



NEW BLOOD AWARDS 2018

Tutor Pack





New Blood Awards 2018

Tutor Pack

This Tutor Pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2018. If your students are entering, make sure you and they register at dandad.org/new-blood-awards and **download the full brief packs** for their chosen briefs. As well as the briefs themselves, these packs contain essential supporting resources and extra information.

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

Take to Twitter for news and inspiration: [@DandADNewBlood](https://twitter.com/DandADNewBlood)

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

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New Blood Awards 2018

A Rough Guide to Guiding Your Students

4 Steps to New Blood Success

1. Know the brief

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

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

2. Challenge the idea

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

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

Find out if they're on to a winning idea with [these tips](#).

3. Understand the judging process

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

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

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

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

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

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

Black Pencil judging: Finally, judges look at all of the Yellow and White Pencil winning work, and award the coveted Black Pencils – the best of the best. See behind the scenes of the Black Pencil judging room [here](#).

Remember, the judges don't have to award ANY Pencils if they feel nothing has hit the mark.

4. Make it a winner

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

- Don't go with an obvious idea. Chances are lots of other people will have too.
- Get to the point. Don't explain the brief, draw the judges in with the big idea.
- The judges watch hundreds of ideas back to back. Make sure your students make theirs memorable.



New Blood Awards 2018

New Blood Side Hustle with Adobe



Show us what your entrepreneurial spirit and unstoppable attitude has created

Prizes

Yellow Pencil winners will bag a share of a £1,500 prize fund and £2,000+ worth of D&AD training courses relevant to their field*, a D&AD judge to serve as their mentor, plus their work promoted on our website and in our 2018 D&AD Annual. And of course, great exposure for your project.

Graphite and Wood Pencil winners will get their work promoted on our website and in our 2018 D&AD Annual.

*International entrants will have the opportunity to speak with D&AD trainers over video call.

Related Disciplines

Open Brief
Entrepreneurship

Deadline

20 March 2018, 5pm GMT

The Challenge

The future is yours. You challenge, you create, you make, you do. You kick plans into action, catapult concepts into creation, and transform ideas into cash. You don't wait around. You take control. You make shit happen.

Adobe wants you. More importantly, Adobe wants to celebrate you. D&AD New Blood is a platform for fresh and outstanding creativity but together with Adobe, we know there's more. So for the first time ever, we're looking beyond the usual requirements – we're seeking the hungry, the thriving, the striving. We're searching for entrepreneurial superstars.

So unleash your side hustle.

Your idea, your hope, your dream, your passion. The thing that went from mind to matter – an innovation, a product, a start-up, an app, a zine, a podcast, a brand, an event.

We know you're out there – we know you're doing. Just like Craig Oldham, a Yorkshire-based creative director who created and published the book *In Loving Memory Of Work*, a visual record of the UK miners' strike in 1984-85 that supports the Orgreave Truth and Justice Campaign.

Or just like Scarlett Montanaro and Charlotte Cramer, two creatives who recognised that we aren't doing enough to help London's homeless. They created *Crack + Cider*, an online store for users to give to people in need. Their launch went viral and their story went global.

You'll find more side hustle examples later on. But don't worry if your passion project's not in these leagues just yet – we're looking for potential, not perfection, so show us what you've got.

What We're Looking For

Innovation and bravery. An entrepreneurial spirit and unstoppable attitude. Don't show us just a blog or brand identity, show us your *project* – the one that's unlike anything else. The one you made happen. We're looking for your side hustle.

We want to meet the people who stepped out of their comfort zone, explored creativity's impact on the unexpected, or imagined something new. We want to know how you got there, and the results.

Side hustle became your main hustle? Awesome, we want to meet you too – just check you match our eligibility criteria.

And finally, we want to know what impact your idea has had. What have you gained from your side hustle? How many people have you reached? Let us know the real value of putting your ideas into action.

What's Essential

An explanation of your entrepreneurial project, something real and tangible. Your unique project that you've developed outside the classroom. Show us your vision that became a reality. Prove that it lives in the real world where real people have seen it and engaged with it, not just your friends or inner circle. Show us a clear connection to the world of commercial creativity.

We also want to hear more about your side hustle's potential for growth. Where do you see your project going in the future?

Put all this in a **case study film** (max. 2 mins) or **JPEG presentation slides** (max. 8), and answer the questions on our site when you enter. You'll find the questions on the next page, so you can prepare your answers in advance.

You can also submit **supporting material**. This is optional, and the judges *may* view this if they wish – they'll look at your main case video or JPEG slides first, then dig deeper if they're impressed. Supporting material could be websites, product samples, background data, etc. You can only submit this as **video** (MP4/MOV), **JPEGs**, **MP3s**, text only **PDFs**, or **physical supporting material**.

Read **Preparing Your Entries** in your brief pack before you get started for full format guidelines – we won't accept work that doesn't meet these specs.



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New Blood Side Hustle

with Adobe



The Questions

1. **Sum up your side hustle.** (Max. 250 words)
2. **How does your project draw on / relate to your creativity?** (Max. 250 words)
3. **How successful is / was your side hustle?** (Eg print run, follower stats, money made, social media impressions etc – max. 400 words)
4. **Why does your side hustle deserve a Pencil?** (Max. 200 words)
5. **How would winning a Pencil help your side hustle? What would you use the prize money for?** (Max. 200 words)
6. **Further information.** (Use this space to share any more info that will help your entry, if you have it. You can also use it to include further evidence that your side hustle has actually run/been made etc.)

Eligibility

The standard D&AD New Blood Awards eligibility criteria also apply to this challenge. You can find more information on this in your brief pack.

Judging Criteria

The judging criteria for New Blood Side Hustle vary slightly from the usual New Blood Awards ones. The judging criteria for Side Hustle are:

- **An excellent creative idea**
- **Real value** (This could be how your project has generated revenue, added value to your portfolio, increased coverage of an issue or topic, etc)
- **Great potential** (Your project may already be real and making an impact, but we also want to see how much further it has to, and can, go)

Questions?

I've previously received a bursary for my project, can I still enter? You can still enter even if you've already been given additional funding or help from other enterprise schemes – but please make sure you state this in your application.

My side hustle is now a full-time hustle.

Can I still enter? Yes, as long as you meet the eligibility criteria.

Can I enter my side hustle into White Pencil?

Yes. During the entry process, you will be asked if you would like to enter your side hustle into New Blood White Pencil. The New Blood White Pencil is awarded to outstanding work that uses the power of creativity to do good in the world. Your work will only be put forward into White Pencil if it wins a Wood Pencil or above first.

