear sections e.g.: Idea, Implementation, Results
- Clear, relevant images
MÉDIA

TIPS

Case film (highly recommended):

• Please click [here](#) to watch a good example of a Case Film for a Media entry.
• 2 minutes, no longer.
• Please supply your case film using our online upload facility
• Try to grab the attention of the jury as quickly as possible and go into more detail later.
• Together with clear self-explanatory visuals, a coherent voiceover is often effective.
• However, avoid showing creatives explaining the campaign to camera.
• You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.

Case Film Technical Requirements & Encoding Standards:

• Please encode a high quality video as .MOV or .MP4.
• Please ensure the case film and any other supporting content is only uploaded to our website. Please note the maximum file size is 250-350 MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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DO NOT send your Case Film on a URL.
CHECKLIST FOR YOUR CYBER LIONS ENTRY

- Visit the Media Lions category page and read the entry rules and sub-categories sections.
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis.
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis).
- Ensure the case film is no longer than 2 minutes.
- Enter online and upload media.
- Supporting Material (e.g., samples, flyers etc.) may be sent to the Cannes Lions office but Presentation Boards are no longer accepted.

FAQ

- How many times can I enter into Media Lions? You can enter the same piece of work a maximum of 3 times.
- Do I have to include a case film? A case film is not compulsory but highly recommended to better explain your entry to the jury.
- Where should I enter my digital campaign involving Facebook/YouTube/Twitter/LinkedIn? Any digital campaign primarily featuring social media should be entered in the Social Platforms sub-category.
- How much supporting material should I send/upload? You are welcome to provide us with relevant supporting material but please be aware that the jury has limited time to review all entries. The presentation image, written submission and case film are usually sufficient for judging purposes.
The definition of Mobile for the purpose of Cannes Lions is creative work which lives on or is activated by a mobile device, app or mobile web. Mobile Lions will be awarded to the freshest creative Mobile ideas that present the technology and creativity behind the work seamlessly, and push the boundaries of mobile advertising/marketing to reach and engage with consumers and increase business sales and recognition.

Entries submitted in C. Mobile Applications & Web Apps cannot be re-entered in D. Tablets & Other Devices or vice-versa. Please choose the category & medium (mobile phone or tablet) you want your work to be judged into before entering.

Please note that the same entry can be re-entered into any of the CRAFT categories regardless of any other category it might have been entered.

**A. USE OF TECHNOLOGY**

The same entry can only be submitted into one A category.

**A01. Activation by Location or Proximity**
Campaigns that use location technology e.g. GPS, Geo Tagging, online maps, RFID, NFC etc. to activate the campaign.

**A02. Augmented Mobile Experience**
Campaigns that employ AR, visual search, image recognition, incl. QR codes, mobile ticketing and barcodes, etc.

**A03. Networked Mobile Technology**
Campaigns that use networked screens, complementary screens, networked games, etc.

**A04. Innovative Technology for Mobile**
Mobile campaigns that employ breakthrough/innovative mobile technology that expand user experience and create/increase consumer engagement.

**B. MOBILE WEBSITES AND WEB APPS**

The same entry can only be submitted into one B category.

Using the web specifically on the mobile device, i.e. mobile sites, web app and mobile optimised websites, etc. Please supply a presentation video to show how the mobile website or web app incorporates the unique attributes of mobile devices (e.g. click to call or location).

**B01. Products**
(e.g. FMCG and other consumer products including durable goods, food and drinks, automotive, clothing, household products, beauty & cosmetics, toiletries & pharmacy, footwear & accessories, etc.)

**B02. Services**
(e.g. financial services, retail and e-commerce incl. restaurants, business products & services incl. agencies, commercial public services, healthcare, corporate and/or internal communication & image, etc.)

**B03. Media, Entertainment and Leisure**
(e.g. travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, hotels, resorts, city & country promotion, theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, board games, online newspapers, magazines, publishers, TV & radio stations, networks, books, movies, records, CDs, DVDs, TV & radio stations, networks & programmes, etc.)
B04. Charities, not for profit and public information
(e.g. public awareness messages, government & forces recruitment, unions and associations, environmental awareness, state education, racial, ethnic & disability awareness, blood & organ donation, etc.)

C. MOBILE APPLICATIONS

The same entry can only be submitted into one C category.
Apps designed for iPhone, Android, Blackberry and other smartphones.
Any application that is pre-installed on a mobile phone or that can be downloaded by customers from app stores and other mobile software distribution platforms. Please supply a presentation video to show the application in use, and also the app itself.

C01. Products
(e.g. FMCG and other consumer products including durable goods, food and drinks, automotive, clothing, household products, beauty & cosmetics, toiletries & pharmacy, footwear & accessories, etc.)

C02. Services
(e.g. financial services, retail and e-commerce incl. restaurants, business products & services incl. agencies, commercial public services, healthcare, corporate and/or internal communication & image, etc.)

C03. Media, Entertainment and Leisure
(e.g. travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, hotels, resorts, city & country promotion, theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, board games, online newspapers, magazines, publishers, TV & radio stations, networks, books, movies, records, CDs, DVDs, TV & radio stations, networks & programmes, etc.)

C04. Charities, not for Profit and Public Information
(e.g. public awareness messages, government & forces recruitment, unions and associations, environmental awareness, state education, racial, ethnic & disability awareness, blood & organ donation, etc.)

D. TABLETS

Apps designed specifically for tablets.
The same entry can only be submitted in ONE category.

D01. Products
(e.g. FMCG and other consumer products including durable goods, food and drinks, automotive, clothing, household products, beauty & cosmetics, toiletries & pharmacy, footwear & accessories, etc.)

D02. Services
(e.g. financial services, retail and e-commerce incl. restaurants, business products & services incl. agencies, commercial public services, healthcare, corporate and/or internal communication & image, etc.)

D03. Media, Entertainment and Leisure
(e.g. travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, hotels, resorts, city & country promotion, theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, board games, online newspapers, magazines, publishers, TV & radio stations, networks, books, movies, records, CDs, DVDs, TV & radio stations, networks & programmes, etc.)

D04. Charities, not for profit and public information
(e.g. public awareness messages, government & forces recruitment, unions and associations, environmental awareness, state education, racial, ethnic & disability awareness, blood & organ donation, etc.)
E. GAMES

The same entry can only be submitted into one E category.
Brand related games designed for and played on a mobile phone, smartphones, tablets or any other mobile device, whether pre-installed, downloaded or hosted on a mobile website.

**E01. Products**
(e.g. FMCG and other consumer products including durable goods, food and drinks, automotive, clothing, household products, beauty & cosmetics, toiletries & pharmacy, footwear & accessories, etc.)

**E02. Services**
(e.g. financial services, retail and e-commerce incl. restaurants, business products & services incl. agencies, commercial public services, healthcare, corporate and/or internal communication & image, etc.)

**E03. Media, Entertainment and Leisure**
(e.g. travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, hotels, resorts, city & country promotion, theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, board games, online newspapers, magazines, publishers, TV & radio stations, networks, books, movies, records, CDs, DVDs, TV & radio stations, networks & programmes, etc.)

**E04. Charities, not for Profit and Public Information**
(e.g. public awareness messages, government & forces recruitment, unions and associations, environmental awareness, state education, racial, ethnic & disability awareness, blood & organ donation, etc.)

F. RICH MEDIA ADVERTISING FOR MOBILE DEVICES

The same entry can only be submitted into one F category.
I-ads, banners and other rich media designed for and played on a mobile phone, smartphones, tablets or any other mobile device. Please supply a presentation video to show the ad as it was originally displayed on the mobile device.

**F01. Products**
(e.g. FMCG and other consumer products including durable goods, food and drinks, automotive, clothing, household products, beauty & cosmetics, toiletries & pharmacy, footwear & accessories, etc.)

**F02. Services**
(e.g. financial services, retail and e-commerce incl. restaurants, business products & services incl. agencies, commercial public services, healthcare, corporate and/or internal communication & image, etc.)

**F03. Media, Entertainment and Leisure**
(e.g. travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, hotels, resorts, city & country promotion, theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, board games, online newspapers, magazines, publishers, TV & radio stations, networks, books, movies, records, CDs, DVDs, TV & radio stations, networks & programmes, etc.)

**F04. Charities, not for Profit and Public Information**
(e.g. public awareness messages, government & forces recruitment, unions and associations, environmental awareness, state education, racial, ethnic & disability awareness, blood & organ donation, etc.)
G. MESSAGING CAMPAIGNS, INCLUDING SMS, MMS AND MOBILE EMAIL

Please supply a presentation video and text description to show how the SMS, MMS or mobile mail was implemented.

H. INTEGRATED MOBILE CAMPAIGN

Communication that utilises mobile and other media. Show how the mobile element of the campaign interacted with other media platforms (such as TV, Press, Outdoor, Internet, etc.). Please supply a presentation video to show the interaction between mobile device/tablet and other media in the integrated campaign.

I. CRAFT

The jury will reward the quality of Craft as demonstrated in the design or technical execution of mobile entries. This might take into account the quality of the mobile design or interface, how easy and/or logical the mobile site/app is to navigate through and the user experience.

The idea behind the execution in relation to the client or brand may be of little or no consideration to the jury, accepting, of course, that it is often integral to the work and cannot be ignored completely.

If the content gives a pleasurable or memorable aesthetic experience, regardless of the subject, product, client or idea, then it may succeed in the Craft categories, even if it is not awarded in the product and services categories.

The jury will consider the level of the emotional bond with the work and whether the craft of the work adds something to the idea and pushes the execution.

1. Interface & Navigation
   The interactive journey with a mobile product or service.

2. Visual Design/Aesthetic
   Composition and fluidity of a mobile product/service.

3. User Experience
   The emotional and behavioural response to a mobile product or service.

4. Content
   Creative application of copy/image/video/audio within a mobile channel.

5. Use of Data/Insight
   The creative use of mobile data/insight in order to target, engage or develop a meaningful relationship with a specific audience or community.
The same entry can only be submitted into one F category.

Creative mobile solutions for social networking and community site applications that utilise mobile devices, incl. tablets. Please supply a presentation video to show how the social campaign was implemented on the mobile platform.

J01. Community Building/Management
Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted communication directed at active/non-active users will all be considered.

J02. Response/Real-Time Activity (including crowdsourcing)
Targeted and non-targeted social activity that may utilise social platforms in order to respond to online/offline activity in a meaningful, creative way that may prompt social sharing.

J03. Use of Co-Creation & User Generated Content (including crowdsourcing)
Social based activity designed to engage with a community and encourage them contribute to or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction.

J04. Innovative Use of Social for Mobile
Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity on mobile devices. Levels of engagement, social reach and the creative strategy will all be considered.
CATEGOR Y DEFINITION

The definition of Mobile for the purpose of Cannes Lions is creative work which lives on or is activated by a mobile device, app or mobile web. Mobile Lions will be awarded to the freshest creative Mobile ideas that present the technology and creativity behind the work seamlessly, and push the boundaries of mobile advertising/marketing to reach and engage with consumers and increase business sales and recognition.

JUDGING

The award-winning entries will be selected by an international Jury. The jury will judge all entries on hand-held devices thus ensuring that each entry is evaluated according to the criteria in its intended medium.

The judging criteria will be based on:

Creativity and the idea
Execution (usability, user experience, craft and design)
Relevance to the mobile platform
Results (level of user engagement and any quantifiable outcomes)

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.

The Grand Prix is selected from the entries that have won a Gold Lion. At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
MOBILE ENTRY REQUIREMENTS

1. Each mobile website, mobile game, application, etc. constitutes one entry.
2. All entries must relate either to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
3. Entries submitted in C. Mobile Applications & Web Apps cannot be re-entered in D. Tablets & Other Devices or vice-versa. Please choose the category & medium (mobile phone or tablet) you would like your work to be judged into before entering.
4. The same entry may be submitted in up to three Mobile Lions categories. However, the same entry can also be entered into any of the CRAFT categories. There is no limit to the number of craft categories that an advert can be entered in to, provided it meets the criteria for each category in question.
5. Your entry must be accessible WITHOUT login or password. Please note: the jury will be provided with login details for social media platforms such as twitter or Facebook.
6. Please make sure that your entry URL is accessible online by 28 April 2014 at the latest and until 30 September 2014. Entries which cannot be accessed for judging due to long periods of server downtime will not be considered by the Jury.
7. All entries will be cached and archived on 2 May 2014. All winning and shortlisted entries will be compared with the archived versions to ensure the content has not been substantially altered after 2 May and before the judging takes place. Tampering with the content or presentation of your entry after 2 May 2014 may result in disqualification.
8. If you wish to send a handset with your entry please label it clearly with the entry number and title. The organisers will endeavour to return those handsets after the judging but cannot be held responsible for damage or loss.
9. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
10. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
11. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
12. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video/URL).

Within the entry form, you will be required to submit the following information:

1. Insight, Strategy, and the Idea (150 words)
   • What were the business, marketing and objectives that lay behind the mobile case? Please provide enough background to clearly represent the purpose, context and role of the mobile idea/creative.
   • Describe how the mobile campaign/entry was launched and implemented across each channel/platform.

2. Execution (100 words)
   • Please provide a clear description of how the mobile app/website/ad/messaging campaign etc. was implemented on the market and/or across different platforms.

3. Results (150 words)
   • Include tangible and quantifiable results and show how they can be measured against the original objectives and achieved the communication and business goals.

Please note, in the absence of any indication of results, the entry could suffer as a result.
For Tips & Checklist on entering Mobile Lions, click here.

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging and shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

MOBILE URL

For all Mobile entries, entrants MUST supply a URL for the judges to review the entry. It can be a direct link to the app’s page on the Apple App Store, Android Market or other software store, the mobile main website, or a webpage set up specifically for the entry. Please make sure no login or password is required to access the URL.

If the mobile entry/application is not available for download in the UK it is responsibility of the entrant to supply a URL where the entry/app can be downloaded globally (i.e. the app must be accessible both in the UK and in Cannes during judging). In addition, you must supply a link to the original entry/app for verification purposes.

If the app requires payment to download or to unlock all its features, provide a promo code or instructions on how the judges can access a full-featured version of the app. If the application/mobile site is no longer available/live, we recommend showing a mock-up version or a video capture of the mobile website/mobile app etc. Also, you could submit images (JPG, PDF format) of the application hosted on your own URL.

Foreign Language Entries:
If the original language of your mobile entry/application is not English, you should provide a clear demonstration of your app within your case film.

PRESENTATION IMAGE in digital form ONLY

For all entries, you must supply a digital Presentation Image in JPG format. Please do not send any physical material. We cannot accept images on CDs or boards.

- One digital presentation image strictly in the following format: Jpeg, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries.
- This Presentation Image will be a summary of your entry and MUST be contained on one image. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals).
- To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.
- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
- You MUST adjust your presentation image to the category and section you are entering.
- Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.
MOBILE

MATERIAL REQUIREMENTS

CASE FILM

For all entries, you MUST prepare a case film of your campaign. Along with the written submission and the mobile app/website etc., this case film will be used for Jury deliberations. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply one version of your case film, as follows:

1. **Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point. Please make sure to supply a realistic demonstration of how the mobile site/application/campaign worked on a mobile, as well as providing enough background to clearly represent the purpose, context and role of the mobile idea.

ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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DO NOT send your Case Film on a URL.
MOBILE

MATERIAL REQUIREMENTS

2. SUPPORTING MATERIAL

Case Film Short Version: 30-45 seconds
Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.

ADDITIONAL URLS (ON ONLINE FORM)
Upload all additional URLs to the online form. For example, QR codes and barcodes, games URLs, SMS and MMS, viral videos, JPGs or PowerPoint documents for technical diagrams or statistics, but please keep this information relevant to your entry.

For further assistance and guidance on preparing your entry, please contact mobilelions@canneslions.com.
For the Steps to Submitting into Mobile Lions go [here](#).

**TIPS FOR CREATING A SUCCESSFUL MOBILE LIONS ENTRY:**

**Digital Presentation Image (Compulsory)**

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital Media Lions Exhibition at the festival.
- The digital image should create a good impression and captures the jury’s interest. It will be a summary of your entry and **MUST** be contained on one image.
- Must be provided in **digital form ONLY**. You do not need to send a hard copy.
- **DO NOT** use your **Agency logo or branding** or refer to your agency or anyone who has contributed to the entry anywhere on your image or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

**Technical Details:**

- Digital Copy: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- Please name your image with the title of the entry.

**Case Film (Compulsory)**

- Please upload your case film using our online upload facility. This case film should be in English or with English subtitles and it should contain an overview of your mobile entry for the judges to understand the context, purpose and functionality as intended by the creators and client.
- Please make sure to supply a realistic demonstration of how the mobile site/application/campaign worked on a mobile, as well as providing enough background to clearly represent the purpose, context and role of the mobile idea/creative.
  - **The case film should be no longer than 2 minutes.**
- Technical Requirements: You should upload your Case Film as MOV or MP4 file when you submit your entry using the online upload facility.

Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be **250MB - 350MB**.
**MOBILE TIPS**

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

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DO NOT send your Case Film on a URL.

Please see below some examples of case films from previous Mobile entries winners:

- Mobile Applications: [click here](#)
- Messaging Campaign: [click here](#)
- Mobile Games: [click here](#)
- Rich Media Advertising for Mobile Devices: [click here](#)
- Integrated Mobile Campaigns: Communication Between Mobile and other Media: [click here](#)
MOBILE TIPS

URL address for the judges to download and review the entry (compulsory)

It can be a direct link to the app’s page on the Apple App Store, Android Market or other software store, the mobile main website, or a webpage set up specifically for the entry. Please make sure no login or password is required to access the URL.

