



金帆廣告大獎®
Kam Fan Awards

2021 List of Categories

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A. Print - not including Poster

A 1 Print Single

- A-1. Transport, Utilities and Logistics
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc
- A-2. Beverages, Food, Snacks, Confectionery
Includes alcoholic and non-alcoholic drinks
- A-3. FMCG
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- A-4. Pharmaceutical Products
- A-5. Electronics
Mobile phones, cameras, TV, office electronics, etc.
- A-6. Automotive
Cars, motorbikes, bikes, trucks, etc.
- A-7. Fashion & Apparel
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- A-8. Retail and Real Estate
Supermarket, restaurants, stores, boutiques, shopping malls, retails chains, property, etc
- A-9. Consumer Services
Financial services such as banking, credit card products, insurances, etc.
Communication networks, publications, websites, advertising companies, media, etc.
- A-10. Entertainment, Leisure & Travel
Hotels, tourism destinations, casinos, theme parks, airlines etc.
- A-11. Corporate Image & Branding (Including Sponsorships & Events)
Excluding product-based or service-based advertising
- A-12. Charity, Pro bono and Public service

A 2 Print Campaign

- A-13. Campaign submitted should be composed of 2 or more different executions of the Print Single.

B. Outdoors

B 1 Poster Single

- B-14. Transport, Utilities and Logistics
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc

- B-15. Beverages, Food, Snacks, Confectionery
Includes alcoholic and non-alcoholic drinks

- B-16. FMCG
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.

- B-17. Pharmaceutical Products

- B-18. Electronics
Mobile phones, cameras, TV, office electronics, etc.

- B-19. Automotive
Cars, motorbikes, bikes, trucks, etc.

- B-20. Fashion & Apparel
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.

- B-21. Retail and Real Estate
Supermarket, restaurants, stores, boutiques, shopping malls, retails chains, property, etc

- B-22. Consumer Services
Financial services such as banking, credit card products, insurances, etc.
Communication networks, publications, websites, advertising companies, media, etc.

- B-23. Entertainment, Leisure & Travel
Hotels, tourism destinations, casinos, theme parks, airlines etc.

- B-24. Corporate Image & Branding (Including Sponsorships & Events)
Excluding product-based or service-based advertising

- B-25. Charity, Pro bono and Public service

B 2 Poster Campaign

- B-26. Campaign submitted should be composed of 2 or more different executions of the Poster Single.

B 3 Outdoors Campaign (Including MTR, bus shelter, bus body, billboards etc.)

- B-27. Creative Use of Standard Outdoor Billboard Space
Non-traditional poster use of these space, including transit, bus shelter, bus body, and other regular outdoor billboard sites, and digital screens.
- B-28. Creative Use of Outdoor Ambient
Non-standard and free-form outdoor advertising that relevant to the ambience.
Including but not limited special build, vehicles, ground vision, VR booths, flying objects etc.
- B-29. Creative Use of Field Marketing and Event
Including direct sales, door to door, outdoor sampling activities, life pop-up executions, brand performance, street games, street art, events, exhibitions, trade shows, live concerts etc

C. FILM

C 1 TVC Film Single

Entry of this category is for films broadcasted on TV. Media schedule & placements are needed as support.

- C-30. Transport, Utilities and Logistics
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc
- C-31. Beverages, Food, Snacks, Confectionery
Includes alcoholic and non-alcoholic drinks
- C-32. FMCG
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- C-33. Pharmaceutical Products
- C-34. Electronics
Mobile phones, cameras, TV, office electronics, etc.
- C-35. Automotive
Cars, motorbikes, bikes, trucks, etc.
- C-36. Fashion & Apparel
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- C-37. Retail and Real Estate
Supermarket, restaurants, stores, boutiques, shopping malls, retails chains, property, etc
- C-38. Consumer Services
Financial services such as banking, credit card products, insurances, etc.
Communication networks, publications, websites, advertising companies, media, etc.
- C-39. Entertainment, Leisure & Travel
Hotels, tourism destinations, casinos, theme parks, airlines etc.
- C-40. Corporate Image & Branding (Including Sponsorships & Events)
Excluding product-based or service-based advertising

C-41. Charity, Pro bono and Public service

C 2 TVC Film Campaign

C-42. Entry of this category is for films broadcasted on TV. Media schedule & placements are needed as support. Campaign submitted should be composed of 2 or more different executions of the TVC Film Single.