Any further questions? Drop us an email on newblood@dandad.org

Want some more examples of inspirational side hustles?

Check out the work below.

Craig Oldham, In Loving Memory of Work
inlovingmemoryofwork.com

Scarlett Montanaro and Charlotte Cramer, Crack + Cider
crackandcider.com

Debbie Millman, Design Matters podcast
debbiemillman.com/designmatters

Luke Archer, Loupe Magazine
loupemag.com

Gabby Edlin and team, Bloody Good Period
bloodygoodperiod.com

Cullen & Ola, Save the Plex
cargocollective.com/cullenandola/SAVE-THE-PLEX

Ryan Ho, All Wings
all-wings.com



New Blood Awards 2018



Brief set by
adidas

In collaboration with
HK Strategies

Change lives through sport in cities worldwide

Related Disciplines

Open Brief
Advertising
Design
Product & Service Innovations

Deadline

20 March 2018, 5pm GMT

Background

adidas is the sports brand for creators from stadium to street, innovating tirelessly to enable the world's athletes, present and future. adidas is driven by helping athletes make a difference in their game, their lives and the world. It believes that through sport, we have the power to change lives. And it wants to put that belief into action.

The 21st century sees our cities as sites of incredible transformation, bringing problems along with the positives. adidas is proudly hyper-connected to key cities at the heart of the world's most vibrant communities.

The Challenge

Use the power of sport as a catalyst for change, with an innovative adidas product, service, brand experience or campaign for 17-25 year olds in a key city. What can adidas do for or with them to improve the fabric of their city?

Your idea could be rooted in the life-transforming nature of sport, or you could explore the potential for sport-based activities to impact on other city issues.

Focus on one, more or all of adidas' key cities (Paris, London, Berlin, LA, New York, Shanghai, Tokyo, Moscow). The sport(s) can be any that adidas have an established connection to. And the issues to address are up to you. What's the relationship between the city, the sport, the issue? Tell us why you made your choices.

Make sure what you do is true to the brand. Dial into the city's environment to find a meaningful way for adidas to make a tangible, lasting impact in people's communities and lives.

Who is it For?

17-25 year olds living in your chosen city.

What to Consider

- adidas wants to see big, bold ambition, clearly grounded in reality.
- What kind of change will you bring about? Will you look at a universal issue, or something particular to your chosen city? Use sport as the key to improving wellbeing, or look to things like transport, housing, diversity, healthcare...?
- Consider issues faced by city-based athletes: nutrition, space, access to sport etc.

- Consider the nuances. Sports may be universal, but behaviours will change with culture and place.
- Know your audience: their aspirations and beliefs. Make it personal.
- Think about the assets and network available to adidas: partnerships with some of the most successful athletes and teams in the world; brand hubs; trend centres; local newsrooms; retail spaces. Can you make use of these?
- Show how people will experience it, how it could scale and spread, and all the media, channels and touchpoints that could be relevant. What different social platforms or formats could you use, and how would content be tailored to each?
- adidas is an innovative, forward-facing brand. Only consider a nod to its heritage if you're making it fresh and culturally relevant.
- Don't get political. Stay true to the brand tone of voice.
- Don't look to competitors for inspiration. Think first. Biggest. Best.

What's Essential

Present:

- Your idea in a nutshell.
- Key insights and elements of your concept. What would it look like? How would people experience it? How would it work? Show the role of social platforms in your solution.
- Your creative process: highlights from your research and development. Show how you made your choices and arrived at your solution.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8).

Optional (judges may view this if they wish) **Interactive** work (apps etc); **physical** supporting material; if your main deliverable is JPEGs, you can also submit **video** (max. 1 min total); if your main piece is video, you can also submit **JPEGs** (max. 4).



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antalisTM
Just ask Antalis

Conqueror
arjowiggins

Brief set by
Antalis

In collaboration with
**Craig Oldham, The Office of
Craig Oldham**

**Conquer digital
dominance with a creative
paper experience**

Related Disciplines

Graphic Design
Packaging Design
Environmental Design

Additional Prizes

The chance to work with Antalis to realise your idea. If you win a Yellow Pencil you'll also get your hands on the latest Arjowiggins Paper Book.

Deadline

20 March 2018, 5pm GMT

Background

We're living in a so-called digital age, and now more than ever our lives are lived out and represented through digital conduits. The world is fast and ever-changing; transient, fleeting, and restless. But in this digital world we live in contradiction. In a digital world we are physical beings with physical senses and needs.

Paper is a creative technology that has evolved alongside us for centuries. It offers a physical sensation of touch and feeling; weight, texture, smell. The nature of paper appeals to us in ways we almost can't comprehend because it's been with us so long – but also because paper is the fundamental creative material.

Antalis, proud supplier of Conqueror creative paper, believes it's time to explore and celebrate the physical in a digital world. It's time to show how creative paper can be, and how paper can express things that its digital counterparts never could.

The Challenge

Create a physical experience for Conqueror that explores and celebrates the possibilities of paper as a physical, tactile, and creative material for design. Create the unexpected and the imaginative – but create it using paper, in a way that brings the medium back to the forefront of creative minds.

It needs to be something that creatives can experience first hand, that inspires them to use paper, whilst challenging their understanding of its possibilities.

Who is it For?

Creative people and creative practitioners that have been lulled into a digital comfort zone. Time to get physical.

What to Consider

- Your solution could be anything paper permits, from installation to direct mail, product, packaging or publication, or beyond...
- You're promoting Conqueror paper to the creative industry using Conqueror paper as your medium. So think about discovery and re-discovery of the world of paper and the possibilities of print.

- Explore, embrace and celebrate techniques and finishes and what they can lend to the experience.
- Keep things physical. Your solution should be something that would inspire those who value craft and creativity to share and show off over social – but that's the closest to digital it should get.
- Think about the best way to reach your audience, and more to the point connect with them. How and where would they experience your idea?
- Think outside the box. For example, origami-based ideas are a go-to for paper – that doesn't mean they're off limits, but if you use them it needs to be in a way that's original and perfect for the context.

What's Essential

This brief is all about the tangible. So although it's not mandatory, do submit a mockup or physical prototype if you can.

What and How to Submit

Read Preparing Your Entries before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

Up to 8 JPEG slides showing your solution.

Optional (judges may view this if they wish): **Physical** supporting material (mockups, prototypes etc) is encouraged; you can also submit **video** (30 sec. max.)



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BACARDÍ®

Brief set by
Bacardi

In collaboration with
**Victoria Buchanan,
Tribal Worldwide London**

**Make that festival
feeling last year-round
with a music-led social
activation for Bacardi**

Related Disciplines

Advertising
Social Media
Digital Marketing
Brand Activation
Integrated Campaigns

Deadline

20 March 2018, 5pm GMT

Background

Bacardi has a rich Latin heritage filled with creativity and charisma, and a history of uniting people with amazing experiences that go way beyond simply throwing a big party.