If the application is not available for download in the UK it is responsibility of the entrant to supply a URL where the application can be downloaded globally (i.e. the app must be accessible both in the UK and in Cannes during judging).

In addition, you must supply a link to the original application for verification purposes. If the application/mobile site is no longer available/live, we recommend showing a mock-up version or a video capture of the mobile website/mobile app etc.

Also, you could submit images (JPG, PDF format) of the application hosted on your own URL.

- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your mobile entry/mobile website/application, etc., unless it is a self-promotional entry.
- Foreign Language Entries: If the original language of your mobile entry/application is not English, you should provide a clear demonstration of your app within your case film.
- If the app requires payment to download or to unlock all its features, provide a promo code or instructions on how the judges can access a full-featured version of the app.
- Your entry must be accessible without login or password.
- Ensure your entry URL is easily understandable by an international Jury.

We have put together some examples for specific categories on the next few pages. Please make sure you adhere to our tips.

Tips for submitting your entry Mobile Websites & Web Apps

- Please supply us with a URL leading directly to the mobile website or web app as well as a case film that shows how the mobile website works.
- Your mobile website must be accessible without login or password.
- If your mobile website/web app is not live anymore you should show a mock-up version or a video capture of the mobile website/web app or a PDF document/series of large images of how the website/web app worked when it was live.

See example of Mobile website entry URL.
Tips for entering Mobile/Tablets Applications

- For all entries into the Mobile applications category, you MUST supply a URL address for the judges to download and review the entry as well as a case film that shows how the app works.
- It can be a direct link to the app’s page on the Apple App Store, Android Market or other software store, the mobile main website, or a webpage set up specifically for the entry.
- Please make sure no login or password is required to access the URL.
- If the application is not available for download in the UK it is responsibility of the entrant to supply a URL where the application can be downloaded globally (i.e. the app must be accessible both in the UK and in Cannes during judging) or send the actual mobile phone to our festival office in London with the app uploaded on it for judging purposes.
- If the application/mobile site is no longer available/live, you should show a mock-up version or a video capture of the mobile app and/or game or document/series of large images of how the app/game worked when it was live hosted on your own URL (see example).
- See example of a mobile app entry [URL].

Entry URL showing link to the Mobile APP + video presentation:
Tips for entering Mobile Games

- Please provide a link where we can download the mobile game. This can be a direct link to the app’s page on the Apple App Store, Android Market or other software store. If the mobile game is not available for download in the UK it is responsibility of the entrant to supply a URL where the application can be downloaded globally (i.e. the app must be accessible both in the UK and in Cannes during judging).
- If the mobile game is no longer available/live, we recommend showing a mock-up version or a video capture of the mobile game hosted on your own URL.

See example of a mobile game entry [URL](#).

Tips for entering Viral Marketing & Messaging for Mobile (incl. SMS, MMS and mobile email)

- For messaging campaigns - Please provide the text message description on the submitted link to show how the SMS, MMS or mobile email was implemented.

Example of messaging campaign entry [URL](#).

1) To support SCA, users donated a word via SMS (at the same time donating £5 via premium SMS fees).

2) Swedish author Bjorn Ranstid used a custom built CMS to write texts using donated words.

3) The texts were published on the responsive campaign site.

4) The user was also alerted via SMS, with a link to the text containing their word.
• For Social Media mobile campaigns (mobile campaigns across viral platforms, i.e. Facebook, places, foursquare) - Please provide a link that explains with visuals and text how the mobile email was implemented across viral platforms.

Example of viral marketing for mobile entry URL.

Tips for entering Rich Media Advertising for Mobile Devices

• Mobile Advertising must be presented as a URL link that leads the viewer straight to your entry in one click. This is to ensure that the jury views only the entry that is being submitted.
• To ensure judging impartiality, no agency branding or reference to names of contributors to the entry is strictly prohibited.
• Please make sure you supply a case film that provides enough background to clearly represent the purpose, context and role of the mobile advertising idea/creative. Also, please provide a link where the jury can see the iAd or banner. The entry must be shown in original context, the same way it was originally published to the public.

Example of Rich Media Advertising entry URL.
Tips for entering Integrated Mobile Campaigns: Communication between Mobile and Other Media

• Show how the mobile element of the campaign interacted with other media platforms (such as TV, Press, Outdoor, Internet, etc).
• Please supply a case film to show how the mobile phone is used to interact with other media.
• To ensure judging impartiality, your entry must be presented without Agency branding, unless it’s a self-promotional campaign.
• If any of your examples are no longer live, please make sure to provide clear mock-ups and images of each example hosted on your entry URL.

Example of Integrated Mobile campaign entry [URL].
CHECKLIST FOR YOUR CYBER LIONS ENTRY

- Visit the Mobile Lions category page and read the entry rules and sub-categories sections
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)
- Ensure the case film is no longer than 2 minutes
- Enter online and upload media ensuring your presentation board matches the uploaded image
- Enter online and upload media.

FAQ

- My app is not available outside of my country, how should I enter it?
  - You can either make the app available for download globally (or the UK).
  - Or you could send us a phone with the app pre-installed.
  - Or we could supply you with our jury phones’ UDIDs for you to build and make the app available over TestFlight.

- Can I enter my app into C. Mobile Applications and D. Tablets?
  No. if your app has two different versions, one for mobile phones/devices and one for tablets, then you may enter the applicable app into only one of the respective categories.

- My mobile device isn’t a phone, is it still eligible?
  Any mobile device, as long as it is portable (such as wearable tech), is eligible for Mobile Lions.

- My app/mobile website is no longer live, can I still enter?
  - Yes, so long as the app/mobile website was launched within our eligibility dates.
  - Please submit a video demonstration of the app/mobile website with your entry for the jury to get a sense of how it looked, navigated and functioned.

- How should I present my mobile entry on a presentation page?
  Here is a simple (Gold Lion winning) example of how to present your mobile campaign elements for the jury to review.
The definition of Outdoor for the purpose of Cannes Lions is billboard and poster advertising as well as out of home ambient executions. The Craft categories reward the use of creative techniques.

The Outdoor Jury will be primarily looking at the strength of the creative idea and its execution. The Outdoor Lions will reward all advertising and communications encountered in the out of home environment, honouring the skilful engagement of consumers by both traditional (billboards, posters) and progressive (ambient, non-formatted use of the surrounding environment) means.

**DUPLICATE ENTRIES – THE DOs and DON’Ts**

- Entries can be duplicated between categories A, B and F
- Entries can be duplicated between categories C01 and C02
- Entries can be duplicated between category C and category F
- Entries cannot be duplicated between category A/B and either of the C categories
- Entries cannot be duplicated between categories A/B/C and any of the D categories
- Entries cannot be duplicated between categories D and F

**CATEGORIES A, B, C and F**

_Campaigns:_ Each Outdoor ad within a campaign must be entered and paid for as a single entry. Entries will be considered by the jury both individually and as a campaign.

_Teaser Campaigns:_ Only where the name of the brand appears just once in the campaign, can multiple Outdoor ads be entered as a single entry.

**CATEGORIES D and E**

Multiple executions of the same type of ambient idea constitute one Ambient entry and should be presented collectively on a single presentation board.

Different types of Ambient execution (e.g. a live concert and a sticker posting) must be entered as separate entries in to the relevant Ambient categories. These may also appear as a single entry, on a single presentation board, in the Integrated Outdoor category.

**A. BILLBOARDS & STREET POSTERS**

All Outdoor entries in the Billboard and Street Posters categories must be designed for standard or existing Outdoor poster and billboard sites e.g. billboards, bus shelters, shopping malls and standard transit advertising sites.

Outdoor ads can be submitted into one Product & Service Category in category A (as well as one Product & Service in category B, providing that the work ran in both formats). The same ad can also be entered into any of the Craft categories, provided it is appropriate to the category being entered.

If entering the same ad in to both an A category and a B category, locations and dimensions must be clearly stated on the respective entry forms and in-situ photographs of the work in both locations must be provided to prove that the work ran in both formats.
### A01. Foods
All sweet and savoury food products.

### A02. Drinks (Alcoholic & Non-Alcoholic)
All alcoholic and non-alcoholic beverages.

### A03. Household
Clothing detergents, fabric softeners, dishwasher detergents, household cleaning products, air fresheners, insecticides, foil, cling film & food packaging, kitchen roll, light bulbs, batteries (not car batteries), paint, varnish & wood protectors, adhesives, shoe polish, fertilisers.

### A04. Home Appliances & Furnishings, Electronics & Audio-Visual
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, home decorating & building products, wall & floor coverings, windows & doors, heaters, air conditioners, lamps, torches, clocks, home security products, smoke detectors, tools, garden tools, machinery & products, televisions, video players, blank audio & video tapes, cameras, binoculars, video cameras, film, hi-fi, personal stereos, CD players & minidisks, mp3 players, home computers, DVD players, personal phone equipment incl. mobile phones, PDA’s, pagers, personal gps systems, personal alarms (Please note: mobile phone service providers should be entered in Commercial Public Services).

### A05. Cosmetics, Beauty, Toiletries and Pharmacy
Make-up, skin & nail care products, eau de toilette & aftershaves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, sun block & tanning products, hairdryers, hair curlers, hair straighteners, hairbrushes, combs, wigs, toothpastes, toothbrushes, mouthwash, toilet paper, tampons & sanitary towels, tissues, nappies, razors & shaving products, hair removal products, OTC medicines & tablets, vitamins & herbal remedies, diet supplements & products, insect repellents, adhesive plasters, skin remedies, anti-hair loss lotions, condoms, pregnancy tests, other pharmaceutical products, prescription drugs, contact lenses, hearing aids.

### A06. Clothing, Footwear & Accessories
Day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames.

### A07. Miscellaneous
Pet food & pet care products gifts & greetings cards, pens and personal stationery, tobacco & associated products.

### A08. Cars & Automotive Services
Including jeeps & 4-wheel drives, pick-up trucks, vans, lorries, motorbikes, tyres, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealers and car finance & leasing, GPS systems, manufacturer features and attachments (e.g. Brake Assist, Side Assist).

### A09. Retail Stores, Restaurants & Fast Food Outlets
Department & specialist stores, clothing & footwear stores, store cards, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, tattoo parlours, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies & catalogues, online stores & auctions, restaurants & bars, fast food chains and outlets, cafes, coffee shops.

### A10. Travel, Transport & Tourism
Airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes.

### A11. Entertainment & Leisure
Leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras & instruments, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, sports & outdoor equipment, bicycles, boats & caravans, toys, board games, computer games & consoles (PlayStation, Xbox, Wii etc), lotteries, gambling, golf & country clubs, sex toys, dating services, social networking sites (e.g. Facebook).

### A12. Publications & Media
Newspapers, magazines, books, records, CDs, cassettes, DVDs, TV & radio stations, networks & programmes, encyclopaedias, websites, online forums.
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A13. Banking, Investment & Insurance
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, personal, health & building insurance, car insurance, pension & retirement plans, buildings development & road construction, real estate investment.

A14. Business Equipment & Services
Employment/recruitment agencies, business computers & software, photocopiers, fax machines, business phone equipment, office furniture & stationery (Please note: pens and highlighters should be entered in Miscellaneous), office cleaning services, courier services, business storage and removal services, advertising agencies & production companies, use of advertising, advertising effectiveness, website design, awards competitions, image libraries.

A15. Commercial Public Services
Telecommunications services incl. mobile phone service providers, internet service providers, cable & satellite TV providers, Yellow Pages, directories, postal services, electricity, gas, power & water companies, private healthcare & clinics, private schools & colleges, correspondence courses, personal storage and removal services, private practices (e.g. legal, architectural, landscaping services), smart phone Apps, libraries, image banks, photographers.

A16. Corporate Image
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotations & relocation, TV programme sponsorship.

A17. Fundraising, Donations & Appeals, Charities, Non-Profit Organisations, Public Health & Safety, Public awareness messages
Anti-smoking, anti-drugs, anti-drink-driving, road safety, transport safety, health, hygiene, Aids awareness, political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial awareness, disability awareness, gender & sex equality, domestic violence, child abuse, refugee/ asylum/ immigration issues, charities, funds & foundations, volunteers, blood & organ donation, animal rights appeals.

B. INDOOR POSTERS
Standard posters for indoor, rather than outdoor use. Locations include shops, stores, hospitals, schools, banks, offices, residential buildings/foyers, exhibitions, museums and galleries etc. All standard washroom advertising should also be included here. Outdoor ads can be submitted into one Product & Service Category in category B (as well as one Product & Service in category A, providing that the work ran in both formats). The same ad can also be entered into any of the Craft categories, provided it is appropriate to the category being entered.

If entering the same ad in to both an A category and a B category, locations and dimensions must be clearly stated on the respective entry forms and in-situ photographs of the work in both locations must be provided to prove that the work ran in both formats.

B01. Foods
All sweet and savoury food products.

B02. Drinks (Alcoholic & Non-Alcoholic)
All alcoholic and non-alcoholic beverages.

B03. Household
Clothing detergents, fabric softeners, dishwasher detergents, household cleaning products, air fresheners, insecticides, foil, cling film & food packaging, kitchen roll, light bulbs, batteries (not car batteries), paint, varnish & wood protectors, adhesives, shoe polish, fertilisers.
**B04. Home Appliances & Furnishings, Electronics & Audio-Visual**

House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, home decorating & building products, wall & floor coverings, windows & doors, heaters, air conditioners, lamps, torches, clocks, home security products, smoke detectors, tools, garden tools, machinery & products, televisions, video players, blank audio & video tapes, cameras, binoculars, video cameras, film, hi-fi, personal stereos, CD players & minidiscs, mp3 players, home computers, DVD players, personal phone equipment incl. mobile phones, PDA’s, pagers, personal gps systems, personal alarms (Please note: mobile phone service providers should be entered in Commercial Public Services).

**B05. Cosmetics, Beauty, Toiletries and Pharmacy**

Make-up, skin & nail care products, perfumes, eau de toilette & aftershaves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, sun block & tanning products, hairdryers, hair curlers, hair straighteners, hairbrushes, combs, wigs, toothpaste, toothbrushes, mouthwashes, toilet paper, tampons & sanitary towels, tissues, nappies, razors & shaving products, hair removal products, OTC medicines & tablets, vitamins & herbal remedies, diet supplements & products, insect repellents, adhesive plasters, skin remedies, anti-hair loss lotions, condoms, pregnancy tests, other pharmaceutical products, prescription drugs, contact lenses, hearing aids.

**B06. Clothing, Footwear & Accessories**

Day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames.

**B07. Miscellaneous**

Pet food & pet care products gifts & greetings cards, pens and personal stationery, tobacco & associated products.

**B08. Cars & Automotive Services**

Including jeeps & 4-wheel drives, pick-up trucks, vans, lorries, motorbikes, tyres, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealers and car finance & leasing, GPS systems, manufacturer features and attachments (e.g. Brake Assist, Side Assist).

**B09. Retail Stores, Restaurants & Fast Food Outlets**

Department & specialist stores, clothing & footwear stores, store cards, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, tattoo parlours, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies & catalogues, online stores & auctions, restaurants & bars, fast food chains and outlets, cafes, coffee shops.

**B10. Travel, Transport & Tourism**

Airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes.

**B11. Entertainment & Leisure**

Leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras & instruments, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, sports & outdoor equipment, bicycles, boats & caravans, toys, board games, computer games & consoles (PlayStation, Xbox, Wii etc.), lotteries, gambling, golf & country clubs, sex toys, dating services, social networking sites (e.g. Facebook).

**B12. Publications & Media**

Newspapers, magazines, books, records, CDs, cassettes, DVDs, TV & radio stations, networks & programmes, encyclopaedias, websites, online forums.

**B13. Banking, Investment & Insurance**

Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, personal, health & building insurance, car insurance, pension & retirement plans, buildings development & road construction, real estate investment.

**B14. Business Equipment & Services**

Employment/recruitment agencies, business computers & software, photocopiers, fax machines, business phone equipment, office furniture & stationery (Please note: pens and highlighters should be entered in Miscellaneous), office cleaning services, courier services, business storage and removal services, advertising agencies & production companies, use of advertising, advertising effectiveness, website design, awards competitions, image libraries.
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B15. Commercial public services
Telecommunications services incl. mobile phone service providers, internet service providers, cable & satellite TV providers, Yellow Pages, directories, postal services, electricity, gas, power & water companies, private healthcare & clinics, private schools & colleges, correspondence courses, personal storage and removal services, private practices (e.g. legal, architectural, landscaping services), smart phone Apps, libraries, image banks, photographers.

B16. Corporate Image
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotation & relocation, TV programme sponsorship.

B17. Fundraising, Donations & Appeals, Charities, Non-Profit Organisations, Public Health & Safety, Public awareness messages
Anti-smoking, anti-drugs, anti-drink-driving, road safety, health, hygiene, Aids awareness, political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial, ethnic & disability awareness, sex equality, charities, funds, volunteers, blood & organ donation.

C. ADAPTED OUTDOOR
(Billboards/Posters designed for standard advertising sites, but with 3-dimensional, active or interactive elements).

Indoor and Outdoor Posters which have been modified or adapted or which have physically active or interactive elements must be entered in to the Adapted Outdoor categories. Entries can be entered in to both category C01 and C02, provided that the work ran in both formats.

Work that is eligible for category C will, by design, not be suitable for the A categories, B categories or any of the Ambient categories (and vice versa).