C 3 Other Screens / Non–TV Broadcast Film / Webisode Single

C-43. Entry of this category precludes entry into other categories or needs to be longer execution and must be different version than TV. Films that ran on alternative screens but NOT on TV i.e. online, in cinemas, lifts, taxis, in-store, transportation TV and outdoor TV.

C 4 Other Screens / Non–TV Broadcast Film / Webisode Campaign

C-44. Entry of this category precludes entry into other categories or needs to be longer execution and must be different version than TV. Films that ran on alternative screens but NOT on TV i.e. online, in cinemas, lifts, taxis, in-store, transportation TV and outdoor TV. Campaign submitted should be composed of 2 or more different executions of the Other Screens / Non –TV Broadcast Film / Webisode Single.

D. Radio & Audio

- D-45. Radio Commercial Single
- D-46. Radio Commercial Campaign
Entry must have at least 2 radio commercial creative works.
- D-47. Best Use of Audio Platforms
Including radio, podcasts, music app and music video sharing sites, etc.
- D-48. Best Use of Audio Technology

E. Digital

E 1 Web Campaign

- E-49. Online-only campaigns that consist of at least 2 web executions i.e. 1 website, online video, social posts, etc. (If you would like to submit a single website/microsite, please see E2. Web Platforms)

E 2 Web Platform

- E-50A. Website
An always-on (long term) web platform for a brand, product or service that delivers unique / innovative consumer experience and engagement.
- E-50B. Web App / Microsite
Creative short-term campaign sites made specifically to support a branded campaign.

E 3 Online Ad

Single executions of paid / owned online display advertising.

- E-51. Ad Format Solutions
Execution of online paid advertising that utilises innovative technology, solutions or formats including banners, social and native advertising.

E 4 Branded Games

Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted.)

- E-52A. Interactive Gaming Experience
Digital interactive games created to deliver brand or product stories/experiences.
- E-52B. Live Digital
Outdoor/offline digital games

E 5 Branded Tech

Branded technology or digital solutions that have been utilised or harnessed in order to enhance a brand.

E-53. Technology Innovation

The creative use of technological solutions or innovations (in the form of product, service or advertising) that helps brands or consumers to break through, advance, enrich and improve the consumers' lifestyle or experience. (Not limited to robotic, AR/VR, wearables & biotech, tools, data-led, programmes, hardware, software, and online advertising). Technology entered must be beyond concept stage.

E 6 Best Digital Campaign

E-54. Best Digital Campaign

A campaign that demonstrates the best use of multiple digital, social media or mobile channels and can be proven how its target audience are engaged throughout these touch points in the cyberspace. All entries are expected to have been extended to at least three different digital, social media or mobile channels in order to demonstrate their creativity has encompassed these channels seamlessly. Offline campaign that only uses digital, social, or mobile media as a secondary channel should not enter this category.

E 7 Omni-Channel Experience

E-55. Omni-Channel Experience

Leverage digital, social and/or technology to deliver a seamless brand experience for consumers across the different stages of their journey (online and/or offline).

E8 Best Live Streaming

E-56. Best Live Streaming (*new)

A campaign that incorporates the effective and innovative use of live streaming video on any live video platform (not limited to social media and ecommerce platform), that enhance audience engagement and drive better business outcomes.

E-9 Best Personalization Experience

E-57. Best Personalization Experience (*new)

Online-only campaigns designed to drive personalised experience by providing the most relevant and tailored messages to consumers resulting in great engagement and performance for brands. Entries in this category should demonstrate how the creative messages are developed with the insightful use of data and media to deliver the most effective communication and experience.

F. Social

F 1 Social

Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components / activity as a secondary element should not be entered.

F-58A. Social Business, Commerce & Currency

Social Business

Creative social activity that utilises the power of a non-loss, non-dividend company or an online community to positively impact people, profit and planet. Created and designed to address a social problem, to optimise business results and/or to enhance the relationship with a brand, community or consumers. This may include content, operations, intelligence, resourcing, sales, product development, subsidising and other aspects of the value chain.