The bold optimism at the heart of the brand gives Bacardi a vital purpose to play in a world that feels at times heavy, dark, and uncertain. Bacardi brings people together as their truest selves, letting them shed the pressures of society and act from instinct.

One way it does this? Through **music**. Like Bacardi, music liberates. Bacardi has been a patron and promoter of music for 150 years. It's found its own distinct sound: The Sound of Rum. Music is at the heart of the brand experience, from cutting-edge partnerships with leading artists like Major Lazer, to activations like Casa Bacardi, which goes beyond a pop-up to create a physical home for the brand at top festivals across Europe.

The Challenge

Festival activations are a huge touchpoint for Bacardi, creating engagement and shareable content. But its music programme relies heavily on these one-off events, meaning a flurry of activity in festival season before going quiet for the rest of the year. How can Bacardi tie its music and festival activations and its marketing activity together into something that maintains a year-round conversation with its consumers?

Come up with a digital and social media-led activation or campaign for Bacardi that builds on its existing music-based marketing to keep consumers engaged all year round.

Who is it For?

Outgoing, creative under-26 year olds of legal drinking age. Optimistic, open-minded, honest, expressive, extroverted. Social instigators and connectors of like-minded people, they're constantly exploring. They live by their own values and celebrate diversity. They enjoy creative, passionate shared experiences with meaning and purpose. They want to be free to be their truest selves.

What to Consider

- Familiarise yourself with Bacardi's existing music-led marketing (see *Further Info* in your brief pack to find out more). Create something bold and original, but that's still consistent with the established brand look and feel.
- Capture that spirit that makes Bacardi

events so successful and distil this into something that can live online, encouraging people to take part, see Bacardi in a different light, and / or engage in conversation. How will you draw people in? Your idea should offer an incentive, without needing people to attend physical events.

- Will your concept be standalone, or tie in to existing Bacardi events?
- Bacardi is international. How could your idea work across – or even unite – its multiple markets?
- Context is key. Think carefully about which digital / social channels you'll use. How will they serve your concept, and your audience? How will you grab attention amidst the clutter? Which platforms are better for broadcast, and which give opportunities for real engagement? What patterns of user behaviour could you tap into? Think about the customer experience and the year-round journey with the brand.

What's Essential

- Bacardi is an alcohol brand, so **be responsible**. See the guidelines on alcohol promotion in your brief pack.
- Digital or social media must form the main channel for your concept, though you can include other touchpoints.
- Present your idea in a nutshell, your key insight(s), and executions in the different channels and formats.
- Show how your concept would tie in with other Bacardi marketing activities, and how you'd draw in and reward consumers for their engagement.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

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

Optional (judges may view this if they wish):

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



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Brief set by
BBC

In collaboration with
Cheyney Robinson,
Consultant

**Reimagine our
relationship with the BBC
using new and emerging
technology**

Related Disciplines

Product & Service Design
Technological Innovation
UX, UI & Digital Design

Deadline

20 March 2018, 5pm GMT

Background

The BBC is the world's leading public service broadcaster. Its mission is to enrich people's lives with programmes that inform, educate and entertain. It's unparalleled in delivering digital experiences beyond expectations, on mobile, tablet, desktop and TV across 10 digital products: BBC Homepage, Search, News, Sport, Weather, Knowledge & Learning, CBeebies, CBBC, iPlayer and Radio & Music.

Technology shapes our relationship with the brand through these platforms, our interactions mediated through remote controls, keyboards, touchscreens. But as the tech landscape rapidly evolves, so too will the way we connect with brands and content. Think conversational user interfaces (eg chatbots or services like Alexa and Siri), gestural interfaces, wearable tech, or the possibilities offered by data and hyperpersonalisation.

To quote designer and author Golden Krishna, "the best interface is no interface." What might that mean for the BBC? How can its next generation experiences use technologies like voice, gesture and new forms of interactivity in a way that will bring stories and experiences to life for its audience?

The Challenge

Create an innovative vision of a BBC experience shaped by current or emerging technologies. You can take an entire look across the breadth of the BBC offering, choose a particular product or programme, or focus in on a specific demographic.

This might be about tech, but it's not just for digital thinkers. It's about human-centred design, and how developments in technology can enable this.

So start human. First, identify your audience. What are their wants, needs, expectations, capabilities? Then it's time to start thinking about emerging (or existing, but unexplored) technologies, and **how they could enable a seamless connection and conversation between the person and the brand.** The most important thing is the person at the heart of the experience. The tech is just a tool, and the better a job it does the less noticeable it will be.

Design a new way to interact with the BBC.

Who is it For?

A full-spectrum approach will need to

understand the full, broad BBC audience, whereas your user will vary if you're looking at a particular product or programme.

What to Consider

- Know your audience, and put them first. Understand their user needs, their behaviours, patterns and routines. Think about their relationship with the brand, how they access these services at the moment, and how they might want to do so. Use this to find insight, and let that drive an exploration of how new technology could lead to a whole new look, feel and mode of interacting.
- This is a chance for bold and playful thinking, but do stay grounded in reality. Think **near future** – the next one to two years – rather than heading into the realms of science-fiction.
- People can be averse to change, so how could you make your solution seamless and intuitive? How might it integrate with their existing habits, or other products and platforms they use?

What's Essential

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

Present:

- **Your solution.** Clearly explain your idea, how it would work, and the current / emerging technologies used.
- **Your creative process:** How you arrived at your solution; key insights from your research; a convincing rationale for your focus and design decisions.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

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

Optional (judges may view this if they wish):

Prototypes or mockups as **interactive work** (websites, apps, etc) or **physical** supporting material. If your main piece is video, you can also submit **JPEG** slides (max. 4).



New Blood Awards 2018



Brief set by
Beano

In collaboration with
Andy Lanning, Magic Leap

Update and animate a classic female character to inspire the world to embrace rebellion, think more kid and spread the Beano spirit

Related Disciplines

Animation
Illustration

Deadline

20 March 2018, 5pm GMT

Background

Beano Studios is here to burst the grown-up bubble. To hand the power back to kids. To make life more fun. To help people challenge the boundaries and break the rules. To unlock the imagination. And to champion what it means to be a child.