C01. Adapted Billboards and Outdoor Posters
Billboards and outdoor posters displayed in traditional outdoor advertising spaces but which have non-standard adaptations, additions or elements. They may have 3-dimensional additions to them, moving and/or interactive parts and/or may have been created using user-generated content.

C02. Adapted Indoor Posters
Posters displayed at traditional indoor advertising sites but which have non-standard adaptations, additions or elements. They may have 3-dimensional additions to them, moving and/or interactive parts and/or may have been created using user-generated content.

D. AMBIENT
(Non-Standard and Free-Format Outdoor Advertising).

Free-format Outdoor entries must be entered in the Ambient categories.

You may only enter one Ambient Category.

A particular type of ambient execution can only be entered in to one Ambient entry and should be presented collectively on a single presentation board.

Different types of Ambient execution (for example a live concert and a sticker posting) must be entered as separate entries in to the relevant Ambient categories. Alternatively you may wish to make a single entry in to the Integrated Outdoor category.

The Ambient Category (D) and the Poster Categories (A, B and C) are mutually exclusive, i.e. if work appears in a Poster Category, it cannot also appear in an Ambient Category and vice versa.

Advertisements designed for standard poster sites are NOT suitable for the Ambient categories.

D01. Non-Standard Indoor Advertising
(Shops, Bars, Restaurants, Hospitals, Clinics, Schools and all other Indoor Spaces).

Including beer mats, glasses, ashtrays, matches, non-standard washroom advertising, postcard pick-ups and all point of purchase, in-store and indoor advertising.
OUTDOOR 

SUB CATEGORY

**D02. Small Scale Special Solutions**
Including stickers, flyers, signage, balloons, petrol pumps, promotional give-aways, and multiple items on display in the environment.

**D03. Special Build**
Including supersize sites, installations, pop-up shops, 3D/non-standard shaped sites, ticket barriers and floor media. Adaptations of exterior locations, signage, buildings or street furniture. (Anything involving a vehicle (an adapted bus/car/van), or a transit site (car park/airport) should be entered into D06. Transit).

**D04. Live Advertising and Events**
Live performance, demonstrations, branded concerts and events.

**D05. Interactive Outdoor Experiences**
Experiential marketing, consumer and audience participation, interactive games and events.

**D06. Transit**
Non-standard or free format advertising using vehicles, or on transit sites including taxi, train, bus, metro, planes, rail & metro stations, airports.

**D07. Digital Screens**
Including digital escalator panels, moving image LCD screens, moving image digital billboards and digitally interactive posters.

**D08. Non-Formatted Digital Outdoor**
Cross-track projection sites, holographic productions, digitally interactive experiences and special builds involving digital elements.

**E. INTEGRATED**
Entries for campaigns containing more than one type of Outdoor execution (e.g. a poster campaign and a live stunt) are to be entered in to the Integrated category.

**E01. Integrated Campaigns led by Outdoor**
Campaigns which are initiated, led or driven predominantly by Outdoor. Must contain more than one type of Outdoor execution, for example a billboard campaign and an ambient stunt.

PLEASE NOTE, if you enter into this category you CANNOT enter the same piece of work into any of the other Led By categories, e.g. Led by Promo & Activation.

**F. OUTDOOR POSTER CRAFT**
Outdoor Billboard & Poster, Indoor Poster and Adapted Outdoor entries can also be entered into the Craft categories (category F). There is no limit to the amount of times that a piece of work can be entered in to the Craft Categories, provided that it is appropriate to each craft category in to which it is being entered.

**F01. Copywriting**

**F02. Traditional Illustration**

**F03. Photography**

**F04. 3-Dimensionally Crafted Poster Work**
CATEGORY DEFINITION

The definition of Outdoor for the purpose of Cannes Lions is billboard and poster advertising as well as out of home ambient executions. The Craft categories reward the use of creative techniques. The Outdoor Jury will be primarily looking at the strength of the creative idea and its execution. The Outdoor Lions will reward all advertising and communications encountered in the out of home environment, honing the skilful engagement of consumers by both traditional (billboards, posters) and progressive (ambient, non-formatted use of the surrounding environment) means.

JUDGING

The award-winning entries will be selected by an international Jury.

The shortlist is decided by the first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. Two Grand Prix are selected from the Gold Lion winners, one for Billboards & Street Posters/Indoor Posters/Adapted Outdoor and one for Ambient/Integrated.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly. The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
Please note: the entry requirements for Outdoor differ depending on which type of Outdoor Category you are entering. It is important to make sure that you are looking at the entry requirements for the correct category when planning your entries.

Categories A, B, C and F

1. Each advertisement constitutes one entry.
2. Advertisements which form a campaign must be entered and paid for as single entries, e.g. 3 ads which form a campaign must be paid for as 3 separate entries, but will be shown consecutively.
3. Outdoor teaser campaigns, where each execution taken individually is meaningless and where the name of the product/brand appears only once are usually considered as one entry.
4. Outdoor entries can be made into both the ‘A. Billboard & Street Posters’ and ‘B. Indoor Posters’ categories, provided that the work ran in both formats.
5. If the same piece of work is being entered into both category A and category B, proof that ads ran in both formats must be provided. In-situ photographs of the work must be uploaded along with the required materials.
6. Work being entered into categories A and/or B will not be suitable for category C entries and vice versa. Entries will be withdrawn if an entrant has attempted to enter the same piece of work in both an A/B and a C category.
7. Work being entered into categories A, B and C will not be suitable for the Ambient categories (D categories). Entries will be withdrawn if an entrant has attempted to enter the same piece of work in to both an A/B/C category and a D category.
8. Outdoor Billboard & Poster, Indoor Poster and Adapted Outdoor entries (categories A/B/C), can also be entered into the Craft categories (category F). There is no limit to the number of times that a piece of work can be entered in to the Craft Categories, provided that it is appropriate to each craft category in to which it is being entered.

Categories D and E

9. Multiple executions of the same ambient idea constitute one Ambient entry and should be presented collectively on a single presentation image.
10. Different Ambient executions from the same campaign (for example a live concert and a sticker posting) must be entered as separate entries in to the relevant Ambient categories.
11. The same piece cannot be entered into more than one Ambient category (D category).
12. Work which appears in an Ambient category will not be suitable for categories A, B or C.
13. If entries are being made into category E (Integrated Campaigns Led by Outdoor), only then can different Ambient Outdoor executions can be presented together on a single presentation image. These entries may also include A, B and C category Outdoor work.
14. By definition, a campaign cannot be LED BY more than one type of media. Therefore, INTEGRATED Campaigns LED BY Outdoor cannot be entered into any of the Integrated Campaign LED BY Direct, PR and Promo.

All Categories

15. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
16. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
17. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).
DUPLICATE ENTRIES – THE DOs and DON’Ts

- Entries can be duplicated between categories A, B and F
- Entries can be duplicated between categories C01 and C02
- Entries can be duplicated between category C and category F
- Entries cannot be duplicated between category A/B and either of the C categories
- Entries cannot be duplicated between categories A/B/C and any of the D categories
- Entries cannot be duplicated between categories D and F
OUTDOOR

MATERIAL REQUIREMENTS

For Tips & Checklist on submitting material for Outdoor Lions click [here].

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

- One un-mounted proof of each entry
  This will be used by the Jury for judging and should be approximately 60 cm x 40 cm (A2). PLEASE DO NOT SUBMIT OVERSIZED BOARDS. Any proofs submitted which are larger than these dimensions will be folded.

- One digital image of each entry strictly in the following format: Jpeg, 300 dpi, RGB.
  Size: the longest side must be approximately 420mm.
  Digital images must be uploaded online (max 10MB) when making your entries. Please name all images with the title of the entry.

- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry materials, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.

- Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

You will be provided with a board label for each necessary entry when you check out. Please cut out and attach these labels to the back of the primary board, using sticky tape/glue. Please ensure that the label appears at the top right hand corner of the board, when viewed at a landscape orientation.

2. SUPPORTING MATERIALS

If submitting any other support materials, please ensure that each item is labelled with the entry reference number and listed within the relevant section of the entry form. Support materials submitted will be assessed by the Festival Team and will be placed on display in the judging room at the Festival’s discretion, only if they work cannot be fully appreciated without it.

3. CASE FILM

You may wish to provide a case film to support your ambient/integrated entries (categories D and E). Along with the written submission and the un-mounted proof, this case film will be used for Jury deliberations.

Please note: case films are not allowed for categories A or B. They are occasionally permissible for category C (Adapated Outdoor) but only if absolutely necessary to communicate the work. A presentation board often suffices in this category.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)
Please supply 2 versions of your case film, as follows:

1. **Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. Videos should be tailored to the Outdoor category and will only be shown to the jury if they are completely relevant and necessary to explain the entry, where a presentation board isn’t enough.

2. **Short version: 30-45 seconds**
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.

**ENCODING STANDARDS**

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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**DO NOT** send your Case Film on a URL.

For further assistance and guidance on preparing your entry, please contact outdoorlions@canneslions.com.
TIPS FOR CREATING A SUCCESSFUL OUTDOOR LIONS ENTRY:

CATEGORY A, B AND F ENTRIES

Each entry requires ONE un-mounted proof, as well as ONE digital image (JPG). The board and JPG should match each other exactly. Most often this proof should fill the entire space and there should be no need for further images or explanation.

Cannes Lions Outdoor Gold Winner 2013

PROVIDING VISUAL CONTEXT

Occasionally your advert may need to be seen in context of where it was displayed, in order for the jury to fully appreciate the idea. If applicable, your boards and JPEG can be in the form of photographs of the actual site.

Outdoor Lions Gold Winner 2013
OUTDOOR

TIPS

PROVIDING TRANSLATIONS AND CULTURAL CONTEXT

Occasionally a cultural reference is necessary to give your work its best chance. In these circumstances you may add a short, explanatory line of text to the entry board and JPEG. This should not draw focus from the image itself.

Outdoor Lions Entry 2013

Advert itself is clearly visible as the focus of the entry board

A short line of text is added outside the advert image, but inside the size specifications of an entry board, which provides the translation or explains the culturally relevant point

CATEGORY C ENTRIES

Each entry requires ONE un-mounted proof, as well as ONE digital image (JPG). The board and JPG should match each other exactly.

If the idea is evident from a from an in-situ photograph of the work alone, then this is all that should be submitted as the entry proof.

Outdoor Lions Grand Prix Winner 2013

Photograph of the billboard in-situ makes the idea clear and demonstrates the adapted Outdoor, without the need for further explanation

Advert is clearly visible as the focus of the entry board
OUTDOOR

TIPS

In cases where a photograph of the work in-situ alone is not enough to communicate the idea, a presentation board should be provided. The presentation board should focus on the work itself and include minimal text (100 words or less) to explain the idea and its execution.

Outdoor Lions Gold Winner 2013

Photograph of the billboard in-situ is the main focus of the entry board and is clearly visible.

Clear and concise text is included, explaining the idea and its execution - 100 words maximum

CATEGORY D AND E ENTRIES

Each entry requires ONE un-mounted PRESENTATION BOARD, as well as ONE digital image (JPG). The presentation board and JPG should match each other exactly.

Remember that your board is there to capture the jury’s interest, whilst conveying the heart of your idea in a clear and concise way. We suggest the inclusion of a few relevant images, as well as a maximum of 100 words of copy to explain your idea and its execution.

Outdoor Lions Gold Winner 2013

Clear and concise text is included, explaining the idea and its execution - 100 words maximum

Uncluttered and easy to read

No agency name, logo or branding anywhere on the presentation board

Clear, relevant images
OUTDOOR
TIPS

POINTS TO REMEMBER

• DO NOT make reference to your agency or anyone who has contributed to the work anywhere on your board (excepting self-promotion).
• Keep the layout clear, simple and uncluttered.
• Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.
• Your presentation board is limited to a maximum of 100 words to explain your idea and its execution. You are able to show multiple examples of a similar idea. Remember, this is a summary, so keep it concise, specific and relevant.
• Use bold, clear images – a few larger images are more effective than too many small images. Work with your creative department and focus on developing impact.
• Separate your text into 2-3 clear sections, for example:
  • Brief
  • Idea
  • Execution

All boards and JPGS for outdoor entries must meet the following technical specifications:

• Un-mounted Proof
  • The proofs should be approximately 60 cm x 40 cm (A2), but no larger than 64 cm x 48 cm. DO NOT SEND OVERSIZED PRINTS. Entries are presented to the jury in A2 sized folders.
  • Oversized prints will not be accepted and will have to be replaced at the entrant’s cost. Proofs which are too big and not replaced will have to be folded, which negatively affects the presentation of your work.
  • Please do not tape campaigns together accordion-style.
  • Please do not tape campaigns of entry prints together. Entries are presented to the jury in folders, so each entry print must go individually in to its own sleeve. Provided that you fill out the campaign details on you entry form, the entries will be seen in succession.
  • Please provide translations for non-English entries. Entries that are not in English should be translated or accompanied by a full translation, which should be added online when registering and incorporated into the hardcopy proofs (as demonstrated above). It is in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.

• Digital Image
  • Digital images must be uploaded via the website (max 10MB) at the time of entry submission. JPGS must meet the following specifications: 300 dpi, RGB, longest side approximately 420mm. Please name all images with the title of the entry.
**OUTDOOR**

**TIPS**

- **Back of Board**
  - You will be provided with board labels when you complete your entries. Please ensure that labels are affixed to the back of all boards, in the top right hand corner, when the boards are turned to a landscape orientation.

Please stick the board label (only) in the upper right corner. These can be generated from the Completed Entries in your Cannes Lions account.

The board label should be stuck in this position, regardless of whether the front of the board is landscape or portrait.

DO NOT stick your entry PDFs to the back of the board.
OUTDOOR
TIPS

Case film (OPTIONAL) – Categories D and E only

You may wish to submit a case study film in support of your Ambient or Integrated entry; this is encouraged but not compulsory. *(A presentation board is always required, regardless of whether or not you submit a case study film).*

All Case Study Films must meet the following technical specifications:

Case Film Technical Requirements & Encoding Standards:

Please encode a high quality video as .MOV or .MP4. Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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**DO NOT** send your Case Film on a URL.

Points to remember:

- The **maximum** length of case study film is **2 minutes**. The jury are unlikely to watch films past this time limit.
- You may wish consider submitting a film of less than two minutes – from jury feedback it is clear that shorter films are more impactful, make a better impression and are better received in the jury room.
- Information should be presented in a **clear, simple and impactful way**.
- **DO NOT** refer to your agency or anyone who has contributed to the work anywhere in your film (excepting self-promotion).
- Case study films can be viewed by the public both during and after the festival. You must have the rights to any of the music that you use.
- Don’t waste time on results – these are not relevant to the Outdoor category. Shorter case films are better.
- Here is an example of a Case Study Film (CLICK TO WATCH)
CHECKLIST FOR YOUR CYBER LIONS ENTRY

• Visit the Outdoor Lions category page and read the entry rules and sub-categories sections.

• Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis.

• Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis).
  • Unmounted Proof (A2)
  • JPG image of presentation board.

• Enter online and upload media ensuring your unmounted proof matches the uploaded image.

• Print your unmounted proof ensuring that only the entry label is stuck on the back.

• Mail your board(s) to us.

FAQ

• Should I enter my campaign as a single entry, or as multiple entries?
  • Entries for Categories A, B, C and F must be entered and paid for as separate individual entries.
  • Entries for Categories D may show multiple executions of the same ambient idea under one single entry.
  • Entries for Category E must show the whole Integrated Campaign under one single entry.

• How many times can I enter the same piece of work into Outdoor?
  • Once in to A and once in to B (provided the work ran in both formats; in-situ photograph proof is required and must be uploaded at time of entry). NB. Work being entered in to categories A and/or B will not be suitable for category C entries and vice versa.
  • Twice in to C (provided the work ran in both formats; in-situ photograph proof is required and must be uploaded at time of entry). NB. Work being entered in to categories A and/or B will not be suitable for category C entries and vice versa.
  • Once into Ambient (Category D). NB. Ambient work cannot appear in categories A, B or C and vice versa.
  • Once in to Category E (provided that the work meets the category requirements and has not been entered in to “Best Integrated Campaign Led by” Direct, Promo & Activation or PR).
  • Unlimited in to Category F, provided that the work is appropriate to the particular sub-categories entered.

• Should I send in a presentation board or JPG proof?
  • For categories A, B, F01, F02 and F03, please supply a digital image and physical proof (not a presentation board).
  • For C categories please supply digital image and a presentation board which shows the work in context, making clear the adaptation. (A small amount of text explaining the execution may in some cases – but not always – be necessary).
  • For categories D, E, and F04 we require a digital image and a presentation board (which will include a small amount of copy explaining the idea and its execution).
• **Do I need to send in a case film?**
  - Case films are highly recommended (but not compulsory) for work entered into the Ambient and Integrated categories (D and E).
  - Case films are not permitted for categories A and B.
  - Case films are allowed, but only if absolutely necessary, to explain entries in Category C. In most cases, a presentation board should suffice.

• **Which ambient category is my piece of work eligible for?**
  - Please visit the [Outdoor category page](#) and review the categories and sub-categories in detail. Remember, you must choose only one Ambient category for your work to appear in.
  - If you are still not sure to which category your work should be entered, please email [outdoorlions@canneslions.com](mailto:outdoorlions@canneslions.com) for bespoke advice. Please also be aware that the Outdoor team are highly experienced in the Outdoor category definitions. They will move work, if miss-entered, to the correct category or sub-category.

• **Is my entry eligible for Integrated Led by Outdoor?**
  - If you decide to enter your work into Best Integrated Campaign Led by Outdoor, you cannot enter the same campaign into “Best Integrated Campaign Led by” Direct, Promo & Activation or PR. Please select the category which corresponds to the strongest medium used in your campaign.
The definition of PR for the purpose of Cannes Lions is the creative use of reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics/audiences.