Social Commerce

Creative approach to buying and selling goods or services directly within a social media platform to encourage users/communities to participate in social activities.

Social Currency

This is a homonym. For one, entries may rely on social currency or bartering alternatives (data, social currency, services, etc.) that do not rely on a monetary exchange or payment. Secondary, social currency can be understood as “influence currency” as well. There is a monetary value to a brand's followers, likes, comments, shares and views. It is how consumers measure the credibility of one's brand based on its social media presence.

F-58B. Social Purpose

Social initiatives designed to engage people through authentic, meaningful experiences with clear proof of impact. Entries should harness the core values and culture of the brand, product or service through focus on a wider social purpose. These can also include, but are not limited to, not-for-profit social responsibility initiatives.

F-58C. Real-time Activity / Response

Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large-scale conversational insight and responsive social listening

- F-58D. **Co-Creation & User Generated Content**
 Social based activity designed to engage with a community/fan base and encourage them to contribute 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 or products generated will also be considered.
- F-58E. **Influencer / Talent**
 Social initiatives or executions that utilise a celebrity, social ambassador, or social influencer in order to engage with a specialised audience.
- F-58F. **Innovative Use of Social or Community**
 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.
- F-58G. **Use of Content**
 The strategic and creative use of content with great storytelling launched on digital / social in the form of a fiction / non-fiction editorial, video or music. The execution, context and audience engagement strategy will be considered.
- F-58H. **Community Management / Building**
 Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity / loyalty. 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.

F 2 Social and Interactive Video

A single video execution that has never been broadcasted on television or other non-online channels such as elevators, buses or in-store TV screens. Any aired TV commercial is not eligible to enter unless it is a different edited execution of the original broadcast version. The films/videos can be uploaded to any website (corporate site, mini-site or mobile site & etc.), online portal (e.g. ViuTV, TVB.com or NextMedia, ActionNews & etc) or Social Media channel (e.g. YouTube, Vimeo, Facebook page, Instagram Live, TikTok & etc). Single only.

- F-59A. **Social Video**
 Online videos specifically created for the internet or online social platforms that are intended for widespread sharing. Entries will be evaluated on their creative excellence, execution, levels of engagement, social reach and the creative use of social networks and activities to its non-paid media related viral success.

F-59B. Interactive Video

Online, interactive videos that have at least one of the following levels of interactivity: conversational, customisable, narrative, gamified, and explorative. Entries will be evaluated on their creative excellence, concept and execution.

F-59C. Video Execution on Non-Social Digital Devices

Video and computer-generated content created for immersion and/or interaction.

Entries can include either 360-degree live action photography, 3D, AR, VR, mixed reality, holographic or exportable digital simulations.

G. Mobile (*new)

G-60. Technology

Celebrating device-driven creativity: the creative application of mobile technology to enrich a brand, product or service. These can include location-based activations, AR, VR, mixed reality, 360° videos and images, voice-activation, wearables, connected devices, data and insight, mCommerce, AI, chatbots, facial and voice recognition, cloud, tech, innovative use of technology, etc.

G-61. Websites

Mobile / tablet / phablet specific websites, (progressive) web apps, or unique layout based on responsive design, fully fluid or with mobile specific breakpoint. Please highlight what, if any, mobile specific interface paradigms and metaphors are introduced to make it uniquely mobile.

G-62. Apps

Any application (native, hybrid, web based or pre-installed) for a mobile device (smartphones, tablets, in-car and in-flight screens, etc.) or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms.

G-63. Rich Media

Mobile banners, interstitials, display ads, and other rich media designed for and played on a mobile phone, smartphone, tablet or any other mobile device. Please show how the ad was originally displayed on the mobile device.

G-64. Games / eSports

Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device. These can include tournaments of any scale.

H. Design & Crafts

Design & Crafts celebrate craftsmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages; it's extremely important that real, actual physical pieces of entries are sent in for the jury to experience properly.