Beano used to just be a comic (and it still is – the world's longest running weekly comic, in fact), but Beano Studios is making it so much more. It's created a short form digital entertainment network for kids online. It's free and full of a combination of classic Beano characters and brand new videos, packed with fun and mischief. It's designed to reflect playground buzz nationwide, and it's the place for kids to find funny stuff first. It's the home of some of the UK's best-loved characters, and while Dennis the Menace might be the first to come to mind, there's a whole bunch of rebellious girls who deserve to be celebrated too. So it's time to take one of those characters and reimagine them for the new entertainment world.

The Challenge

Reimagine and evolve an existing female Beano character for a new generation. Then bring your updated designs to life through a short, narrative animation, bringing new stories and exciting new perspectives to an established and well-loved character. All illustration and animation styles are welcomed. Be innovative, and don't be constrained by what's seen as 'the norm' for kids' entertainment. Choose techniques and visual approaches that play to your strengths and most importantly, suit your character. Beano's brand platform for 2018 is "Rebels Wanted" – the world (and Beano) needs more rebel girls. So choose one of the following characters, and bring them into the 21st century:

Angel Face
Beryl the Peril
Billy the Cat (*reimagined as a girl*)
Ivy The Terrible
Secret Agent Sally
The Belles of St Lemons
Valda

The Character Breakdown in your brief pack will help you get to know your character.

Who is it for?

10-12 year olds in the UK and beyond. Also appeal to parents who are kids at heart.

What to Consider

- Get to know your character inside out. Who are they? Think beyond their appearance. What are their hopes and dreams, quirks and foibles? How do they speak and move? What elements of their personality or look were of their time, and which are timeless and essential? What can change, and what has to stay? It's all up for grabs, as long as there's something that's true to the fundamental spirit of the original, and of the Beano brand.
- The strongest ideas will possess 'grown up' sophistication but with references kids love and a fundamental emotional truth at their heart. Beano has always created a connection between parents and their kids. Not in a sickly way – in a collusive, mischievous one. Can you disguise bold, funny adult storytelling in a character that's for kids?
- Beano characters have always rebelled or gone against the grain in some way – see Character Traits in your brief pack. What do these traits mean for the character, how are they expressed, and what do they represent that the Beano audience will identify with?
- The Beano Studios Content Guide will steer you well. You'll find it in *Further Information* in your brief pack along with essential tips and more info and inspiration on everything Beano.

What's Essential

- An overview of your character redesign. Include their silhouette, and a one sentence 'elevator pitch' character profile (see *Further Information*).
- Your creative process. Show how your character evolved, and why you made key decisions.
- A short animation (30-90 sec) that puts your character at the heart of a story.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

- Character design: 1-3 **JPEG** slides
- Creative process: Either 1-4 **JPEG** slides or **video** (max. 30 sec)
- Story: Animated **video** (30-90 seconds).



New Blood Awards 2018



Brief set by
Burger King

In collaboration with
L.A. Ronayne, Stink Studios

**Turn the next generation
into flame-grill purists
with a big, bold
advertising idea**

Related Disciplines
Advertising

Additional Prizes
The chance to work with
Burger King to make your idea
a reality.

Deadline
20 March 2018, 5pm GMT

Background

Burger King has stood for flame-grilling since 1954. Other chains cook their burgers on flattop grills (effectively frying the meat), but Burger King burgers are cooked over an open flame grill, searing in that great flavour.

Science fact: three out of four people prefer a flame-grilled burger. Why? Because beef + fire = magic. However – despite 63 years of telling everyone that it's the home of the flame-grilled Whopper – less than a third of 18-24 year olds know that every Burger King burger is grilled, not fried.

The Challenge

Your mission is to create an advertising campaign that drives home the single-minded proposition: **BECAUSE FIRE IS BETTER.**

Execute the “flame-grilling since 1954” message in a new, relevant way that makes younger, more cynical consumers want flame-grilled burgers, not fried. Get them to buy into, understand, and retain this message, and ultimately give Burger King another try.

Think big. Film, print, out of home, stunt... the touchpoints are up to you, but your campaign needs to get this younger audience talking about flame-grilling. If your idea feels like the stuff of a BuzzFeed headline, then you're on the right track.

Who is it For?

Your audience will be a tough nut to crack. 18-24 year olds:

- Don't watch much TV
- Are sceptical of marketing claims
- Don't visit Burger King restaurants as often as their parents
- Don't think Burger King's especially cool
- Seek experiences and brands that are real and authentic (they see fast food as fake)

What to Consider

- **Cut through the noise and get noticed**
A billboard in Piccadilly Circus might be impressive to an older audience, but it's old school to these guys. A big, splashy TV commercial that airs across the country might make the media agency happy, but will it show up in your

Facebook feed? Get made into a meme? Or written up in the New York Times? Come up with something that could get this kind of attention.

• Research, research, research

To nail your insight, you need to really understand your audience. And really understand what's great about the Burger King experience – so go, see for yourself.

• No wallflowers

Burger King is a brand with an edge. A bold, confident challenger. Forget forgettable, vanilla advertising, Burger King wants ideas that are big and scary. It's a brand that loves the raw and real, embraces the unscripted, and can make and take a self-deprecating joke (while it takes food seriously, it doesn't need to take itself seriously).

• Go brave

Take a look at some of Burger King's favourite campaigns (see *Further Information* in your brief pack for links) – they'll help you understand the brand, and the kind of creative that can win this brief.

What's Essential

A campaign or activation concept across relevant channels. Must feature Burger King product (hero the Whopper) and land the key point of differentiation: Burger King is the home and expert of flame-grilling.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

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

Optional (judges *may* view this if they wish):

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



New Blood Awards 2018

Digital/McKinsey

Brief set by
Digital McKinsey

In collaboration with
Xavier Barrade,
Google Creative Lab

**Use digital money to
empower the unbanked**

Related Disciplines

Product & Service Design
Technological Innovation
UX, UI & Digital Design

Deadline

20 March 2018, 5pm GMT

Background

Almost 2 billion people and 200 million small businesses in the developing world have no access to financial services – something essential to global development. Research from the McKinsey Global Institute shows that better financial access, spurred by mobile and online payment services, can reduce poverty, help bring new opportunities to disadvantaged communities, empower women, and transform the economic prospects of emerging economies.^{1,2}

Digital finance is changing the game, letting people transfer funds domestically and across borders faster, cheaper and more easily than ever before. For example, Kenya's M-Pesa mobile money service is used by over half of the country's adults, processes 6 billion transactions a year, and has lifted 2% of Kenyan households out of extreme poverty.³ And in Venezuela, people are turning to mining and trading in Bitcoin to survive the country's rampant hyperinflation.⁴

See *Further Info* in your brief pack for references.