PR Lions will be awarded to the freshest creative PR campaigns, programs and tactics that actively engage consumers/audiences to products/brands/organisations and demonstrate the highest levels of strategic planning, creativity and business results.

An entry may be entered in up to 3 different categories, if eligible.

A. SECTORS

A01. Food & Nutrition
Meats, fish, seafood, soups, delicatessen, fruits & vegetables, rice, pasta, pizza, sauces, mayonnaise, vinegar, oils, spices, herbs, pre-cooked & prepared meals, baby foods & baby milk, cream, butter, cheese, eggs, milk, margarine & spreads, chocolate, candy, chewing gum, potato crisps, snacks, nuts & dried fruit, sweet & savoury bars, cakes, biscuits, crackers, sugar, jam, honey, peanut butter, syrup, bread, crispbread, flour, baking ingredients, breakfast cereals, yoghurt & yoghurt drinks, desserts, ice cream.

A02. Automotive & Transport
Cars, jeeps and 4-wheels drives, pick-up trucks, vans, lorries, motorbikes, tyres, auto products and services, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealerships, car finance & leasing.

A03. Healthcare & Wellbeing
Private healthcare & clinics, optical, medical & dental services, OTC drugs, psychiatrists and therapists, plastic surgeons etc., contact lenses, hearing aids, vitamins & herbal remedies, alternative therapies & medicines, diet supplements & products, pharmaceutical companies and providers and manufacturers of healthcare equipment e.g. hospital & dental equipment.

A04. Luxury goods, Fashion & Beauty
Luxury goods: all products that are not essential but are highly desired and associated with wealthy or affluent people and/or are bought to support self-worth and status, or for the product’s quality and craftsmanship. Fashion: day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames. Beauty: make-up, skin & nail care products, perfumes, eau de toilette & aftershaves, deodorants & body sprays, shampoo & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, sun block & tanning products, hairdryers, hair curlers and straighteners, hairbrushes, wigs, toothpastes, mouthwashes, toilet paper, razors & shaving products, hair removal products, skin remedies, anti-hair loss lotions.

A05. Other Consumer Goods
This category includes all the consumer products not covered by the four preceding categories.

A06. Media, Arts & Entertainment
Newspapers, magazines, books, publishers, TV and radio stations, networks and programmes. Theatre, cinema, TV programmes, museums, art galleries, festivals, orchestras, nightclubs, bars etc.

A07. Travel, Tourism & Leisure
Transport, airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards and information, hotels, resorts, golf & country clubs, car hire, travel passes, leisure & theme parks, gyms, health & diet clubs, sports.

A08. Retail & Restaurants
Home shopping, restaurants, fast food department & specialist stores, supermarkets, diy stores, drugstores, opticians, hairdressers, beauty salons, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies, auctions, online shopping and e-commerce.
A09. Financial Services
(Incl. Investor Relations and Corporate Finance)
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, insurance, pensions & real estate investment, mergers and acquisitions, privatizations, financial services marketing.

A10. Technology & Manufacturing
Technology and telecommunications services, mobile phones and applications, internet and service providers, video games, televisions, cameras and all audio-visual equipment computer hardware and software. Utilities, e.g. Gas, oil, electricity and power, mining. Aerospace, chemicals, plastics.

A11. Charity & not for Profit
Programs and policies conducted on behalf of charities and/or not for Profit Organisations. (Anti-smoking, anti-drugs, anti-drink-driving, road safety, health, hygiene, Aids awareness, political & religious messages, racial, ethnic & disability awareness, sex equality, charities, funds, volunteers, Red Cross, blood & organ donation, etc.).

A12. Public Sector
Programs and policies conducted on behalf of public bodies (local authorities, councils, government departments or government authorities).

B. PRACTICES & SPECIALISMS

B01. Corporate Reputation & Communication
Campaigns to build the image/increase the profile/shape the perceptions of a corporate brand, organization of corporation, trade associations, institutes and councils.

B02. Public Affairs & Lobbying
Campaigns planned to influence or inform the public policy agenda using either lobbying or wider public affairs strategies; as well as political or ballot initiatives.

B03. Crisis Communications & Issue Management
Campaigns to plan and/or handle the consequences of a crisis or an issue that may affect a company’s credibility and good reputation.

B04. Corporate Responsibility
Corporations addressing social and ethical issues.

B05. Environmental (incl. Sustainability)
Campaigns designed to address a green or environmental issue in order to protect and or improve an organisation, product or service.

B06. Internal Communications (incl. employee Engagement)
Business to employee communications and engagement, including change management.

B07. Media Relations
PR campaigns designed to create/promote the positive profile of a product or service through the mass media – newspapers, magazines, radio and television – in order to change attitudes among targeted media audiences and meet client/project objectives.

B08. Events & Experiential (incl. stunts)
PR campaigns that use an event or stunt to meet their objectives. It may include a trade show, conference, product launch, field marketing activity, awards ceremony, or any other event designed to build or increase the value and reputation of a brand or communication project as part of a wider public relations strategy.

B09. Celebrity Endorsement
PR campaigns that associate a celebrity with a product/service in order to reach specific awareness/business goals and/or to help establish trust and affinity between the product/service and the public.
### C. PR: DIGITAL & SOCIAL

**C01. Use of Digital Platforms**
Including websites, microsites or Intranet sites, search engines, mobile devices, instant messaging, email marketing, digital POS, new technology, virtual worlds, downloadable applications including screensavers, widgets and other digital PR techniques to execute or support a PR campaign.

**C02. Community Building/Management**
Social activity that is designed to engage, build or maintain a branded community or one that is based on social networks that may result in an enhanced brand affinity and/or change in attitudes among targeted audiences. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.

**C03. Audience Targeting/Engagement (incl. social listening and conversational insight)**
Employment of social channels/activities that rely on listening/responding strategies (incl. audiences’ surveys and monitoring). Demonstrated ability to put the information gained to use in communications initiatives will be considered.

**C04. Influencer Communications**
Social initiatives or projects that feature a celebrity, social ambassadors or influencer (i.e. blogger, video blogger, etc.) to engage with a public/audience.

**C05. Response/Real-Time Activity (including crowdsourcing)**
Targeted and non-targeted social activity that may utilise social platforms in order to respond to world events, crises and other online/offline activity in a meaningful, often creative way that may prompt social sharing.

**C06. Use of Co-Creation & User Generated Content**
Social based activity that may be designed to engage with a community and encourage them contribute to or collaborate with a brand initiative.

**C07. Innovative Use of Social or Community**
Creative utilisation of existing or emerging social platform(s) and/or social activity. Evidence of innovative use of the social medium, levels of engagement, social reach and strategy will all be considered.
D. GEOGRAPHIES

D01. Multi-Markets Campaigns
PR Campaigns that are implemented across multiple countries or markets. Entrants should detail how the public relations campaign was implemented worldwide and the results achieved in the different countries or markets.

D02. Territory Marketing & Communication (incl. city/region/country branding, etc.)
PR programs and tactics designed to build/increase/promote the profile or image of a city/region/country.

E. CAMPAIGN

E01. Integrated Campaign led by PR
Campaigns with multiple elements or channels that are predominantly PR driven. Entrants will be judged on how successfully they have integrated the chosen elements or channels throughout the campaign, and must demonstrate how well the different types complement and build on each other to communicate the brand’s message and/or change consumer awareness and attitudes. It would be unlikely that a campaign would be LED BY more than one type of medium. Therefore, INTEGRATED campaigns LED BY PR, except in exceptional circumstances, cannot be entered into any of the “Integrated Campaign LED BY” categories in the following sections of the Festival: Direct, Promo and Outdoor.

E02. Costs/Creative Performance PR Campaign
Entries should demonstrate how well a low budget campaign (excluding all Agency fees) met its objectives. Entrants must detail the total budget as well as providing information about any PR tactics or initiatives used to deliver the campaign.
CATEGORIE DEFINITION

The definition of PR for the purpose of Cannes Lions is the creative use of reputation management by the building and preservation of trust and understanding between individuals, businesses or organisations and their publics/audiences.

PR Lions will be awarded to the freshest creative PR campaigns, programs and tactics that actively engage consumers/audiences to products/brands/organisations and demonstrate the highest levels of strategic planning, creativity and business results.

JUDGING

The award-winning entries will be selected by an international Jury made up of senior practitioners from PR agencies and consultancies.
The PR jury’s voting will be based on 4 criteria: Strategy and Research, Execution, Creativity & Originality and Documented Results.
Each entry will receive 4 marks which will make up the total vote and these marks will be weighted as follows:

- Strategy and Research: 30%
- Execution: 20%
- Creativity & Originality: 20%
- Documented Results: 30%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.
The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge's vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.
The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
ENTRY REQUIREMENTS

1. Each campaign constitutes one entry.
2. All entries must relate to one campaign. Entries relating to more than one campaign (even if promoting the same client/product), must be entered individually and paid for as separate entries.
3. The same entry may be entered in up to 3 different categories, if eligible.
4. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
5. By definition, a campaign cannot be LED BY more than one type of media. Therefore, INTEGRATED Campaigns LED BY PR cannot be entered into any of the Integrated Campaign LED BY Outdoor, Direct and Promo.
6. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
7. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
8. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

1. Summary of the Campaign (250 words max)
   • Give a brief overview of the whole campaign from start to finish, including the challenge, the objectives, the strategy and execution and the outcome.
   • In addition, you must outline why this entry is appropriate to PR Lions - please provide clear points that illustrate the key ‘PR’ elements of the campaign.

Then explore each of the above points in more detail as follows:

2. The Situation (100 words)
   • Describe the organisation, business or individual for which the campaign was devised.
   • Describe the situation, problem or opportunity that elicited the need for this PR campaign.

3. The Goal (100 words)
   • Describe the goals and objectives of the campaign and the criteria for success.
   • Identify the target audience or publics and their relationship to the client.
   • Explain the research that was undertaken to achieve the goals.

4. The Strategy (150 words)
   • Describe the communication/PR strategy.

5. Execution (150 words)
   • Describe step by step how the plan was implemented including where, when and for how long.
   • Were there specific tools or tactics?
   • Did the campaign run according to the original plan or was it adapted at any stage?
6. **Documented Results** (150 words)
   - Include tangible and quantifiable results and show how they can be measured against the original objectives and achieved the communication and business goals.

   All the entries submitted in PR Lions are required to demonstrate at least two tiers of evaluation/results reporting:
   - **Output/Awareness**: i.e. change in consumer awareness and attitude (survey), overall impressions, target audience impressions, article counts/placements, content views (e.g. video or presentation).
   - **Knowledge/Consideration**: i.e. key message penetration, coverage depth, dominance, prominence, ratio of favourable to unfavourable mentions in traditional and social media, changes in NPS (Net Promoter Score)/ likelihood to recommend (survey), purchase intent (survey).
   - **Action/Business Impact**: i.e. sales, donations, joining – increase in friends and followers, content response-retweets, shares, link-backs, likes click-through rates, site traffic, page views, time on site.

Please note in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.

**Maximum 950 words**

You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).
**PR**

**MATERIAL REQUIREMENTS**

For Tips & Checklist on submitting material for PR Lions click [here](#).

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. **COMPULSORY MATERIALS**

**PRESENTATION IMAGE in digital form ONLY**

For all entries, you must supply a digital Presentation Image in JPG format. Please note – for the PR categories you do not need to send a hard copy.

- One digital presentation image strictly in the following format: JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries.

- This Presentation Image will be a summary of your entry and **MUST be contained on one image**. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals).

- To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.

- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.

- You **MUST** adjust your presentation image to the category and section you are entering. If the same entry is entered into other entry sections, e.g. Promo & Activation Lions, please make sure the image is adapted for PR Lions.

- Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.
2. SUPPORTING MATERIALS

In addition, you should supply relevant support material, depending on the entry you are submitting. Please label the support material with the Reference Number clearly visible e.g. PRL/001. There is a barcoded Package Label that should be used, this can be found in the PDF confirmation document sent to you.

We strongly suggest that you place your supporting materials within a binder: support materials might include (but are not limited to) planning documents, press releases, press clippings, online content, TV coverage, measurement and evaluation documents and research documents.

Please limit your supporting material to only the most important and relevant pieces and please supply only one copy of each piece.

- For Use of Live Events, Stunts and/or Celebrity Endorsement, please supply photographs of the event or stunt.
- For the Digital and Social categories, please supply the appropriate URL(s) which needs to be accessible by 2 May 2014 at the latest and throughout the festival to the 30 June 2014.
- All broadcast material needs to be supplied as MOV/MP4, or MP3 for Radio files, in English or with English transcript attached (only if not featured in the explanatory case film).
- Please make sure that any material provided can be easily understood and shown to the jury. Entries which are not in English should be translated or accompanied by a full translation. It will be in your own interests to explain or translate any specific word play or local, social, cultural or political references and nuances.

Materials & Sample Formats

All materials must be supplied in the following formats:

- Binder Requirements: the binder should be letter-sized (or A4), hardcover. The exterior and interior of the binder should have no type, images or identifying marks. This detailed information should be in tabbed sections labelled according to contents.
- Images/Photos/Press clippings: As JPGs 300 dpi RGB with longest side 420mm. Images can also be supplied as hard copy original publication, proofs or photos which should not be larger than 64 x 48cm.
- Broadcast materials, clips and videos etc.: as MOV/MP4 (uploaded online). Do not upload TV or cinema ads as support material if they are also contained within your case film.
- Radio or Audio files: they should be uploaded online as MP3 files, Bit rate 128 kbps, compression ratio 15:1. File size should not exceed 3MB.

3. CASE FILM

For all entries, we strongly recommend that you prepare a case film to support your entry. Along with the written submission and the presentation image, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)
PR

MATERIAL REQUIREMENTS

Please supply 2 versions of your case film, as follows:

1. **Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. **Short version: 30-45 seconds**
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.

**ENCODING STANDARDS**

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as .MOV or .MP4
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

**FILE OPTIONS / SPECIFICATIONS** - Choose one of the following:

It is strongly recommended that you submit your case film in 16:9 format.

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<tr>
<th>Video Aspect Ratio</th>
<th>Container/Codec</th>
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<tbody>
<tr>
<td>MOV/H.264</td>
<td>MP4/H.264</td>
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<td>4:3 or 16:9</td>
<td>720x576</td>
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<td>48kHz</td>
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</table>

DO NOT send your Case Film on a URL.

For further assistance and guidance on preparing your entry, please contact prlions@canneslions.com.
TIPS FOR CREATING A SUCCESSFUL PR LIONS ENTRY:

Digital Presentation Image (Compulsory)

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital PR Lions Exhibition at the festival.
- The digital image should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one image.
- Must be provided in digital form ONLY. You do not need to send a hard copy.
- DO NOT use your Agency logo or branding or refer to your agency or anyone who has contributed to the entry anywhere on your presentation image or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

Technical Details:

- Digital Copy: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- Please name your image with the title of the entry.
PR SILVER WINNER

SAVE AN ORCHESTRA

CONCEPT
We came up with an idea that was a real novelty and unique in terms of what had been done before. November 17th, 2001 was chosen. It was, the first day The Metropole was going to play in the Netherlands on television. The day before, the audience could vote for their favorite song. The winner was announced live on the broadcast.

RESULT
The orchestra played the songs they voted for in the television show.

TIPS
- No reference to the Agency or anyone involved in the work
- Simple language – specific and to the point
Case film (highly recommended):

- Please click [here](#) to watch a good example of a Case Film for a PR entry.
- 2 minutes, no longer.
- Please supply your case film using our online upload facility
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as .MOV or .MP4.
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the maximum file size is 250-350 MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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**AUDIO**

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</table>

DO NOT send your Case Film on a URL.
CHECKLIST & FAQ

CHECKLIST FOR YOUR PR LIONS ENTRY

• Visit the PR Lions category page and read the entry rules and sub-categories sections

• Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis

• Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)

• Ensure the case film is no longer than 2 minutes

• Enter online and upload media

• Supporting Material (eg: samples, binders, etc.) may be sent to the Cannes Lions office but Presentation Boards are no longer accepted

FAQ

• How many times can I submit the same entry into PR Lions? A maximum of 3 times across all categories.

• Is my entry eligible for Integrated led by PR? If you decide to enter your work into Integrated Campaign led by PR, you cannot enter the same campaign into “Integrated Campaign led by” Direct, Outdoor or Promo & Activation. Please select the category which corresponds to the strongest medium used in your campaign.

• What supporting material must I supply? Please supply relevant support material within a binder (e.g. planning documents, press releases, press clippings, online content, TV coverage, measurement and evaluation documents and research documents).

• My PR campaign has been running for 3 years, is it still eligible? Yes, as long as you have never entered the same campaign into PR Lions in previous years and you focus on the elements of the campaign that have run within March 2013 and April 2014.

• Should I enter into B04 Corporate Responsibility or B05 Environmental PR? • Work created to address social or ethical issues must be entered into A14 Corporate Responsibility.

• Work created to address environmental issues including sustainability must be entered into B05 Environmental PR.

• How do I know if my entry is eligible for A12 Public Sector? If your entry is work created on behalf of public bodies (local authorities, councils, government departments or government authorities) then it must be entered into A12 Public Sector.

• What data do I need to include for Research, Analytics & Insight? Please supply all relevant documentation surrounding the data and its creative use and implementation in your campaign e.g.: research documents, measurement and evaluation documents.
The definition of Press for the purpose of Cannes Lions is advertisements intended for published printed media including Newspaper, Magazine, Journals and Single Page Inserts and Advertorials.