H 1 Design

- H-65. Brand and Corporate Identity
Creation of items that can build a new identity or rebranding of an existing brand, such as logo, stationary with logo, etc.
- H-66. Offline Publications & Brand Collateral
Including but not limited to magazines, newspapers, brochures, articles, press kits, annual reports, books, calendars etc.
- H-67. Promotional Item Design
Including but not limited to clothing, promotional gifts, invitation cards, tickets, brand merchandise etc.
- H-68. Point of Sales
Instore merchandising and catalogues, on shelf, product display, and shopping bag design etc.
- H-69. Brand Environments and Space Design
Retail environment, transportation spaces, pop-up stores, showrooms, public space exhibitions etc.
- H-70. Self-Promotion
Any type of media format designed by agencies to promote themselves.
- H-71. Advertising Posters Design
Focus will be on the design of the poster for the use of sales promotion and brand communication.
- H-72. Event Posters Design
Focus will be on the design of posters for the use of announcement and publicizing of film festivals, concerts, events and programmes.

- H-73. User Interface
Virtual or physical interface that set an industry standard of excellence for user interface design by creating a seamless experience for end users (not limited to sites, apps or digital installations).
- H-74. User Experience
Sites, apps or digital installations that offer the best user experience through innovative design and useful functionality.
- H-75. Sound Design
The use of sound or music to enhance the user or audiences' experience. Entries in this category may include but not limited to websites, apps, video, games, installation etc.
- H-76. Packaging Design
Packaging used to promote, sell and display. Please supply a sample of the actual packaging piece or range.
- H-77. Consumer Product Design
Focus will be placed on its visual impact as well as the use and experience of the brands values through design. Form, function, problem solving, innovation, production and research are the elements to be considered.
- H-78. Environment & Social Impact
It's about making people's lives better through design or the design process. Area of consideration for the jury will includes but not limited to health and medical, educational, environmental, energy saving, disaster relief. The entries will be judged by the scale and audience reach of the client involved.

H 2 Print Crafts

- H-79. Typography
Best use of type as aid to communicate the brand or its intended message.
- H-80. Illustration
Best use of illustration as an aid to communicate the brand or its intended message.
- H-81. Photography
- H-82. Computer Generated Imagery, Retouch & Image Manipulation
- H-83. Art Direction

H 3 Film Crafts

H-84. Cinematography

H-85. Editing

H-86. Directing

H-87. Production Design

How the execution of a cohesive overall aesthetic via production design, including set design, location builds, prop design, costume, styling etc. enhanced a story and made the idea stronger.

H-88. Use of Music

The impact and success of original music compositions, created specifically for film advertisements.

H-89. Special Effects & Animation

How the use of special effects and animation enhanced a story and make the idea stronger.

H 4 Copy Crafts

H-90. Best English Slogan

English writing line for brands / tone of voice created to enhance the brand message or campaign.

H-91. Best Chinese Slogan

Chinese writing line for brands / tone of voice created to enhance the brand message or campaign.

H-92. Best Film Script (English)

Including but not limited to voice over, super, lyrics and story flow.

H-93. Best Film Script (Chinese)

Including but not limited to voice over, super, lyrics and story flow.

I. Media

The Media categories celebrate the context of the creative work. Entries need to demonstrate an inspiring and innovative implementation of ideas; to enhance and amplify through an effective game changing channel strategy. Judging will be based on the following criteria and weighted accordingly:

- i. Channel Strategy (20 %)
- ii. Creative idea and insight (30%)
- iii. Execution of implementation (25 %)
- iv. Result (25 %)

- I-94. Best Use of Print
Including, but limited to, newspapers, magazines, insets and trial journals.
- I-95. Best Use of Screens
Including TV, cinema, inflight screening, showrooms, touch screens etc.
- I-96. Best Use of Audio
Including radio, podcasts, music app and other audio technology.
- I-97. Best Use of Outdoor
Traditional billboard of poster sites, bus shelters and transit advertising using standard advertising space.
- I-98. Best Use of Ambient
Effective use of the interior environment ; including items in bars, restaurant and convenient stores, etc and effective use of exterior space; including 3D & non- standard shaped sites, floor media, signage, buildings, street furniture and other executions on an existing permanent feature.
- I-99. Best of Digital
Including website, microsites, search engine, online banners, messaging and email marketing.
- I-100. Best Use of Social Media
Including effective use of social networks, virals, blogs, consumer generated content and other editorial influence.
- I-101. Best Use of Mobile Devices
Mobile technology including smartphones, tablets, Bluetooth, GPS, QR codes, mobile games, augmented reality, and other mobile applications.