The Challenge

Deliver a vision for digital money showing where and how it can make real impact on the lives of people left behind by traditional finance. By 'digital money' we mean any digitally based, non-cash, bank-agnostic service. This could be a cryptocurrency, but doesn't have to be.

1. **Define your user.** Identify a disadvantaged group (this could be a region or country, or a more specific community defined by gender or type of employment, for example) who are underserved by existing services, and have a monetary need which technology could address. Why and how are they being let down by traditional services? What are their challenges, pain points?
2. **Identify opportunities.** What services or experiences could empower them and improve their livelihoods? How can you simplify / demystify the use of digital money to make it accessible and understandable, and best serve the needs of your users and their communities?
3. **Design a digital money experience, service, and/or product** for your chosen group to address the needs you've identified.

What to Consider

- User research is key. See *Further Information* in your brief pack for more on what you'll need to think about and look into as you tackle this challenge.
- The digital finance marketplace is huge and constantly evolving, from online offerings from traditional banks like newcomer Zelle, established services like PayPal and Venmo, to Snapcash and other social media-led payment platforms, to the ever-growing world of cryptocurrencies like Bitcoin and Ethereum. It's up to you whether to focus on a particular currency or service for your solution – or even to design your own.
- Coding isn't necessary, but if that's your skillset and you can use it to tackle this challenge – bring it on.

What's Essential

- Describe who your product, experience or service is for, the need(s) it addresses, and how it does this.
- Present elements of your concept to bring it to life, eg through storyboards, prototypes, wireframes, illustrations, animatics, etc.
- Document and show your research, how you developed your ideas, your insights and your reasoning behind key decisions.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

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

Optional (judges *may* view this if they wish):

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



New Blood Awards 2018



Brief set by
Dropbox Paper

In collaboration with
**Craig Oldham,
The Office of Craig Oldham**

**Use graphic design for
a cause, to motivate,
educate and effect
change**

Related Disciplines

Graphic Design
Design for Social Change

Deadline

20 March 2018, 5pm GMT

Background

Design has the power to make change. It's a conduit that can alter behaviours, attitudes, even lives. But to bring about change, you need collaboration and courage.

Design in the real world is interconnected and interdependent. From designers and clients to communities and audiences, all have to work together and share views and ideas to make real change happen.

You need to show the courage to believe in what you're doing, and to share that meaning with others. Dropbox believes the world needs your creative energy.

The Challenge

Take a cause you believe in, and use the power of graphic design to make a difference. Design to agitate, educate, and inspire an audience, or the world, to get behind your cause. Create a campaign or solution that motivates or effects change, in a way that's relevant to your cause.

You could bring a group together to raise awareness (and money) like [Sign of the Times](#), whose creators invited 200+ designers to reimagine the patronising 'elderly crossing' road sign. Or put connection at the heart of the idea, like [Me & EU](#), when postcards by UK creatives were sent to all member countries to build a sense of unity. Or use design to empower and lend a voice or identity to those marginalised, like the [Refugee Nation flag](#) created for the Rio Olympics: a literal banner for people to unite under.

Who is it For?

Those passionate about the cause; those who might not be yet but have the power to make a difference; or those directly affected by it.

What to Consider

- Collaborative working is welcome and encouraged. Learn to share and take advantage of collective potential. Whether it's in influences, feedback, critique, research, primary source material, co-creation, ideation... getting out of your solo silo as part of your process will lead to better work.
- One way you could do this at the development stage is by using Dropbox Paper – it's a collaborative workspace that helps people create and share ideas, feedback and references.

Consider how it could help your creative process and unleash your collaborative potential. Note that your response doesn't need to be Dropbox branded (your cause should be the brand), or need to use / feature Dropbox Paper.

- Designing for change is complicated as social issues affect lots of people within a community. Think about how your ideas might affect groups of people, not just a few individuals. Your cause can be anything from a global topic to a local or personal issue – but could addressing something deeply personal connect with others in the same situation to bring mutual support and solve problems at scale?
- Think hard about the context of your social issue or concern and what kind of change you hope to achieve.
- Capture the essence of your campaign through everything graphic design means: type, colour, image, graphics...

What's Essential

- This is a graphic design brief, so make sure this is reflected in your response.
- Present a minimum of two executions / touch-points (anything from wayfinding to a website, brands to books) including at least one physical and one digital element.
- Show how your output is relevant to your social cause.

What and How to Submit

Read 'Preparing Your Entries' before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8).

Optional (judges may view this if they wish):

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



New Blood Awards 2018

giffgaff

the mobile
network
run by you

Brief set by
giffgaff

In collaboration with
L.A. Ronayne, Stink Digital

**Help giffgaff give back
with a real world or digital
brand experience to
encapsulate the spirit of
'mutual giving'**

Related Disciplines

Advertising
Experiential
Brand Activation
Integrated Campaigns

Deadline

20 March 2018, 5pm GMT

Background

giffgaff is a mobile network run with a community of members.

The name is a ye olde Scottish word that means 'mutual giving'. And mutuality is the pure essence of the brand.

Every member has the chance to get as involved as they want. In return for their kindness, the folk at giffgaff reward them. They call it Payback. Members can choose to take their Payback as credit to use on their phone, as cash, or as a donation to charity. It's a 'you do something for us, we'll do something for you' vibe.

The Challenge

Your brief is to create a real world or digital brand experience that truly encapsulates the giffgaff spirit of 'mutual giving'.

Your concept should reward existing members, and show those not yet in the know just what they're missing.

Who is it for?

Ethos buyers. They're young, mostly students, principled, anti-corporate, liberal in outlook. Not necessarily 'techie', but savvy and often the ones their friends go to for mobile advice. They're social media fiends, open to trying new ideas, who embrace the democratisation of knowledge that the Internet brings.

What motivates them? Freedom to experiment with new ideas. Being among the first to discover new ideas is also appealing.

What may these folks like about giffgaff?

Value & flexibility. The intrinsic attraction of a youthful, challenger brand mentality. 'No risk', no contract – they can leave when they want.

Focus on this group, but remember: giffgaff is an inclusive brand, and everyone is welcome.

What to Consider

- **giffgaff is an online network.** No shops, no call centres, instead wonderful member service: that's help provided by other giffgaff members in online forums. Sounds odd and a bit different, but it's a leaner (and better) way to provide support. In rankings of best customer experience for UK brands, they come in at number eight. No other telecomms

company even made the [top ten](#). As a brand that is super chuffed to do things differently and be online only, their marketing should celebrate digital. So even if your focus is a physical activation, make sure you carry the experience across to digital channels too.