The Craft categories reward the use of creative techniques.

The Press Jury will be primarily looking at the strength of the creative idea and its execution. Entries should need no third party application or digital interactive element to be understood, but entries that include these elements, but can still be understood, will be accepted.

Press ads can be submitted into one Product & Service category only. However, the same ad can also be entered into any of the Craft categories.

Campaigns: Each Press ad within a campaign must be entered and paid for as a single entry. Entries will be considered by the jury both individually and as a campaign.

Teaser Campaigns: Only where the name of the brand appears just once in the campaign, can multiple Press ads be entered as a single entry.

A. PRODUCT & SERVICE CATEGORIES

A01. Savoury Foods
Meats, fish, seafood, soups, delicatessen, fruits & vegetables, rice, pasta, pizza, sauces, mayonnaise, vinegar, oils, spices, herbs, pre-cooked & prepared meals, baby foods & baby milk, cream, butter, cheese, eggs, margarine & spreads.

A02. Sweet Foods & Snacks
Chocolate, candy, chewing gum, potato crisps, snacks, nuts & dried fruit, sweet & savoury bars, cakes, biscuits, crackers, sugar, jam, honey, peanut butter, syrup, bread, crispbread, flour, baking ingredients, breakfast cereals, yoghurt, desserts, ice cream.

A03. Alcoholic Drinks
Beer (incl. non-alcoholic beer), cider, lager, alcopops, wine, champagne, fortified wines, spirits, liqueurs.

A04. Non-Alcoholic Drinks
Coffee, tea, chocolate & malt drinks, flavoured milk, still & carbonated drinks, fruit & vegetable juices, mineral waters, milk, flavoured milk.

A05. Household: Cleaning Products
Clothing detergents, fabric softeners, dishwasher detergents, household cleaning products, air fresheners.

A06. Household: Other
Insecticides, foil, cling film & food packaging, kitchen roll, light bulbs, batteries (not car batteries), paint, varnish & wood protectors, adhesives, shoe polish, fertilisers.
A07. Home Appliances & Furnishings
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, home decorating & building products, wall & floor coverings, windows & doors, heaters, air conditioners, lamps, torches, clocks, home security products, smoke detectors, tools, garden tools, machinery & products.

A08. Cosmetics & Beauty
Make-up, skin & nail care products, perfumes, eau de toilette & aftershaeves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, sun block & tanning products, hairdryers, hair curlers, hair straighteners.

A09. Toiletries
Hairbrushes, combs, wigs, toothpastes, toothbrushes, mouthwashes, toilet paper, tampons & sanitary towels, tissues, nappies, razors & shaving products, hair removal products.

A10. OTC Pharmacy, Healthcare & Prescription Drugs
OTC medicines & tablets, vitamins & herbal remedies, diet supplements & products, insect repellents, adhesive plasters, skin remedies, anti-hair loss lotions, condoms, pregnancy tests, other pharmaceutical products, prescription drugs, contact lenses, hearing aids, private healthcare & clinics, optical, medical & dental services, alternative therapies & medicines, prescription drugs, hospital & dental equipment, psychiatrists, sex therapists, plastic surgeons etc., contact lenses, hearing aids.

A11. Clothing, Footwear & Accessories
Day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames.

A12. Miscellaneous
Pet food & pet care products, gifts & greetings cards, pens and personal stationery, Post-It notes, tobacco & associated products, Printer cartridges (for home or personal use).

A13. Cars
Including jeeps and 4-wheel drives.

A14. Other Vehicles, Auto Products, & Services
Pick-up trucks, vans, lorries, motorbikes, tyres, spare parts, accessories incl. in-car hi-fi, GPS/ navigation systems, manufacturer features and attachments (e.g. Brake Assist, Side Assist) petrol stations, petrol, oil, breakdown & servicing companies, car dealers and car finance & leasing.

A15. Home Electronics & Audio-Visual
Televisions, video players, blank audio & video tapes, cameras, binoculars, video cameras, film, hi-fi, personal stereos, CD players, mp3 players, home computers, DVD players, personal phone equipment incl. mobile phones, PDA’s, pagers (Please note: mobile phone service providers should be entered in Commercial Public Services).

A16. Retail Stores
Department & specialist stores, clothing & footwear stores, store cards, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, tattoo parlours, laundry service, estate agents, photo-processors, TV, video & other rental stores, mail-order companies & catalogues, online stores & auctions.

A17. Restaurants & Fast Food Outlets
Restaurants & bars, fast food chains and outlets, cafes, coffee shops.
A18. Travel, Transport & Tourism
Airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes.

A19. Entertainment & Leisure
Leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras & instruments, exhibitions & shows, nightclubs, bars, museums, art galleries, cinemas & theatres, sports & outdoor equipment, bicycles, boats & caravans, toys, board games, computer games & consoles (e.g. PlayStation, Xbox, Wii etc), lotteries, gambling, golf & country clubs, sex toys, dating services, social networking sites (e.g. Facebook).

A20. Publications & Media
Newspapers, magazines, books, records, CDs, cassettes, DVDs, TV & radio stations, networks & programmes, encyclopaedias, websites, online forums.

A21. Banking, Investment & Insurance
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, personal, health & building insurance, car insurance, pension & retirement plans, real estate investment.

A22. Business Equipment & Services
Employment/Recruitment agencies, business computers & software, photocopiers, fax machines, business phone equipment, courier services, office cleaning services, business storage and removal services, office furniture & stationery (Please note: pens, highlighters and Post-It notes should be entered in Miscellaneous), advertising that normally appears in trade magazines - e.g. agricultural, industrial and aviation advertising.

A23. Advertising & Media
Advertising agencies, production companies, use of advertising, advertising effectiveness, website design, awards competitions, image libraries, music libraries.

A24. Commercial Public Services
Telecommunications services, internet service providers, cable & satellite TV providers, Yellow Pages, directories, postal services, electricity, gas, power & water companies, private schools & colleges, correspondence courses, private practices – e.g. legal, architectural & landscaping services, smart phone Apps, personal storage and removal services, libraries, image banks, photographers.

A25. Corporate Image
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flattations & relocation, TV programme sponsorship.

A26. Public Health & Safety & Public Awareness Messages
Anti-smoking, anti-drugs, anti-drink-driving, road safety, transport safety, health, hygiene, AIDS awareness, gambling addiction, fire safety, cancer awareness, heart health, safe sex, breastfeeding, political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial awareness, disability awareness, gender & sex equality, domestic violence, child abuse, refugee/asylum/immigration issues.

A27. Fundraising, Donations & Appeals
Charities, donation appeals, funds and foundations, volunteers, blood & organ donation, animal rights appeals.
B. CRAFT

The jury will reward the quality of Craft as demonstrated in the technical execution of Press ads. This might take into account the quality of the imagery, photography, illustration, copywriting or editing. The idea behind the execution in relation to the client or brand should be of little or no consideration to the jury, accepting, of course, that it is often integral to the ad and cannot be ignored completely.

If the ad gives a pleasurable or memorable aesthetic experience, regardless of the subject, product, client or idea, then it may succeed in the Craft categories, even if it is not awarded in the product and services categories.

The jury will consider the level of the emotional bond with the work and whether the craft of the work adds something to the idea and pushes the execution.

B01. Copywriting

B02. Art Direction

B03. Illustration

B04. Typography

B05. Photography

Note: For entries that also wish to be considered for Use of Print please enter into Media Category A03. Use of Print.
PRESS JUDGING

CATEGORY DEFINITION

The definition of Press for the purpose of Cannes Lions is advertisements intended for published printed media including Newspaper, Magazine, Journals and Single Page Inserts and Advertorials.

The Craft categories reward the use of creative techniques.

The Press Jury will be primarily looking at the strength of the creative idea and its execution. Entries should need no third party application or digital interactive element to be understood, but entries that include these elements, but can still be understood, will be accepted.

JUDGING

The award-winning entries will be selected by an international Jury. The shortlist is decided by the first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is then selected from the Gold Lion winners.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
PRESS

ENTRY REQUIREMENTS

1. Each advertisement constitutes one entry.
2. Advertisements which form a campaign must be entered and paid for as single entries, e.g. 3 ads which form a campaign must be paid for as 3 separate entries, but will be shown consecutively.
3. Press teaser campaigns, where each execution taken individually is meaningless and where the name of the product/brand appears only once is usually considered as one entry.
4. Each Press Lions entry can be submitted into ONE Product & Service category only. However, the same entry can also be entered into any of the CRAFT categories. There is no limit to the number of craft categories that an advert can be entered in to, provided it meets the criteria for each category in question.
5. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging is in progress. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
6. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
7. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).
PRESS

MATERIAL REQUIREMENTS

- For Tips & Checklist on submitting material for Press Lions click [here](#).

- WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly.

- This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

- One un-mounted proof of each entry
  This will be used by the Jury for judging and should be approximately 60 cm x 40 cm (A2). PLEASE DO NOT SUBMIT OVERSIZED BOARDS. Any proofs submitted which are larger than these dimensions will be folded.

- One digital image of each entry strictly in the following format:
  Jpeg, 300 dpi, RGB.
  Size: the longest side must be approximately 420mm.
  Digital images must be uploaded online (max 10MB) when making your entries. Please name all images with the title of the entry.

- For the purpose of judging impartiality, there must be no agency branding anywhere on your entry materials, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.

- Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

You will be provided with a board label for each necessary entry when you check out. Please cut out and attach these labels to the back of the primary board, using sticky tape/glue. Please ensure that the label appears at the top right hand corner of the board, when viewed at a landscape orientation.

- For further assistance and guidance on preparing your entry, please contact presslions@canneslions.com
Unmounted Proof (Compulsory)

- This proof will be used by the Jury for their deliberations.
- The board should be an exact replica of the execution that ran.
- Must be provided in Digital Form and Hard Copy.
- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your board.
- Most often this proof should fill the entire space and there should be no need for further images or explanation.

CANNES LIONS PRESS GRAND PRIX 2012:

A2 proof of the advert artwork

No agency logo or accompanying text. The ad should be entered as it was published

Reader interactive Press advertising:
Occasionally you may feel that your advert needs to be seen in context in order for the jury to appreciate the idea. If applicable, your boards and Jpeg can be in the form of the advert in situ. You may include a small number of supplementary images to ensure that the execution is clear.

DUBAI LYNX PRINT GRAND PRIX 2013:

The ad as it was published

Small number of supporting images or text showcasing the context.
Breakdown of the Craft
You may wish to showcase certain elements of the craft. This should only be done for entries entered into craft. The main element of the proof should still be the original execution.

SPIKES ASIA PRINT CRAFT WINNER 2013

The ad as it was published

Small number of supporting images showing aspects of the craft

All boards and JPGS for Press entries must meet the following technical specifications:

• Un-mounted Proof
  • The proofs should be approximately 60 cm x 40 cm (A2), but no larger than 64 cm x 48 cm. DO NOT SEND OVERSIZED PRINTS. Entries are presented to the jury in A2 sized folders.
  • Oversized prints will not be accepted and will have to be replaced at the entrant’s cost. Proofs which are too big and not replaced will have to be folded, which negatively affects the presentation of your work.
  • Please do not tape campaigns together accordion-style.
  • Please do not wrap entries individually. Entries are presented to the jury in folders, so each entry print must go individually in to its own sleeve. Provided that you fill out the campaign details on you entry form, the entries will be seen in succession.
  • Please provide translations for non-English entries. Entries that are not in English should be translated or accompanied by a full translation, which can be added online when registering your entries. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.

• Digital Image
  • Digital images must be uploaded via the website (max 10MB) at the time of entry submission. JPGS must meet the following specifications: 300 dpi, RGB, longest side approximately 420mm. Please name all images with the title of the entry.
• Back of Board
You will be provided with board labels when you complete your entries. Please ensure that labels are affixed to the back of all boards, in the top right hand corner, when the boards are turned to a landscape orientation.

Please stick the board label (only) in the upper right corner. These can be generated from the Completed Entries in your Cannes Lions account.

The board label should be stuck in this position, regardless of whether the front of the board is landscape or portrait.

DO NOT stick your entry PDFs to the back of the board.
PRESS
CHECKLIST & FAQ

CHECKLIST FOR YOUR PRESS LIONS ENTRY

- Visit the [Press Lions](#) category page and read the entry rules and sub-categories sections.
- Download the [Sample Entry Form](#) to help you collect the required information i.e. Title, Client, Credits, and Translation.
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis).
  - Unmounted Proof (A2)
  - Jpeg image of presentation board
- Enter online and upload media ensuring your unmounted proof matches the uploaded image.
- Print your unmounted proof ensuring that only the entry label is stuck on the back.
- Mail your board(s) to us.

FAQ

What size and shape should my material submissions be?

- **One un-mounted proof of each entry**
  - This will be used by the Jury for judging and should be no larger than 60 cm x 40 cm (A2). PLEASE DO NOT SUBMIT OVERSIZED BOARDS. Any proofs submitted which are larger than these dimensions will be folded.
  - One digital image of each entry strictly in the following format:
    - Jpeg, 300 dpi, RGB.
    - Size: the longest side must be approximately 420mm.
    - Digital images must be uploaded online (max 10MB) when making your entries. Please name all images with the title of the entry.
  - Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.
  - You will be provided with a board label for each necessary submission board when you complete your online entries. Please cut out and attach these labels to the back of the correct boards, using sticky tape or glue. Please ensure that labels appear at the top right hand corner of the boards, when the boards are viewed at a landscape orientation.
  - For the purpose of judging impartiality, there must be no company branding anywhere on your entry materials, with the exception of self-promotion, nor any reference to anyone who has contributed to the entry.

- **Do I need to send you a case film?**
  - This is only necessary if you wish to explain any cultural or local context within which the ad appeared. In the case of Craft entries the case film can, if necessary, showcase the execution of the ad.
  - The jury will take no notice of the objective, implementation or results of the piece so please do not include these details.
  - Will my entry be judged on its third party applications and/or interactivity?
  - Entries should need no third party application or digital interactive element to be understood, but entries that include these elements, but can still be understood, will be accepted.
PRODUCT DESIGN

SUB CATEGORY

The definition of Product Design for the purpose of Cannes Lions is the applied use of physical products in aiding the communication of a brand ethos as well as its use to have a positive impact on improving people’s lives.

A. CONSUMER GOODS

Focus will be placed on its visual impact as well as the use and experience of the brands values through design. Entries in the consumer goods categories will take the following elements into consideration; form, function, problem solving, innovation, production and research. Entries in this section may include but are not limited to products in each sub-category as detailed below.

Electronics

A01. Computers and information technology accessories
Laptops, mouse, keyboards, tablets, USB products, Stylus

A02. Entertainment technology & Cameras
Headphones, speakers, televisions, record players, Digital TV boxes, Home digital media devices, docking systems

A03. Communication
Mobiles, telephones, phone covers, headsets, web cams, smartwatches, conference phones

A04. Office Electronics
Digital clocks, calculators, fans

A05. Home Electronics
Coffee machines, kettles, toasters, blenders, mixers, Clocks, Ironing systems, vacuum cleaners

Lighting & Furniture

A06. Lighting
Track lighting, Pendent lighting, Task Lighting, Down lighting, Standard lamps, Desk Lamps

A07. Seating
Chairs, Office Chairs, Sofa’s, Benches, Stools, Chaise Longue

A08. Tables
Office desks, dining tables, side tables, coffee tables, outdoor tables

A09. Storage
Chest of draws, cupboards, shelving systems

Domestic Homeware and Home Accessories

A11. Fixture & fittings
Bathroom taps, Shower heads, kitchen taps, towel rails

A12. Home Accessories
Bowls, Cutlery, Flatware, Kitchen Utensils, glassware, Rugs, Tableware
PRODUCT DESIGN

SUB CATEGORY

Fashion & Lifestyle

A13. Ready to wear
A14. Bespoke / One off
A14. Footwear
A15. Accessories – Hats, scarves, gloves, hair accessories, belts, sunglasses etc
A16. Active Sportswear
A17. Sports Equipment
A18. Watches and Jewellery
A19. Backpacks, bags and suitcases
A20. Collaborations – Products in partnership with designers, celebrities etc

B. WELL-BEING AND ENVIRONMENTAL IMPACT

They will be judged on how effective the solution is in solving real life problems. This award is about making people’s lives better through design or the design process. The entries will not be judged on their results in marketing or sales. Areas of consideration for the jury will include but are not limited to Health and medical, Educational, Environmental, Energy saving, Disaster relief

C. SOLUTION

Focus will be placed on the ergonomic functionality and day to day solutions provided through design. The jury will be looking for solution which is new or improves something that already exists. Areas of consideration for the jury will include but are not limited to Ergonomics, Ease of use

D. INTERFACE

Focus will be placed on the user interfaces’ visual impact, as well as its ease of navigation and ability to convey information.
PRODUCT DESIGN

JUDGING

CATEGORY DEFINITION

The definition of Product Design for the purpose of Cannes Lions is the applied use of physical products in aiding the communication of a brand ethos as well as its use to have a positive impact on improving people’s lives.

Entries will be awarded for their Form, Function, innovation and Brand impact in aiding the communication of the client and the resulting effect on attracting consumers. Categories include Consumer products, well-being and environment, solution and interface. Product Design Lions does not include entries for packaging design or point of sale, except within the confines of the category descriptions.

JUDGING

The award-winning entries will be selected by an international Jury.

The jury’s voting will be based on 4 criteria: Form, Function, Innovation and the level of Production.