- I-102. Best Use of Technology
The use of new technology that creates innovation to execute or support a campaign, including AR, VR, robotics, electronics, wearable and interactive technology.
- I-103. Best Use of Events
Including live shows, festivals, concerts, event sponsorship etc.
- I-104. Best Use of Stunts
Including guerrilla marketing, one off experiential, large and small scales stunts etc.
- I-105. Best Use of Data Driven Insight
Entries in this category should demonstrate how data and analytics were used to uncover or generate insights that contributes to the effectiveness of the campaign.
- I-106. Best Use of Real Time Data
Entries should demonstrate how data, created or used in real-time, provided content or enabled an on-going consumer relationship.
- I-107. Best Use of Data on Targeting
Entries should demonstrate how the creative use or interpretation of data delivered effective targeting, and how data contributed either to programmatic targeting, or provide a key insight that helped define the target and channel.

Work in the following two categories will be judged on (a) how successfully the content (TV sponsorship, video, digital content etc.) was used to engage with the consumers and deliver measurable results; and (b) the role of media in creating, leveraging and amplifying the content.

- I-108. Best use of Branded Content & Sponsorship
Entries should demonstrate how media partnership contribute to the brand/ product storytelling via branded / non-branded content generation and sponsored activations.
- I-109. Use of Co-creation and User Generated Content
Use 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 the overall branded platform.
- I-110. Best use of Small Budget (Up to HK\$0.2M Media Spending)

- I-111. Best Integrated Media Campaign
- Entries must show that multiple types of media were used in the campaign. Entrant will be judged on how successfully they have integrated the chosen media throughout the campaign, with emphasis placed on how well the different types complement and build on each other.
- I-112. Best eCommerce Programme (*new)
- Entries of this category should demonstrate the effectiveness of the eCommerce strategy that maximise its eCommerce business performances, which include and not limited to acquiring new customers, driving engagement, and growing high-quality leads or sales.
- I-113. Best Omni-Channel Campaign (*new)
- A campaign that demonstrates the most effective and creative use of omni-channel strategy in delivering seamless brand experiences across the different stages of the purchase journey (online and/or offline), resulting in customers engagement and loyalty and increase in business outcomes.

J. Promo & Direct

The definition of promo & direct is designed to create effective activation and/or to promote sales and awareness of a brand and product. Entrants are required to give detail results to demonstrate campaign effectiveness.

- J-114. Use of Ambient (Small Physical Scale)
Including items in the bar, restaurant, convenient store, supermarket etc.
- J-115. Use of Ambient (Large Physical Scale)
Non-traditional outdoor including 3D and non-standard shaped sites, outdoor or transit installation, digital billboard, window clings, building wrapping, helicopter banners, and executions that utilize a space or an existing permanent features.
- J-116. Use of Broadcast
Cinema, TV and radio
- J-117. Use of Print
Newspaper, magazines, inserts and trade journals.
- J-118. Use of Standard Outdoor Space
Traditional billboard or posters, sites, bus shelters and transmit advertising space.
- J-119. Use of In-Store Customer Experience
Including indoor temporary installations and displays, special promotions, incentives, product demonstrations, posters, banners etc.
- J-120. Use of Field Marketing & Event
Including direct sales, door to door, outdoor sampling activities, life pop-up executions, street stunts, street art, events, exhibitions, trade shows, live concerts etc.
- J-121. Use of Digital Platform
Including websites, microsites, search engines, banners ads, AR, VR, screensaver, email marketing etc.
- J-122. Use of Mobile Marketing and Technology
Including uses of smartphones, tablets, QR code, Wifi, Bluetooth, GPS, messaging, mobile games and other mobile devices
- J-123. Use of Social Networks
Including social networking sites, blogs, video sharing sites, hosted services etc.