- **The giffgaff community is incredibly important to the network.** Without them it wouldn't function – they provide the help. As crucial people in the giffgaff ecosystem, how could you involve them in the idea? What could your concept give back?
- **Timing is everything.** Consider when the best time to launch your idea might be. Is it something that could go live at any time, or are there certain points in the year that would give it more resonance? giffgaff are always looking to be 'positively disruptive' – when would an idea like yours have the most relevance or stand-out, and why? On 'positively disruptive': absorb those two words together. Disruptive for disruption's sake won't fly.

What's Essential

- An activation concept (either digital, or physical with a digital element) to bring potential future members into giffgaff's world of mutual giving.
- Present your idea in a nutshell. Then show just what would it look like, how and when would it be experienced, and why: the insight(s) that drove your decisions.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8).

Optional (judges may view this if they wish):

Interactive work (brand websites, apps etc); **physical** supporting material (mockups, prototypes etc); if your main deliverable is JPEGs, you can also submit **video** (max. 1 min total); if your main piece is video, you can also submit **JPEGs** (max. 4).



New Blood Awards 2018



Brief set by
Hasbro

In collaboration with
Big Potato

Give an old game a 21st century makeover, with a fresh twist for today's young adults

Related Disciplines

Game Design
Product Innovation
Graphic Design
Packaging Design

Additional Prizes

The chance to work with Big Potato to hone your game and present it to Hasbro – and hopefully make your idea a reality.

Deadline

20 March 2018 5pm, GMT

Background

Hasbro is the home of some of the world's best-loved games, and at the forefront of industry innovation. More people than ever are buying games – and with 70% of new ideas coming from inventors outside the games industry, there's never been a better time to break into the game world.

The Challenge

There are many games that were big once but have fallen out of favour, or just drifted into obscurity. Think: shove ha'penny and bar billiards in pubs, hopscotch and marbles on the playground, old-timey parlour favourites like charades or I-spy, or simple card games like cheat and shithead.

Your mission is to find a forgotten old or traditional game and reinvent or reimagine it for a new audience and a new age. Create something relevant to adults looking for a fun, fast party game: aim for 2+ people, 2 minutes to learn and 30 minutes to play.

There's every chance your game will get made, sold globally and become an evergreen title for many years to come (with you raking in the royalties).

Who is it For?

16 to 26 year olds, men and women, who like games but have maybe forgotten how fun, cool and grown-up they are these days.

What to Consider

- This one's obvious (we'd hope): this isn't about appropriating someone else's idea and making it your own. That's not New Blood. Obviously you'll need to stay on the right side of any patents or copyrights, but it's more than that. The original game should simply be your starting point for **innovation**. You'll need to show fresh ideas and thinking to bring it to life for the 21st century.
- Check your game hasn't already been reinvented. Or if it has, that your take on it offers an unexpected twist, different direction, and completely distinct end product.
- Keep it simple; no one likes complicated rules.
- The game can be edgy but not so controversial that retailers would turn it down. Eg drinking games are a no-no (but maybe there's a classic drinking game with rules ripe for repurposing?).

- The idea doesn't have to feature a board – card-based games, action games and outdoor games are fine too. But make sure it's something that can be packaged and sold to offer a better player experience.
- The game must be self-contained: no app or screens needed to play. But you can explore digital extensions or complementary apps if you wish.
- You'll need to nail the idea, but there's room for craft here too. Strong graphic design, copywriting, branding and packaging ideas all help your cause.
- Once you've nailed your game – and tested it to make sure it plays well – think about how you'd sell it. How can the packaging stand out on the shelf? How could you create a buzz around your game without spending a fortune on advertising? Is there a game-changing launch concept that will bring your idea to life and grab attention?

What's Essential

- A video presentation showcasing your idea (gameplay and visuals), and any launch concepts – think of this as like an ad for your game. Initial judging rounds will **only** look at your presentation video, so make sure it does your game justice.
- Get across the details with a how-to-play video and, if possible, send in a playable prototype to help the judges get to grips with your idea.
- Document your research and development. Make clear which classic game you chose, show how you reinvented it – and crucially, why you made your decisions.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

- Your **presentation video** (90 sec. max.)
- Your demo: *either* a playable prototype with full instructions (submitted as **physical** supporting material) *or* a proof-of-concept **video** (2 min. max.)
- Your R&D: *either* **JPEG slides** (2 max.) *or* a **video** (30 sec. max.)



New Blood Awards 2018



Brief set by
Hellmann's

In collaboration with
**Design Bridge, part of the
WPP Network**

**Combat throwaway
culture and cut food
waste with a device,
publication or service
from Hellmann's**

Related Disciplines

Design
Product & Service Innovations
Brand Activation

Deadline

20 March 2018, 5pm GMT

Background

Modern food production and consumption perpetuates a staggering amount of waste. According to Love Food, Hate Waste, “right now in the UK, we throw away 19% of all the food we buy: 7 million tonnes of it in fact, every year.”. It's an amount that the average consumer drastically underestimates their role in.

Hellmann's believes that food is too good to be wasted, and wants to further the conversation on food waste. It wants to promote sustainable, waste-reducing behaviours, via things like innovative recipes incorporating its products to use up food that would otherwise go to waste, and brand activations that lead change on this issue.

The Challenge

Create a Hellmann's branded device, publication or service that addresses the issue of food wastage. Your design should be a response to a point in the supply chain where food is often wasted – this could be in the home, such as leftover food that's overlooked or left behind when people go on holiday, or in restaurants or stores, when over-ordered or expired goods get binned. Choose either the home, the store, or the restaurant as the focus for your solution.

Think about Hellmann's standpoint, “We're on the side of food”, and consider how it positions the brand as a champion of the goodness of food, and how this furthers its narrative around sustainability.

No-one wants to waste food, but we still do. Why? Dig deep to identify where and how Hellmann's could intervene to make a meaningful difference.

Who is it For?

Consumers or businesses who want to save money and reduce their environmental impact by not throwing good food away.

What to Consider

- Consider the foods that most often go to waste (in the UK bread, milk, and fresh produce are the main culprits, but this will vary for other countries) and the times and reasons this tends to happen.
- The two main drivers for consumers will be the unnecessary cost of buying something they won't get around to eating, and the environmental impact of the resources that went into growing or

making these food products. How can you address these?

- What's going on with the decision-making process? Could Hellmann's provide the necessary ‘nudge’ to alter behaviour and reduce excess production / purchase in the first place? Or will you empower people to make the most of the food they have? Eg consumers underestimate how many ‘meals’ worth of food they actually throw out – consider highlighting their own habits to engage them.
- Keep in mind how the brand speaks (you'll get a sense from its website), and its tagline – “We're on the side of food” – with its double meaning about how products are used, and being a champion of the goodness of food.
- Think about where your idea will be used, as well as practical considerations like food preservation, food safety and hygiene practices.