Each entry will receive 4 marks which will make up the total vote and these marks will be weighted as follows:

- Creativity 40%
- Execution 30%
- Engagement 30%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.

The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each product constitutes one entry.
2. All entries must relate to one single campaign. Entries relating to more than one campaign (even if promoting the same product) must be entered separately.
3. All entries submitted must be designed for implementation and must have been available in the market or produced for purpose for the first time between 1 March 2012 and 30 April 2014.
4. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging is in progress. A specific period of time will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
5. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
6. Please ensure you do not refer to the name of your agency/studio or any contributing companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

All categories:

1. Provide a brief background to the client
e.g. target audience, brand values, product types, company position in the market place, budget.
2. Describe the brief from the client
3. Describe the process you undertook to inform your project
   This may include the production process, ethnographic and user research, material innovation, brand relevance (and for Interface/Interaction Design: coding/visual communication techniques, ergonomic considerations)

Specific to Consumer Goods categories:

1. Describe your aim for the product, and any impact this may have had on the brief
2. Describe the final product
   What value is it bringing to the brand, the final user, the innovation to the market?

Specific to Wellbeing and Environment Design categories:

1. Describe the problem the product is looking to solve or the alternative solution it is looking to provide?
2. Describe how the final product creates a positive social experience, environmental impact or makes people’s lives significantly better through design?
PRODUCT DESIGN
ENTRY REQUIREMENTS

Specific to Solution Design categories:

1. Describe the problem the product is looking to solve or the alternative solution it is looking to provide?
2. Describe the final product
   What value is it bringing to the brand, the final user, the innovation to the market?

Specific to Interface/Interaction Design categories:

1. Describe your aim for the product, and any impact this may have had on the brief?
2. Describe what new or more intuitive experience the interface is bringing to the user?
3. Describe the final product
   What value is it bringing to the brand or innovation to the market?
PRODUCT DESIGN

MATERIAL REQUIREMENTS

• WE WILL NOT ACCEPT REPLACEMENT MEDIA, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This should include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

• Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

1. COMPULSORY MATERIALS

PRESENTATION BOARD in digital form AND hard copy

For ALL entries you must supply one or more clear, high quality images of the product or item for publication purposes, strictly in the following format:

• JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm.
• Digital images must be uploaded online (max 10MB) when making your entries.
• You must also send an A2 sized (approximately 40 x 60cms) hard copy of your Presentation Board, which should be mounted on cardboard (not foamboard).
• This Presentation Board will be a summary of your entry and MUST be contained on one page. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation board (excluding words contained in visuals).
• Please ensure that the Presentation board focuses on the key visuals of your entry and only on the key points of your explanation.
• Do not add the category code and title to your board. This may be subject to change during the entry process.

SCALE DRAWING of the final product

For all entries, you must also supply a Scale Drawing showing measured 1st or 3rd angle projections in the following format:

• JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm.

Please note:

• For the purpose of judging impartiality, there must be no agency branding anywhere on your entry materials, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
• Entrants are responsible for ensuring that they have the right to use the images contained in their entry material. This should include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

You will be provided with a board label for each necessary entry when you check out. Please cut out and attach these labels to the back of the primary board, using sticky tape/glue. Please ensure that the label appears at the top right hand corner of the board, when viewed at a landscape orientation.
2. SUPPORTING MATERIALS

It is highly recommended that an actual sample of your design entry is provided. Please note, your entry may be disadvantaged if you cannot supply at least one sample.

Any material submitted in the course of entering the awards becomes the property of the Organisers and cannot be returned.

Please also note that if you are submitting into the “Electronics” or “interface” categories we would advise providing fully functional products in order for the jury to accurately test them during judging.

3. CASE FILM OF YOUR ENTRY

You are advised to supply a case film to support your entry (when relevant). Along with the written submission and the design samples, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply 2 versions of your case film, as follows:

1. **Long version: 2 minutes long**
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. **Short version: 30-45 seconds**
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
PRODUCT DESIGN

MATERIAL REQUIREMENTS

Encoding Standards

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as an MPG2 Program Stream as .MOV or .MP4.
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

FILE OPTIONS / SPECIFICATIONS (DO NOT SEND YOUR CASE FILM ON A URL)

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<tr>
<th>Video Aspect Ratio</th>
<th>Container/Codec</th>
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<td>MP4/H.264</td>
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It is strongly recommended that you submit your case film in 16:9 format.
DO NOT send your Case Film on a URL.

4. DELIVERY OF ENTRY MATERIAL

Please note that all categories except A06. Lighting, A07. Seating and A08. Tables should be addressed as follows:

Cannes Lions
Entries Department
14 Kean Street
London WC2B 4AS
United Kingdom

Should you be submitting into the following categories:

A06. Lighting
A07. Seating
A08. Tables

Please contact designlions@canneslions.com or call: +44 (0) 20 3033 4052 for more information.

5. ASSEMBLY

Please note that all materials submitted to the festival will be assembled by the Lions festivals team. Should you have particular arrangements or assembly that you would like to provide yourself, please contact the Product design category manager on the following email address to make arrangements designlions@canneslions.com.

For further assistance and guidance on preparing your case film, please contact: designlions@canneslions.com.
PRODUCT DESIGN

TIPS

Presentation board (Compulsory) - It MUST be provided in Digital Form and a Hard Copy

- This digital image will be used by the Jury for their deliberations. If shortlisted and also used in the digital Design Lions Exhibition at the festival.
- The digital board should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one page.
- Must be provided in Digital Form ONLY.
- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your board or in your written submission.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.
- Separate your text into 3 clear sections, such as:
  - Brief
  - Solution
  - Market response

Scale drawings (Compulsory)

- A scale drawing is a compulsory element to your entry, this will be used both by the jury for their deliberation and for the Lions festival team in aiding the preparation for your entry material.
- The scale drawing must ONLY be provided in a digital format.
- As with the presentation board please DO NOT use your Agency logo or refer to your Agency anywhere on the scale drawing.
- Please ensure that the scale during includes the scale measurement scale and all measurements clearly.
- Scale drawings are recommended to be provided in either 1st angle projection (Used primarily in Europe and Asia) or 3rd angle projection (used primarily used in the U.S and Canada)

Technical Details:

- Digital Copy: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- Digital images must be uploaded via the website (max 10MB) at the time of entry submission.
- Please name your image with the title of the entry.
- Hard Copy: A2 mounted on cardboard, not foamboard - (approximately 60cm x 40cm) and not more than 2mm thick.
EXAMPLE PRESENTATION BOARD

Uncluttered and easy to read

Clear, relevant images

Clear and concise text –
- 100 words maximum
- Key points from the written submission

No Agency logo or branding

ANGLE PROJECTION EXAMPLES

FIRST ANGLE PROJECTION

THIRD ANGLE PROJECTION

Please note that the examples above are of the angle of projection only. All submitted scale drawings MUST include the scale and measurements.

Case film (highly recommended if you’re unable to provide a sample of the product)

- Please click here to watch a good example of a Case Film for a Design entry.
- The case film should be 2 minutes, no longer.
- Please supply your case film using our online upload facility. URL links are not permitted
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Clear self-explanatory visuals and a coherent voiceover is often most effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally
PRODUCT DESIGN

TIPS

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as an MPG2 Program Stream as .MOV or .MP4
- Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be 250MB - 350MB.

FILE OPTIONS / SPECIFICATIONS (DO NOT SEND YOUR CASE FILM ON A URL)

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It is strongly recommended that you submit your case film in 16:9 format. DO NOT send your Case Film on a URL.
CHECKLIST FOR YOUR PRODUCT DESIGN LIONS ENTRY

• Visit the Product Design Lions category page and read the entry rules and sub-categories sections

• Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis

• Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)

• Ensure the case film is no longer than 2 minutes

• Enter online and upload media ensuring your presentation board matches the uploaded image

• Send the hard-copy of your presentation board to us and any relevant supporting materials

• And above all remember to speak to the Cannes Lions team if you’re unsure, we’re always here to help!
The definition of Promo & Activation for the purpose of Cannes Lions encompasses activity which is designed to create immediate activation and/or offer for the sales of a product or service.

This may be effected using sampling, tie-ins, competitions, events, in-store advertising events, exhibitions and other promotional vehicles, such as digital media.

Promo & Activation Lions will be awarded to the freshest creative ideas that actively engage consumers to products/brands and achieve measurable results.

The same entry can only be entered a maximum of 3 times into Promo Lions, if eligible.

A. USE OF PROMO & ACTIVATION

In these categories your work will be judged specifically on how the medium was used to evoke consumer activation

A01. **Use of Promotional Stunts and Live Advertising**
Including: short/one-off live pop up executions, street teams, publicity stunts, street stunts

A02. **Use of Live Shows/Concerts/Festivals**
Including: sport events, music festivals, fairs, trade shows, corporate entertainment, live concerts, built stages

A03. **Use of Exhibitions and Digital Installations**
A more permanent feature, including: vending machines, interactive digital events, floor graphics, transit advertising

A04. **Use of Guerrilla Marketing in a Promotional Campaign (Small Scale)**
Small Scale including, out-of-store sampling, glasses, beer mats and ashtrays, flyers, stickers, signage, street teams, street art, street furniture and transit advertising

A05. **Use of non-Traditional Ambient in a Promotional Campaign (Large Scale)**
Non-traditional outdoor/billboards including, 3D and non-standard shaped sites, ticket barriers, signage, wallscape, digital billboards, window clings, building wrapping, executions that utilise a space or an existing permanent feature, helicopter banners, etc.

A06. **Use of Customer in-Store Experience**
Including: in-door temporary installations and displays, using samples, special discounts, customer marketing, promotions, incentives, product demonstrations, store-within-a-store, banners, posters,

A07. **New Product Launch/re-Launch or Multi-Product Promotion**
All new products launched on the market for the first time, products placed again on the market after adapting them to changing market conditions and promotion activities that encompass multiple brands and categories at the same time

A08. **Use of Broadcast in a Promotional Campaign**
Cinema, TV and radio

A09. **Use of Print or Standard Outdoor in a Promotional Campaign**
Newspapers, magazines, trade journals, billboards, outdoor banners
A10. Use of Games
Including sweepstakes, contests and prize-draws

A11. Sponsorship or Partnership Campaigns
For a campaign that utilized a sponsorship or tie-in partner (e.g. Sports or entertainment)
(Submit appropriate samples and/or photographs as support)

B. PROMO & ACTIVATION: DIGITAL & SOCIAL

B01. Online Advertising in a Promotional Campaign
Including websites, microsites, search engines, banner ads, email marketing, digital POS, branded content, etc.

B02. Use of Other Digital Platforms in a Promotional Campaign
New technology, games, digital installations, augmented reality, virtual worlds, downloadable applications including screensavers, widgets, Bluetooth, mms, sms, wap, pda, gps, tablet, mp3 players, mobile games and applications, QR codes, mobile marketing, other mobile communication.

B03. Use of Social Platform(s) in a Promotional Campaign
Social networking sites, blogs, wikis, video-sharing sites, hosted services, etc.

B04. Use of Social Audience in a Promotional Campaign
Promotional campaigns that use social audiences to create and/or enhance relationships with community/consumers.

B05. Social Commerce Activation
Social, often platform based initiatives that allow or encourage users/communities to participate in social activity that may result in a direct sale. Entries may rely on social currency or bartering alternatives (data, social currency, services, etc) that do not rely on a monetary exchange or payment.

C. PRODUCT AND SERVICE

C01. Food & non- Alcoholic Drinks
Candy, chocolates, sweets, chewing gum, potato crisps, snacks, nuts, milk, yoghurt, ice cream, cream, butter, cheese, eggs, margarine & spreads cakes, biscuits, desserts, sugar, jam, honey, peanut butter, bread, flour, baking ingredients, breakfast cereals, meats, fish, seafood, soups, delicatessen, fruits & vegetables, rice, pasta, sauces, oils, spices, herbs, pre-cooked & prepared meals, baby foods & milk, coffee, tea, still & carbonated drinks, juices, mineral waters

C02. Alcoholic Drinks
Beer, wine, spirits, liqueurs, cocktails, etc.

C03. Fast Moving Consumer Goods (not including food)
Detergents, cleaning products, air fresheners, insecticides, foil, & other food packaging, light bulbs, batteries, paint, varnish & wood protectors, adhesives, tools, garden tools, pet food & pet care products, soap, shower & bath products, deodorants & body sprays, skin & nail care products, oral hygiene, toilet paper, tissues, diapers/nappies, shaving products, medicines, vitamins, insect repellents, diet products, adhesive plasters, skin remedies, condoms, pregnancy tests, contact lenses & glasses, vitamins, alternative therapies & medicines, virility drugs, cosmetics, perfumes, luxury toiletries
PROMO & ACTIVATION

SUB CATEGORY

C04. Durable Goods
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets wall & floor coverings, televisions, cameras, video cameras, film, hi-fi, personal stereos, cd players, mp3 players, DVD and blu-ray players, personal phone equipment inc. Mobile phones & smartphones, tablet computers, musical instruments, sports equipment, bicycles, boats & caravans, toys, board games, computer games, games consoles, home computers and equipment, clothing, footwear and accessories, sportswear, handbags, belts, luggage, jewellery, watches, sunglasses, spectacles etc.

C05. Retail, e-Commerce & Restaurants
Including home shopping, restaurants, fast food department & specialist stores, supermarkets, diy stores, drugstores, opticians, hairdressers, beauty salons, laundry service, estate agents, photo-processors, tv, video & other rental stores, mail-order companies, auctions, online shopping, e-commerce, etc.

C06. Cars & Automotive Services
Cars, jeeps and 4-wheel drives pick-up trucks, vans, lorries, motorbikes, tyres, auto products and services, spare parts, accessories incl. In-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealerships, car finance & leasing

C07. Entertainment & Leisure
Transport, travel and tourism, airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes, leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras, exhibitions & shows, nightclubs, bars, etc. Museums, art galleries, cinemas & theatres, golf & country clubs, lotteries, gambling, sex toys

C08. Publications & Media
Newspapers, magazines & supplements, books, records, cd’s, cassettes, DVDs, blu-ray discs, tv & radio stations, networks & programmes

C09. Financial Products & Services
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, health & building insurance, car insurance, pension & retirement plans, real estate investment, building development and road construction

C10. Business Products & Services
Business phone & computer equipment, office furniture & stationery, accountancy, conference & events services, business postal services, courier services, employment agencies, agricultural & manufacturing equipment

C11. Corporate Image & Information
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotation & relocation, TV programme sponsorship, Press releases, press conferences, announcements, PR, employee schemes, internal communication & statements, advertising agencies & production companies, marketing, website design & development, advertising agencies & production companies

C12. Commercial Public Services, including Healthcare & Medical
Consumer telecommunications services, internet service providers, directories, yellow pages, postal services, electricity, gas, power & water companies, private education, private healthcare & clinics, optical, medical & dental services, prescription drugs, hearing aids hospital & dental equipment, psychiatrists, sex therapists, plastic surgeons etc.
C13. Charities
Funds, charities, volunteers, red cross, blood & organ donation, unions, associations, government & forces recruitment, state education.

C14. Public Health & Safety & Public Awareness Messages
Including environmental awareness, public health & safety, public awareness messages, health, hygiene, aids awareness, political & religious messages, racial, ethnic & disability awareness, anti-smoking, anti-drugs, anti-drink-driving, road safety, sex equality.

D. INTEGRATED CAMPAIGN LED BY PROMO & ACTIVATION
Programmes that use multiple media platforms in one promotional campaign. Note, entries in this category MUST contain DIFFERENT media and a clearly identifiable immediate activation component or core promotional idea (submit appropriate photographs, video and/or samples as support).

It would be unlikely that a campaign would be LED BY more than one type of medium. Therefore, INTEGRATED campaigns LED BY Promo & Activation, except in exceptional circumstances, cannot be entered into any of the “Integrated Campaign LED BY” categories in the following sections of the Festival: Direct, Outdoor and PR.
PROMO & ACTIVATION

JUDGING

CATEGORY DEFINITION

The definition of Promo & Activation for the purpose of Cannes Lions encompasses activity which is designed to create immediate activation and/or offer for the sales of a product or service.

This may be effected using sampling, tie-ins, competitions, events, in-store advertising events, exhibitions and other promotional vehicles, such as digital media.

Promo & Activation Lions will be awarded to the freshest creative ideas that actively engage consumers to products/brands and achieve measurable results.

JUDGING

The award-winning entries will be selected by an international Jury.

The Promo & Activation jury’s voting will be based on 4 criteria: Creativity, Strategy, Execution and Results.

Each entry will receive 4 marks which will make up the total vote and these marks will be weighted as follows:

- Creativity 30%
- Strategy 20%
- Execution 20%
- Results 30%

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Juries’ discussions and awarding of Gold, Silver and Bronze Lions.

The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credits and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival.

Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each campaign constitutes one entry.
2. All entries must relate to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
3. The same entry may be submitted in up to three Promo & Activation Lions categories.
4. It is essential that duplicate entries are appropriate to all categories entered and that they meet the respective criteria. If a single entry is entered more than once it is highly recommended that the presentation of each is tailored/adapted to highlight the elements most relevant to the chosen categories.
5. By definition, a campaign cannot be led by more than one type of media. Therefore, INTEGRATED Campaigns led by Promo cannot be entered into any of the Integrated Campaign led by Outdoor, PR and Direct.
6. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
7. Entries that are not in English should be translated or accompanied by a full translation. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
8. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form, you will be required to submit the following information:

9. Describe the brief/objective of the promotional campaign (100 words)
   • Describe the brief/objective of the promotional campaign.
   • Was the target audience drawn from existing customers, or new customers?
   • What was the strategy of the campaign?