- J-124. Use of Data
Entrants should demonstrate how a promotion or an activation campaign was enhanced or driven by data.
- J-125. Use of Product and Package Design
Entrants should demonstrate how a promotion or activation campaign was enhanced, or driven by a product or packaging design.
- J-126. Flat Mailing
One dimensional mailing without samples or pop-ups, including greeting cards, invitations etc. Physical samples is needed for the jury to experience.
- J-127. Dimensional Mailing
Multi-dimensional mailing with samples or pop-ups. Physical samples is needed for the jury to experience.
- J-128. Real-Time Activity
Target social activity that utilises social platforms (not limited to online) in order to respond to world events, public affairs and other real-world, real time activity in an immediate and meaningful way, which may prompt social sharing and elicits a measurable result.
- J-129. Co-Creation & User Generated Content
Social activity designed to encourage a community/ fans to contribute with a brand initiative through a clear call to action. Engagement maybe intend to drive long term value through collaborative interaction.
- J-130. Use of Technology
Use of technology that pushes the boundaries of digital innovation in a direct marketing campaign including but not limited to digital installation, AR, VR, 3D printing and wearable technology.
- J-131. Best Integrated Direct Campaign
Entries must have used at least 3 different media where the results are quantifiable.

K. Integrated

To be jointly submitted by Creative & Media Agencies, if both parties involved.

K-132. Best Integrated Campaign

Entries should demonstrate diversified marketing activities that are integrated with at least three different forms of advertising e.g. radio, TV, print, poster, outdoor, direct, digital, mobile, DM, collateral etc. Entries will be evaluated on creative idea, design, response mechanism, execution and use of media

L. Pivot (*new)

This category recognises work that have amplified and repositioned brands in keeping with their core values; or which have contributed to overcoming the obstacles through purposeful pivots and initiatives during adverse times.

- L-133. Transport, Utilities and Logistics
 Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc
- L-134. Beverages, Food, Snacks, Confectionery
 Includes alcoholic and non-alcoholic drinks
- L-135. FMCG
 Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- L-136. Pharmaceutical Products
- L-137. Electronics
 Mobile phones, cameras, TV, office electronics, etc.
- L-138. Automotive
 Cars, motorbikes, bikes, trucks, etc.
- L-139. Fashion & Apparel
 Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- L-140. Retail and Real Estate
 Supermarket, restaurants, stores, boutiques, shopping malls, retails chains, property, etc
- L-141. Consumer Services
 Financial services such as banking, credit card products, insurances, etc.
 Communication networks, publications, websites, advertising companies, media, etc.
- L-142. Entertainment, Leisure & Travel
 Hotels, tourism destinations, casinos, theme parks, airlines etc.
- L-143. Corporate Image & Branding (Including Sponsorships & Events)
 Excluding product-based or service-based advertising
- L-144. Charity, Pro bono and Public service

M. Hong Kong Roots

Entries should demonstrate the uniqueness and excellence of Hong Kong creativity with strong relevancy to local insight, culture or behaviour. The work can be submitted in any of the above categories/sub-categories (except Design & Crafts) as a single piece or campaign.

M-145. Culture Roots (*new)

This is an award that recognises how local culture was leveraged and implemented in the creative solution, celebrating the rich heritage and value of local culture.

M-146. Music Roots (*new)

This is an award that recognises how local music was leveraged and implemented in the creative solution.

M-147. Language Roots (*new)

This is an award that recognises how local language was leveraged and implemented in the creative solution, celebrating the rich history of Cantonese.

M-148. Typography Roots (*new)

This is an award that recognises how local culture was leveraged and implemented in design of typography.

M-149. People Roots (*new)

This is an award that recognises how local people, from celebrities, to influencers, to everyday people, were leveraged and implemented in the creative solution, celebrating the rich diversity of the community.

Grand Kam Fan Award

The best work of the show among all categories. No entries required. All category winners will be contenders for the awards.

Special Awards

1. Client of the Year

Awarded to the Boldest Client on use of Creativity or Media

(This Award is a distinguished honor given to the Best Advertiser of the year recognized by the panel of Judges on the boldest use of Creativity or Media. This award is given at the judges' discretion and all work will be considered. No entries required.)

2. Agency of the Year

3. Independent Agency of the Year

4. Media Agency of the Year

5. Students' Award

6. Young Kam Fan Awards