What's Essential

- Design **either** a device, a publication or a service that embodies the Hellmann's brand approach to sustainability, to help pre-empt or reduce food being wasted, in your choice of setting – either the home, a store, or a restaurant.
- Find a name that reflects the Hellmann's tone of voice and the idea “We're on the side of food”
- Present your idea in a nutshell, and include highlights from your research and development to show how you made your decisions.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8).

Optional (judges *may* view this if they wish):

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



New Blood Awards 2018



Brief set by
Hotel Indigo

In collaboration with
**Laurène Boglio & Oliver
Stafford, huck & Little
White Lies; Patrice de
Villiers, Photographer**

**Draw on all senses to
capture the essence
of a neighbourhood
for Hotel Indigo**

Related Disciplines

Illustration
Photography
Art Direction

Additional Prizes

Yellow Pencils winners treated to a Hotel Indigo experience, ranging from dinner to a 3-night stay; the chance for winning work to be exhibited in one or more of the hotels.

Deadline

20 March 2018, 5pm GMT

Background

Hotel Indigo serves the curious – people who are inspired by new places, new people and new ideas. With hotels in culturally diverse locations all over the world, no two properties are the same. Each is part of the pulse and the rhythm of a place, drawing on the story of its local area to inspire every aspect of the hotel, from intriguing design to distinctive local ingredients in the menus.

The Challenge

Hotel Indigo draws on the neighbourhood to curate the hotel. In this spirit, pick a Hotel Indigo location (existing or upcoming) and capture the essence of the neighbourhood in 1-3 images.

Your image(s) should create awareness and authority for Hotel Indigo as a design-led boutique brand with a point of view on what makes an inspirational travel experience.

Dig deep and go beyond the obvious. Don't worry if you can't experience your chosen destination first-hand – think creatively about how you can 'travel' through research. Immerse yourself in everything about the place: its history, people, culture, music; its sights, smells, sounds, textures, tastes; its flora, fauna, weather; its hopes and struggles; its fixed characteristics, and its areas of flux...

Consider the context. Will your illustration become a mural to bring the outside in? Are your photos going to give users of Hotel Indigo's online platforms the feeling they're already there? Could your images bring to life a sponsored article on the destination in a travel publication, or even become a signature textile print? Explain your vision for how your images could be used to enhance the brand or the visitor experience.

Who is it for?

Hotel Indigo's Upbeat Curious Travellers:

- Characteristics: Curious, creatively minded, independent, self-assured, experience junkies, storytellers.
- Interests: Architecture, art, design, photography, food, drinks, music.
- Media Behaviours: Highly tech-savvy, active on social media

What to Consider

- A neighbourhood will mean a myriad of different things to everyone who

experiences it. So relish your research. Don't just read: experience. Try out recipes, listen to soundscapes, lose yourself on Street View, dig out blogs for locals not tourists...

- Anyone can take a holiday snap – that's not what this is about. Landmarks and the like aren't off limits, but if you focus on something stereotypical you'll need to bring an unique, fresh perspective and original approach.
- Abstract, lateral and unexpected interpretations, styles and perspectives are welcomed. It's fine if a viewer can't immediately identify the location from your image(s) – as long as they carry an authenticity and a sense of place.
- How could you use your visual medium to conjure up other senses?
- Skilful execution is a must, but craft is most powerful when driven by a strong concept.
- This brief is open to photographers and illustrators, so this is your chance to prove the power of your craft.

Photographers: Use all the elements of what it takes to create a great photograph – think about set design, lighting, framing, composition, angles and new technology. But don't be afraid to go analogue, either.

Illustrators: Illustration is a broad church, so consider all the skills, styles, mediums at your disposal and tailor your approach to your destination and interpretation.

What's Essential

- Between one and three illustrations or photographs
- A brief explanation of your vision for how these could be used in context.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Your images: 1-3 **JPEGs**; your explanation of context: 1 **JPEG slide** with text *and* image OR 1 **PDF** with text only OR **video** (20 sec. max.)

Optional (judges *may* view this if they wish): **Physical** images / prints (1-3).



New Blood Awards 2018

JCDecaux

Brief set by
JCDecaux

In collaboration with
**Mayor of London;
Nadja Lossgott & Nicholas
Hulley, AMV BBDO**

**Tell a story with Oxford
Street's digital billboards
to show the world that
#LondonIsOpen**

Related Disciplines

Graphic Design
Outdoor Advertising
Digital Advertising
Integrated Campaigns

Additional Prizes

The chance to work with JCDecaux to make your winning idea a reality; the chance of a paid work placement; your portfolio shown to the world on JCDecaux screens.

Deadline

20 March 2018, 5pm GMT

Background

Here in London, we don't simply tolerate each other's differences, we celebrate them. Many people from all over the globe live and work here, contributing to every aspect of life in our city. We now need to make sure that people across London, and the globe, hear that #LondonIsOpen.

– The Mayor of London, Sadiq Khan

#LondonIsOpen is a simple but powerful campaign to send a positive message to the world: London remains entrepreneurial, international and full of creativity and possibility; a place of welcome, where discrimination will not be tolerated. The city is comfortable in its diversity, proud of its history, and optimistic about its future.

And as the UK's number one outdoor advertising company, JCDecaux has the perfect platform for this message.

The Challenge

Oxford Street is a world-class retail and cultural hub, drawing over 500,000 visitors a day. Tourists, shoppers, students, commuters... it's a true melting pot, bringing together people of every gender, sexuality, age, creed, class, religion and race, from every corner of the globe.

You have a unique opportunity to get their attention: JCDecaux's 50 synchronised digital screens at bus shelters up and down the famous street, offering real-time, dynamic communications. The cutting-edge of digital out-of-home (DOOH) advertising.

Put the power of this platform to work with an innovative campaign using these screens to show the world: #LondonIsOpen

Who is it for?

Think about the millions of people, from all places and walks of life, who'll experience your campaign first-hand. Will you target a particular audience group with a specific message, or connect with everybody?

What to Consider

- What's next for the #LondonIsOpen campaign? How can you take it further? It's a broad message, an open book for people to take on and make their own. Think about the people who live in London, and what it is about the city that inspires people worldwide. You won't be able to do everything in one campaign, so make sure you nail what it is you want to make people do, say and feel.