10. Describe the creative solution to the brief/objective with reference to the projected response rates and desired outcome (100 words)

11. Explain why the creative execution was relevant to the product or service (100 words)
    • Explain the strength of the creative and originality
    • Describe why it is most appropriate to the brand

12. Describe the results in as much detail as possible with particular reference to the RESPONSE of the target audience, relationships built and return on investment (100 words)

    Please note in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.

You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).
1. COMPULSORY MATERIALS

PRESENTATION IMAGE in digital form ONLY

For all entries, you must supply a digital Presentation Image in JPG format. Please note—for the Direct categories you do not need to send a hard copy.

• One digital presentation image strictly in the following format: JPG, 300 dpi, RGB. Size: the longest side must be approximately 420mm. Digital images must be uploaded online (max 10MB) when making your entries.
• This Presentation Image will be a summary of your entry and MUST be contained on one image. This presentation should contain some key visuals and a simple, clear summary in English of the written part of your entry. There must be no more than 100 words in total on this presentation image (excluding words contained in visuals).
• To guide you, we have provided some tips for preparing this digital presentation image. Please ensure that your presentation image focuses on the key visuals of your entry and only on the key points of your explanation.
• For the purpose of judging impartiality, there must be no agency branding anywhere on your entry, with the exception of self-promotion or corporate communications, nor any reference to anyone who has contributed to the entry.
• You MUST adjust your presentation image to the category and section you are entering. If the same entry is entered into other entry sections, e.g. Direct Lions, please make sure the image is adapted for Promo Lions.
• Entrants are responsible for ensuring that they have the right to use the images uploaded. This could include use in, but is not restricted to, delegate screenings, post-event promotions, festival websites, partner company websites, official DVD and other public domains.

2. SUPPORTING MATERIALS

In addition, you should supply relevant support material, depending on the type of entry you are submitting. Please label the support material with the Reference Number clearly visible e.g. PAL/001. There is a barcoded Package Label that should be used, this can be found in the PDF confirmation document sent to you.

• For in-store Marketing entries please supply 1 sample of the display. If this is not possible or practical, please supply photographs.
• For TV entries, please supply 1 MOV/MP4 of the spot.
• For Print entries, please supply 1 proof or copy of the newspaper, magazine or insert as appropriate.
• For Radio entries, please supply the ad as an MP3 which you can upload online
• For Digital or Interactive entries, please supply a URL.
• You may also supply limited additional supporting material if appropriate.
• Please make sure that any material provided can be easily understood and shown to the jury. Entries which are not in English should be translated or accompanied by a full translation. It will be in your own interests to explain or translate any specific word play or local social, cultural or political references and nuances.
• Packaging and display materials: Send actual packaging piece or display if reasonably sized. If this is not possible or practical, please supply photographs.
MATERIAL REQUIREMENTS

Materials and Sample Formats

All materials must be supplied in the following formats:

- **Video:** As MOV/MP4. Do not send TV or cinema ads as support material if they are also contained within your Case Film (see below).
- **Print/Outdoor:** As JPGs 300 dpi RGB with longest side 420mm. These may also be supplied as hard copy original publication, proofs or photos - which should not be larger than 64 x 48cms.
- **Radio or Audio files:** In MP3 files Bit rate 128 kbps, Compression ratio 15:1. File size should not exceed 3MB.

3. CASE FILM

For all entries, we **strongly recommend** that you prepare a case film to support your entry. Along with the written submission and the presentation image, this case film will be used for Jury deliberations.

You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)

Please supply 2 versions of your presentation, as follows:

1. **Long version: 2 minutes long**
   
   This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

2. **Short version: 30-45 seconds**
   
   Additionally, you should supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
Encoding Standards

For submission to Cannes Lions 2014 please encode a high quality video as MOV/MP4.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

<table>
<thead>
<tr>
<th>Video Aspect Ratio</th>
<th>Container/Codec</th>
<th>Container/Codec</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:3 or 16:9</td>
<td>MOV/H.264</td>
<td>MP4/H.264</td>
</tr>
<tr>
<td></td>
<td>720x576</td>
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<td>1024x576</td>
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<td>HD 720p</td>
<td>1280x720</td>
<td>1280x720</td>
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<tr>
<td>AUDIO</td>
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<td></td>
</tr>
<tr>
<td>AAC</td>
<td>AAC</td>
<td></td>
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<tr>
<td>Stereo</td>
<td>Stereo</td>
<td></td>
</tr>
<tr>
<td>48kHz</td>
<td>48kHz</td>
<td></td>
</tr>
</tbody>
</table>

It is strongly recommended that you submit your case film in 16:9 format.

DO **NOT** send your Case Film on a URL.

- For further assistance and guidance on preparing your entry, please contact: promolions@canneslions.com
**PROMO & ACTIVATION**

**TIPS**

Digital Presentation Image (Compulsory)

- This digital image will be used by the Jury for their deliberations. If shortlisted, it will be used in the digital Promo Lions Exhibition at the festival.
- The digital board should create a good impression and captures the jury’s interest. It will be a summary of your entry and MUST be contained on one page.
- Must be provided in Digital Form ONLY. You do not need to send a hard copy.
- DO NOT use your Agency logo or branding or refer to your Agency or anyone who has contributed to the entry anywhere on your board or in your entry.
- The copy should not be more than 100 words. Limit the use of technical jargon and statistics. It is better to use simple language that will be easily understood by an international Jury.

Technical Details:

- Digital Copy: JPG, RGB, 300 dpi and approximately 420mm for the longest side.
- Digital images must be uploaded via the website (max 10MB) at the time of entry submission.
- Please name your image with the title of the entry.

**EXAMPLE OF DIGITAL PRESENTATION IMAGE:**

No reference to the Agency or anyone involved in the work

- Clear and concise text
- 100 words maximum
- Key points from the written submission
- Minimal use of technical jargon and statistics

- Text presented in 3 clear sections eg: Idea, Implementation, Results

- Clear, relevant images
Case film (highly recommended)

- Please click [here](#) to watch a good example of a Case Film for a Promo entry.
- 2 minutes, no longer.
- Please supply your case film using our online upload facility.
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You **MUST NOT** refer to any agency or individual who has contributed to the campaign, either visually or verbally.

Case Film Technical Requirements & Encoding Standards:
Please encode a high quality video as .MOV or .MP4

Please ensure the case film and any other supporting content is only uploaded to our website. Please note the file size should be **250MB - 350MB**.

**FILE OPTIONS / SPECIFICATIONS (DO NOT send your Case Film on a URL)**

Choose one of the following:

<table>
<thead>
<tr>
<th>Video Aspect Ratio</th>
<th>Container/Codec</th>
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</thead>
<tbody>
<tr>
<td>4:3 or 16:9</td>
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<td>720x576 720x576</td>
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</tbody>
</table>

**AUDIO**

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<td>AAC</td>
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<tr>
<td>Stereo</td>
<td>Stereo</td>
</tr>
<tr>
<td>48kHz</td>
<td>48kHz</td>
</tr>
</tbody>
</table>
CHECKLIST FOR YOUR PROMO & ACTIVATION LIONS ENTRY

- Visit the Promo & Activation Lions category page and read the entry rules and sub-categories sections.
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis.
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis).
- Ensure the case film is no longer than 2 minutes.
- Enter online and upload media ensuring your presentation image matches the uploaded image.

FAQ

- How many times can I enter my piece of work into Promo & Activation? You can enter the same piece of work 3 times.
- Do I have to include a case film? A case film is not compulsory but highly recommended to better explain your entry to the jury.
- Is my entry eligible for Integrated Led by Promo & Activation? If you decide to enter your work into Integrated Campaign Led by Promo & Activation you cannot enter the same campaign into “Integrated Campaign Led by” Direct, Outdoor or PR. Please select the category which corresponds to the strongest medium used in your campaign.
- How long should my case film be? 2 minutes, no longer. A longer case film will not be accepted.
The definition of Radio for the purpose of Cannes Lions is traditional advertising on radio stations and paid for online radio channels. The Radio Jury will be primarily looking at the strength of the creative idea and its execution.

The Craft categories reward the production quality and use of Radio as a medium.

Radio ads can be submitted into one Product & Service category only. However, the same ad can also be entered into any of the Craft categories.

Campaigns: Each Radio ad within a campaign must be entered and paid for as a single entry. Entries will be considered by the jury both individually and as a campaign. Teaser Campaigns: Only where the name of the brand appears just once in the campaign, can multiple Radio ads be entered as a single entry.

A. PRODUCT & SERVICE CATEGORIES

A01. Foods
All sweet and savoury food products.

A02. Alcoholic Drinks
Beer (incl. non-alcoholic beer), cider, lager, alcopops, wine, champagne, fortified wines, spirits, liqueurs.

A03. Non-Alcoholic Drinks
Coffee, tea, chocolate & malt drinks, flavoured milk, still & carbonated drinks, fruit & vegetable juices, mineral waters, milk, flavoured milk.

A04. Household
Detergents, fabric softeners, cleaning products, shoe polish, air fresheners, insecticides, foil, kitchen roll, cling film & food packaging, light bulbs, batteries (not car batteries), paint, varnish & wood protectors, adhesives, fertilisers.

A05. Home Appliances, Furnishings, Electronics & Audio Visual
House & garden furniture, washing machines, dryers, dishwashers, fridges, freezers, cookers, microwaves, kitchen utensils, appliances & crockery, glassware, bed & table linen, baths, showers & toilets, home decorating & building products, wall & floor coverings, windows & doors, heaters, air conditioners, lamps, torches, clocks, home security products, smoke detectors, tools, garden tools, machinery & products, televisions, cameras, binoculars, hi-fi, personal stereos, home computers, DVD players, MP3 players, personal phone equipment incl. mobile phones (Please note mobile phone service providers should be entered in Commercial Public Services).

A06. Cosmetics, Beauty & Toiletries
Make-up, skin & nail care products, perfumes, eau de toilette & aftershaves, deodorants & body sprays, shampoos & conditioners, hairspray, gel, mousse, hair dyes, soap, shower & bath products, sun block & tanning products, hairdryers, hair straighteners, hair curlers, hairbrushes, combs, wigs, toothpastes, toothbrushes, mouthwashes, toilet paper, tampons & sanitary towels, tissues, nappies, razors & shaving products, hair removal products.

A07. Pharmacy
OTC medicines & tablets, vitamins & herbal remedies, diet supplements & products, insect repellents, adhesive plasters, skin remedies, anti-hair loss lotions, condoms, pregnancy tests, other pharmaceutical products, contact lenses, hearing aids, prescription drugs.
A08. Clothing, Footwear & Accessories
Day, evening & nightwear, underwear, tights & stockings, footwear, sportswear, clothing fabrics & sewing materials, jewellery, watches, luggage, handbags, fashion & designer sunglasses & spectacle frames.

A09. Miscellaneous
Pet food & pet care products, gifts & greetings cards, pens and personal stationery, tobacco & associated products.

A10. Cars & Automotive Services
Including jeeps & 4-wheel drives, pick-up trucks, vans, lorries, motorbikes, tyres, spare parts, accessories incl. in-car hi-fi, petrol stations, petrol, oil, breakdown & servicing companies, car dealers and car finance & leasing, GPS systems.

A11. Retail Stores
Department & specialist stores, clothing & footwear stores, store cards, supermarkets, DIY stores, drugstores, opticians, hairdressers, beauty salons, tattoo parlours, laundry service, estate agents, pet shops, photo-processors, TV, video & other rental stores, mail-order companies & catalogues, online stores & online auctions.

A12. Restaurants & Fast Food Outlets
Restaurants & bars, fast food chains and outlets, cafes, coffee shops.

A13. Travel, Transport & Tourism
Airlines, train & bus companies, ferry & cruise lines, travel agencies, tourist boards, hotels, resorts, city & country promotion, car hire, travel passes.

A14. Entertainment & Leisure
Leisure & theme parks, gyms, health & diet clubs, sporting events, music festivals, orchestras & instruments, exhibitions & shows, night clubs, bars, museums, art galleries, cinemas & theatres, sports & outdoor equipment, bicycles, boats & caravans, toys, board games, computer games, PlayStation, Xbox, Game Boy etc., lotteries, gambling, golf & country clubs, sex toys, dating services.

A15. Publications & Media
Newspapers, magazines, books, records, CDs, cassettes, DVDs, TV & radio stations, networks & programmes, encyclopaedias.

A16. Banking, Investment & Insurance
Banks, building societies, credit cards, current & savings accounts, mortgages & loans, investment companies, personal, health & building insurance, car insurance, pension & retirement plans, real estate investment.

A17. Business Equipment & Services
Employment agencies, business computers & software, photocopiers, fax machines, business phone equipment, office furniture & stationery, courier services, advertising agencies & production companies, use of advertising, website design, awards competitions, office cleaning services.
(Please note: pens, highlighters and other personal stationery should be entered in Miscellaneous)

A18. Commercial Public Services
Telecommunications services, internet service providers, cable & satellite TV providers, Yellow Pages, directories, postal services, electricity, gas, power & water companies, private healthcare & clinics, private schools & colleges, correspondence courses, private practices (e.g. legal, architectural & landscaping services) smart phone Apps.
A19. Corporate Image
Non-product-based company image, competition & event sponsorship, Christmas messages, company mergers, flotations & relocation.

A20. Public Health & Safety
Anti-smoking, anti-drugs, anti-drink-driving, road safety, transport safety, health, hygiene, AIDS awareness, gambling addiction, fire safety, cancer awareness, heart health, safe sex, breastfeeding.

A21. Public Awareness Messages
Political & religious messages, unions, associations, environmental awareness, government & forces recruitment, state education, racial, disability awareness, gender & sex equality, domestic violence, child abuse, refugee/asylum/immigration issues.

A22. Fundraising, Donations & Appeals
Charities, donation appeals, funds and foundations, volunteers, blood & organ donation animal rights appeal.

B. CRAFT

The jury will reward the quality of Craft as demonstrated in either the production process, or the technical execution of Radio ads. This might take into account the quality of the scriptwriting or acting performance, the skilful use of music or sound design, or the best use of Radio as a Medium. The idea behind the execution in relation to the client or brand should be of little or no consideration to the jury, accepting, of course, that it is often integral to the ad and cannot be ignored completely.

If the ad gives a pleasurable or memorable aesthetic experience, regardless of the subject, product, client or idea, then it may succeed in the Craft categories, even if it is not awarded in the product and services categories.

The jury will consider the level of the emotional bond with the work and whether the craft of the work adds something to the idea and pushes the execution.

B01. Use of Music and/or Sound Design

B02. Scriptwriting

B03. Acting Performance

B04. Use of Radio as a Medium
CATEGORY DEFINITION

The definition of Radio for the purpose of Cannes Lions is traditional advertising on radio stations and paid for online radio channels. The Radio Jury will be primarily looking at the strength of the creative idea and its execution.

The Craft categories reward the production quality and use of Radio as a medium.

JUDGING

The award-winning entries will be selected by an international Jury.

The shortlist is decided by the first round of voting. A computerised voting system selects the highest marks given in each category. Further voting establishes the ranking in each category, which is the basis for the Jury’s discussions and awarding of Gold, Silver and Bronze Lions. The Grand Prix is selected from the entries that have won a Gold Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
1. Each advertisement constitutes one entry.
2. Advertisements which form a campaign must be entered and paid for as single entries, e.g. 3 ads which form a campaign must be paid for as 3 separate entries, but will be shown consecutively.
3. Radio teaser campaigns, where each execution taken individually is meaningless and where the name of the product/brand appears only once is usually considered as one entry.
4. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
5. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
6. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on the MP3 or written script uploaded for your entry.

Within the entry form, you will be required to submit the following information:

1. Full script of the ad in English, regardless of the original language of the ad.
2. Full script of the ad in the original language.
3. A brief explanation of any important historical, local or national nuance or relevance of the actor/voiceover artist that might not be understood by an international audience. This is highly recommended, as the jury will consider this information when judging the entries. Do NOT include brief, results etc.
For Tips & Checklist on submitting material for Radio Lions click here.

- **WE WILL NOT ACCEPT REPLACEMENT MEDIA**, so please make sure that the version you have uploaded is final and it is can be used for judging AND shown publicly. This could include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains.

- Do not upload ‘holding media’ (i.e. incorrect/fake JPG, MP3, MOV, MP4, etc.)

The required materials for Radio Lions entries fall into two categories:

1. **MP3 FILES:**
   - We require one digital file for each entry, strictly in the following format: MP3 Format. **NO OTHER FORMATS WILL BE ACCEPTED.**
   - The MP3 specification for Radio entries is as follows: Bit rate 128 kbps, Compression ratio 11:1 File size should not exceed 3MB.
   - The maximum length for each entry is 180 seconds.
   - All entries **MUST** be submitted in the original language of the ad.
   - If the original language is not English, we strongly recommend that you also submit an English language version of the ad.
   - If an entry is submitted **ONLY** in English from a country where English is not the mother tongue, we may require proof that the ad has always and only aired in English. Without such proof, the jury may withdraw the entry from judging without prior notice.
   - All submissions must be supplied as originally transmitted, with no additions or alterations. Any translated ads should be exact translations of this original ad, not an updated or amended version.
   - If your entry requires an explanation please provide this in the synopsis text field. **DO NOT** add a verbal explanation to the MP3 file.
   - If supplied, the English language version **MUST** be an exact translation of the original. Both the script and the sound effects used must be identical to the original, and it is not permissible to substitute names, places or events for ones more relevant to an English-speaking audience. Therefore, it will be in your own interests to explain or translate any specific word play or local, social, cultural or political references and nuances in the Brief Explanation section.
   - We strongly advise that the voice actors used in translated versions are the same gender as those used in the original ad. If this is not done, and we feel the change of gender unfairly contributes to the effect of your ad, we will ask you to supply an alternative version, and we may have to withdraw the translated version from judging.
   - Each version of the ad **MUST** be submitted as a separate MP3 file. When submitting two versions of the ad, please ensure you do not include both versions in one file.
   - You must use the online upload facility to submit your MP3(s).
2. **WRITTEN SCRIPTS:**

   - All entrants must submit a full and accurate English script for each ad entered. If the ad was originally aired in another language, a full script in the original language must also be submitted. Please note that these scripts will be read by the Jury, and must be provided accurately and in full.
   - The script(s) must be **EXACT TRANSCRIPTIONS** of the original ad(s), and of the translation(s) if applicable. The Festival reserves the right to edit any scripts which are not exact reproductions of the audio file(s) provided. Alternatively, you may be asked to resupply the script.
   - Scripts must be supplied in Roman characters only, as the system will not recognise foreign characters. Roman characters with accents (e.g. ö, ñ etc.) are acceptable.

3. **SUPPORTING CONTENT (CASE FILM)**

   For entries within the Craft categories, you may also supply supporting content (case film), if it is necessary to understand the entry. Please note – we may not accept a case film if we feel it is not necessary for the judging process. If you wish to supply a case film, please see instruction below:

   - You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.
   - No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)
   - **You film should be no longer than 2 minutes long**
   - This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.

For assistance and guidance on preparing your entry, please contact radiolions@canneslions.com.
MP3 Radio File (Compulsory)

Each Radio entry must be uploaded as an MP3 File using our online upload facility. Other formats will NOT be accepted.

- Technical requirements: bit rate 128 kbps, compression ratio 11:1. File size should not exceed 3MB.
- All entries MUST be submitted in the original language of the ad. If the original language is not English, it is strongly recommended that you also submit an English version, as this may further assist the Jury in understanding your advertisement.
- If you are submitting two versions of the ad (one in the original language and one in English), you MUST submit each version as a separate MP3 file. DO NOT include both versions in the same file.
- If you are submitting a translated version, you must ensure that the script, voiceover and sound effects used are identical to the original ad. It is not permissible to substitute names, places or events for ones more relevant to an English-speaking audience. Therefore, it is in your best interests to provide comparisons and explain or translate any specific word play or local social, cultural or political references and nuances in the Synopsis/Brief Explanation section.
- We strongly advise entrants to use voice actors of the same gender for translated versions wherever possible. If we feel that using an actor of a different gender unfairly contributes to the effect of your ad, we will ask you to provide an alternative version.

Radio Scripts (Compulsory)

- It is important that the Radio scripts are presented in a neat, consistent fashion. The format and the text within the script must be consistent, and any abbreviations must be accurate (e.g. Sound Effects can be abbreviated to SFX and Voice Over to VO).
- Please note that the Radio scripts WILL be read by the Jury, and MUST be written accurately and in full.
- Scripts must be an exact transcription of the ad. We reserve the right to edit any scripts that are not exact reproductions of MP3(s).

Example of Radio Script in both English and Original language versions:

<table>
<thead>
<tr>
<th>Script in English:</th>
<th>Script in Original Language:</th>
</tr>
</thead>
<tbody>
<tr>
<td>SFX: Running water.</td>
<td>SFX: Laufendes Wasser.</td>
</tr>
<tr>
<td>FVO: Is this water running into the bath or out of the washing machine?</td>
<td>FVO: Läuft dieses Wasser in die Badewanne - oder aus der Waschmaschine?</td>
</tr>
<tr>
<td>SFX: A liquid running into a container.</td>
<td>SFX: Flüssigkeit, die in ein Gefäß läuft.</td>
</tr>
<tr>
<td>FVO: Is this a glass of cold milk – or boiling hot tea?</td>
<td>FVO: Ist das ein Glas kühle Milch - oder brühend heißer Tee?</td>
</tr>
<tr>
<td>SFX: Yapping, growling dog.</td>
<td>SFX: Kläffender, zähnefletschender Hund.</td>
</tr>
<tr>
<td>FVO: Is this dog on a leash – or is it not?</td>
<td>FVO: Ist dieser Hund an der Leine - oder ist er es nicht?</td>
</tr>
</tbody>
</table>
RADIO TIPS

Technical Requirements & Encoding Standards:

- Please encode a high quality video as a .MP4
- DO NOT send your Case Film on a URL.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

**AUDIO**

- AAC
- Stereo
- 48kHz

SUPPORTING CONTENT (CASE FILM)

For entries within the Craft categories, you may also supply supporting content (case film), if it is necessary to understand the entry. Please note – we may not accept a case film if we feel it is not necessary for the judging process. **If you wish to supply a case film, please see instruction below:**

- You should upload your Case Film as MOV/MP4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.
- No agency branding or any contributing creative companies/people must be visible on the case film (e.g. Logos, credits etc.)
- Your film should be no longer than 2 minutes long
- This case film will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This case film should contain appropriate footage to best explain the campaign with a simple, clear commentary in English. We recommend that you keep your presentation concise and to the point.
RADIO
CHECKLIST & FAQ

CHECKLIST FOR YOUR RADIO LIONS ENTRY

- Visit the Radio Lions category page and read the entry rules.
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Script.
- Prepare MP3 and script for submission. No agency branding anywhere on your entry materials (or synopsis).
- Ensure any long case films (if needed) submitted are no longer than 2 minutes.

FAQ

- What type of file should I enter for my Radio entry?
  MP3 (only), 128 kbps, compression ratio 11:1

- Do I have to provide a translated version of my entry?
  - You must enter the ad in the original language, exactly as it aired. However if your original ad is not in English we recommend submitting an English translation to support the entry.
  - Every entry needs an English script (in addition to the original language script).

- Can I include both versions (original language and translation) in the same file?
  No. Each version must be submitted as a separate MP3 file.

- How many times can I enter my radio ad?
  Once in the Product & Service categories, and there is no limit to the number of times you can enter into the Craft categories.

- Can I submit a case film?
  A case film is not compulsory; however you may include a case film for entries in the Radio Craft categories if it adds necessary explanation to the entry.
The definition of Titanium for the purposes of Cannes Lions is breakthrough ideas which are provocative and point to a new direction in the industry.

The definition of Integrated for the purpose of Cannes Lions is fully integrated campaign executed across multiple platforms.

There are no categories in Titanium and Integrated Lions. The idea is everything, whether it’s for a car or toothpaste, telecommunications or charity, big budget or low budget.

The jury may award Titanium Lions and a Titanium Grand Prix if appropriate to entries in this section. You don’t have to specify whether you are submitting to Titanium or Integrated when entering. All campaign entries will be considered by the jury for Integrated Lions or Titanium Lions.
TITANIUM & INTEGRATED

JUDGING

CATEGORY DEFINITION

The definition of Titanium for the purposes of Cannes Lions is breakthrough ideas which are provocative and point to a new direction in the industry.

The definition of Integrated for the purpose of Cannes Lions is fully integrated campaign executed across multiple platforms.

There are no categories in Titanium and Integrated Lions. The idea is everything, whether it’s for a car or toothpaste, telecommunications or charity, big budget or low budget.

The jury may award Titanium Lions and a Titanium Grand Prix if appropriate to entries in this section. You don’t have to specify whether you are submitting to Titanium or Integrated when entering. All campaign entries will be considered by the jury for Integrated Lions or Titanium Lions.

JUDGING

The award-winning entries will be selected by an international Jury. The jury’s voting will be based on 3 criteria, listed below:

- The quality of the idea and freshness of the creativity
- Risk – the element that lifts this campaign from good creative to exciting creative
- The implementation and consistency of the idea working across different channels

The shortlist is decided by a first round of voting. A computerised voting system selects the highest marks given which is the basis for the Juries’ discussions and awarding of Titanium and Integrated Lions. The Integrated Grand Prix is selected from the entries that have won a Gold Integrated Lion. The Titanium Grand Prix may be awarded to any entry that has won a Titanium Lion.

At all voting stages, a judge’s vote will not be counted for any entry submitted by his or her own company(ies) in his or her own country. We will also remove votes from Judges with a regional or global role accordingly.

The decision of the Juries in all matters relating to the awarding of prizes will be final and binding.

Awards credit and the associated trophies and certificates will be given to the entrant company. Duplicate trophies can be purchased by other participating parties after the Festival. Shortlisted entries will receive a certificate.

The 2014 Awards process, including the appointment of the Presidents and Jurors, will be independently audited by PWC.
TITANIUM & INTEGRATED
ENTRY REQUIREMENTS

1. Each campaign constitutes one entry.
2. All entries must relate either to one campaign. Entries relating to more than one campaign (even if promoting the same client/product) must be entered individually and paid for as separate entries.
3. Please carefully check and re-check the credits you have entered. If you are shortlisted or a winner, these credits will be published on our website exactly as you have typed them. They will be used in calculations both in Cannes and also after Cannes in league tables featured in “The Cannes Report”. Credits cannot be altered before and/or during judging. A specific period of time after the festival will be allocated to entrants to allow for amendments or additions to credits. Any amendments after this period may incur admin costs.
4. It will be in your own interest to explain or translate any specific word play or local, social, cultural or political references and nuances.
5. Please ensure you do not refer to the name of your agency or any contributing creative companies anywhere on your submission materials (both copy and image/video).

Within the entry form you will be required to answer the following information:

1. Describe the campaign (150 words max)
2. Describe how the campaign/entry was launched and executed and which channels were used (150 words max)
3. Give some idea of how successful this campaign was with both client and consumer (150 words max)

Please note in the absence of any indication of results, the Jury cannot give a mark for this and the entry could suffer as a result.

You will be offered the opportunity, when entering online, to submit information separately that will be kept confidential (i.e. submitted only to the jury).
TITANIUM & INTEGRATED

MATERIAL REQUIREMENTS

• For Tips on Entering Titanium and Integrated Lions, click here.

• WE WILL NOT ACCEPT REPLACEMENTS, so please do not upload ‘holding media’ (i.e. incorrect/holding/fake JPG, MP3, MOV, MP4, etc.)

• Please make sure that the media (i.e. JPG, case film, supporting content, etc.) you have uploaded can be used for judging and shown publicly. This should include use in, but is not restricted to, festival delegate screenings, post-event promotion, festival website and other public domains. Please do not overlook this vital stage when making your entries.

1. COMPULSORY MATERIALS

CASE FILM OF YOUR ENTRY

For all entries, you MUST prepare a case film of your campaign. Along with the written submission, this presentation will be used for Jury deliberations and will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries.

You should upload your Case Film as an .mov, mp4 file when you submit your entry using the online upload facility. Please note the file size should be between 250-350MB.

No agency branding or any contributing creative companies/people must be visible on the case film (eg. Logos, credits etc.).

Please supply 2 versions of your presentation, as follows:

1. Long version: 2 minutes long
   This explanatory clip will be viewed by the Jury during voting and deliberations and could be used if your entry is a winner in post-Festival promotions. It will also be shown at the Festival, to give delegates the opportunity to study, appreciate and learn from the entries. This presentation should contain some key visuals - video, still images or any other appropriate footage to best explain the campaign with a simple, clear commentary in English summarising the written part of your entry (see Entry Form). Our experience shows that juries find this the easiest way to understand and judge entries. We recommend that you keep your presentation concise and to the point.

2. Short version: 30-45 seconds
   Additionally, you MUST supply a shortened/edited version of 30-45 seconds which would be shown at the awards ceremony in the event that the entry is a winner. This should again contain some key visuals and a simple clear commentary in English summarising the written part of the campaign.
ENCODING STANDARDS

For submission to Cannes Lions 2014 please encode a high quality video as .mov, MP4. Please note the maximum file size is 250 - 350 MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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<th>Container/Codec</th>
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DO NOT send your Case Film on a URL.

2. SUPPORTING MATERIALS

- You may also supply relevant support material, depending on the campaign you are submitting. This should include samples, brochures, product packs, leaflets, photographs, point of sale materials etc. as appropriate.
- The jury will not have time to evaluate excessive supporting materials so please send only the most relevant and useful support materials.
- All supporting materials should be supplied in the following formats:
  - Proofs or photos must not be larger than 64 x 48cms.
  - All JPGS must be 300 dpi, RGB with the longest side measuring approximately 420mm.
  - All video material should be uploaded as Mpeg2/.mov/mp4.
  - All audio files should be uploaded as MP3 files.
  - All websites or online materials must be submitted via a URL, even if only posted temporarily for the purpose of the judging.
  - All judging materials will be shown to the jury in digital format.

Please make sure that any material provided can be easily understood and shown to the jury. Entries which are not in English should be translated or accompanied by a full translation. It will be in your own interests to explain or translate any specific word play or local social, cultural or political references and nuances.

For further assistance and guidance on preparing your entry, please contact titaniumintegratedlions@canneslions.com
TITANIUM & INTEGRATED

TIPS

Case film

- Please click here to watch a good example of a Case Film for a Titanium & Integrated entry.
- For each entry it is mandatory that you supply 2 versions of your case film: a long version which should be an explanatory clip lasting no more than 2 minutes and a short summary version of about 30-45 seconds.
- Try to grab the attention of the jury as quickly as possible and go into more detail later.
- Together with clear self-explanatory visuals, a coherent voiceover is often effective.
- However, avoid showing creatives explaining the campaign to camera.
- You MUST NOT refer to any agency or individual who has contributed to the campaign, either visually or verbally.

Case Film Technical Requirements & Encoding Standards:

- Please encode a high quality video as .MOV, MP4.
- Please ensure the case films and any other supporting content is only uploaded to our website. Please note the maximum file size is 250-350 MB.

FILE OPTIONS / SPECIFICATIONS - Choose one of the following:

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DO NOT send your Case Film on a URL.
TITANIUM & INTEGRATED
CHECKLIST & FAQ

CHECKLIST FOR YOUR TITANIUM AND INTEGRATED LIONS ENTRY

- Visit the Titanium & Integrated Lions category page and read the entry rules
- Download the Sample Entry Form to help you collect the required information i.e. Title, Client, Credits, and Synopsis
- Prepare media for submission. No agency branding anywhere on your entry materials (or synopsis)
- Ensure the long case film is no longer than 2 minutes and the short case film is between 30 – 45 seconds.

FAQ

- Do I have to send in a short case film in addition to the 2 minute case film? Yes, the short case film is compulsory in addition to the 2 minute long case film.
- Do I have to send in supporting material? Supporting material is not compulsory and should only be sent in if you feel that your entry is best understood with the aid of physical material related to the work. A maximum of 2 pieces of digital supporting material is sufficient.
- Do I have to specify whether I’m entering into Titanium or Integrated? No, you only have to enter once and the jury will decide whether to award it as a Titanium or Integrated Lion.
- How do I know if my piece of work is eligible? All work is eligible for Titanium and Integrated. There are no restrictions on the communication medium used or number of mediums involved.
GLOSSARY

ENTRANT COMPANY
The company entering the work. This will be the company that we contact if we have any questions, and the company that receives the trophy and/or certificates if the entry is successful. There can be only 1 entrant company per entry. This is usually the same as the 1st Advertising Agency.

AGENCY
1st Agency is usually the same as the Entrant Company, see above. You can credit up to two advertising agencies in this field. Note that for Agency of the Year calculations, any points awarded to an entry will be divided pro rata amongst all agencies credited in this field.

CAMPAIGN (FOR PRESS, OUTDOOR, FILM, FILM CRAFT, CYBER AND RADIO)
A series of 2 or more executions advertising the same product. Each execution in a campaign will be considered a separate entry and must be submitted and paid for as such. Entries submitted as part of a campaign cannot be entered again as a single entry.

TEASER
A series of adverts, where each execution taken individually is meaningless and, in most cases, where the name of the product/brand appears only once, are usually considered as one entry. Most importantly, entries can only be considered as teasers if they are always shown together and never shown separately.

PRODUCT/SERVICE
Description of the product or service that is being advertised e.g. Ford Fiesta; Recruitment Consultancy etc.

DATE OF 1ST APPEARANCE/PUBLICATION ETC
The date the work was first aired/transmitted/ screened/published/displayed to the general public. Even though the date of 1st appearance can be up to 30 April 2014, this does not affect the entry deadline, but allows work that is completed and planned to run at a later date to be entered.

INVOICE COMPANY/ADDRESS
The company/address that will receive our invoice, regardless of whether this is the entrant company and regardless of the method of payment.

VAT NUMBER (ONLY APPLICABLE TO EU COUNTRIES)
Also known in other countries as TVA/IVA/MWST number. This number must be quoted on all VAT invoices and despatch notes when supplying goods to a VAT-registered customer in another EU Member State. Without a VAT number, the invoice is insufficient evidence for the recovery of input tax.

BILLING ADDRESS
The address of a credit card holder. The invoice will be sent to the Invoice Company address.

BANK TRANSFER CONFIRMATION
Finalised confirmation receipt from your bank after the transaction has been completed. This is NOT your instruction to your bank.

REFUNDS
Refunds that have been authorised by the Festival office will not be issued until after the awards.

CREDITS
The agencies and/or people credited for their contribution to the work entered. Please ensure that all contributing companies and individuals are credited on your entry form before finalizing your submission.

If you are shortlisted or a winner, these credits are published on our website exactly as you have typed them here. Credits cannot be altered whilst judging is in progress. A specific period of time will be allocated to entrants to allow for amendments or additions to credits.