- DOOH offers incredible potential. Push the limits of what it can (or could) do. **For legal and safety reasons, you can't use motion in your creative for the screens:** any content shown needs to be static and remain on-screen for at least 10 seconds. Beyond that, the possibilities are huge. Will the screens work together or individually? A full-street takeover with all screens showing the same message, or a story that unfolds as people travel the street? You could use APIs to plug in to social media, weather updates, and more for tailored messaging that responds to its environment or viewers... How could smart use of data bring a little bit of magic to the lives of passers-by? Think about creating something that will stand out visually, make the news or inspire your audience.
- Your campaign must be delivered through these screens – but how might you reach further afield? How could DOOH integrate with other media for global impact?
- Not a Londoner? Never been? Don't let that put you off. Use your unique perspective and existing perceptions to your advantage. How could an activation in Oxford Street connect with you and your community, wherever you are?
- This is a chance for big, bold thinking, so you don't need to be restricted by budget – but do consider the practicalities, and how your idea could be made a reality.

What's Essential

JCDecaux's Oxford Street bus shelter screens must be the main media channel for your campaign. Only static content can be used on these screens.

See *Further Info* included in your brief pack for everything else you'll need to know.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

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

Optional (judges may view this if they wish):

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



New Blood Awards 2018

John Lewis

Brief set by
John Lewis

In collaboration with
Howard Sullivan, YourStudio

**Bring the future shopping
experience in-store for
John Lewis**

Related Disciplines

Design
Product & Service Innovations
Brand Activation
Experiential
Interior Design

Deadline

20 March 2018, 5pm GMT

Background

John Lewis has been a well-known and much-loved part of the British high street, ever since launching over 150 years ago.

However retail is rapidly changing, with the convenience and personalisation of one-click shopping transforming the role of the store. Physical space has to do more to get people's hearts to skip a beat.

John Lewis wants to be at the forefront of transforming the in-store shopping experience.

The Challenge

Develop an in-store experience for John Lewis to engage, mesmerise, and nurture their audience of the near future. This can be a lasting change or a pop-up experience, it's up to you.

This isn't about reinventing the physical store, but focusing on one specific challenge, opportunity, department or instance within the store experience. You could re-invent the way perfume is sold; think about a new, game-playing way of navigating around the store; engage people in products or campaigns in immersive ways... The possibilities are endless. The key is to think about how your idea clearly improves the in-store experience for the customer in some way, whilst keeping in mind the core John Lewis brand.

Who is it for?

John Lewis' customer base is as broad as its product range. Your aim is to bring in a new audience (think Generation Z).

But this isn't just about getting new people through the door. John Lewis has a dedicated customer base, so you need to consider a wide range of shoppers.

What to Consider

- Which instance, point along the customer journey, challenge or department do you want to tackle? The more clearly you can identify a problem or opportunity and create something to solve this, the better you'll be able to demonstrate the success of your proposal.
- Your future store experience should be unmissable. Think about how people will talk about it, what they'll post on Instagram and Snapchat, etc.

- For 'future store' think: the next three to five years. Look at what's happening now as well as future behaviours and desires you can predict.
- Be aware of the latest retail innovations and trends so that you can step forward into the future with a keen eye.
- However wild your thinking, make sure there's a clear notion of how it will improve engagement, experience, sales or brand loyalty.

What's Essential

- Demonstrate your thinking, including how you've considered the customer journey and trends.
- Your proposal developed and illustrated in full. Visualise your idea in detail: how would it look, sound and feel? What will it do and how? What would the experience of seeing it or interacting with it in person be like? Bring it to life as richly as you can.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines – we won't accept work that doesn't meet these specs.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8)

Optional (judges *may* view this if they wish):

Interactive work (brand websites, apps etc); **physical** supporting material (prototypes, mockups etc); if your main deliverable is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is video, you can also submit **JPEGs** (max. 4).



New Blood Awards 2018



Microsoft Surface

Brief set by
Microsoft

In collaboration with
Raven Smith,
Creative Director

**Use film to spread
Microsoft's mission:
empower everyone to do
and achieve more**

Related Disciplines

Moving Image
Filmmaking
Animation
Branded Film Content
Production

Deadline

20 March 2018, 5pm GMT

Background

As a brand Microsoft believes in people and what they can make possible. Its mission is to empower every individual and organisation to do more and achieve more, using technology to seamlessly enhance their lives. The Surface range delivers on this. It offers powerful tools that balance versatility, performance and craftsmanship, so you can create without compromise. With Surface, technology disappears and all that remains are ideas.

Now it's time for the world to know: Microsoft and Microsoft Surface mean infinite possibility, new ways to create and collaborate, and the power to achieve. The immersive, emotive magic of short-form, shareable film is the ideal medium to show this.

The Challenge

Develop and create a short film (or films) to bring this message of infinite creative possibility to life (1-8 films, combined total 1-2 minutes). Both live action and animation approaches are welcome. Dispel preconceptions of technology and celebrate captivating storytelling that translates into engagement with Surface. Avoid cliché – or play on it to your advantage. You don't need to include or show any products. This is about embodying the spirit of the brand through film. You can leave literality behind.

Who's it For?

Microsoft Surface was developed with the creative process in mind. So your audience is those – student or professional – who put creativity at the heart of what they do.

What to Consider

- Consider your intention for the audience. How do you grab their attention? How do you engage them instantly with the narrative? How do you immerse them in the film? How do you want them to feel after they've watched it? What will make them remember your film and, in turn, Surface?
- This is about branded content, not an advert. Something beautiful and inspirational in its own right, that your audience will want to see and to share. What will your film(s) give their viewers?
- Do your research, and get to know the medium – how short-form branded content demands immediate attention from an audience.

- Understand what Microsoft and the Surface range are all about. Stay true to the brand, but don't look backwards. Microsoft is an exciting, forward-thinking tech company, so this should be at the heart of your work. Don't try to make the brand more like its competitors; this is all about how Microsoft is different.
- Look at Microsoft's existing Surface campaigns, and consider how your film/s could lead on from them – but don't replicate. Be original, and don't be afraid to push the envelope with new ways for Microsoft to communicate and connect. A more outré approach may speak to the brand and inspire consumers.
- Consider your medium. What is the best way for your story to spread Microsoft's message? Where, how and, most importantly, why would they be seen and shared? If you're opting for several short films, ensure that makes sense for your idea. Equally, don't use the full two minutes for the sake of it. Make sure your message, medium, and length make perfect sense for their context.

What's Essential

- Your film(s). These can be live action, animation, or something else, your call.
- Each film must include the Microsoft logo and the mission statement, 'we believe in what people make possible'. It must also reference Microsoft Surface. This could be something you simply resolve to at the end / beginning.
- Background documentation. Include the campaign context and choices you've made (your interpretation of the message; the media channels where your film(s) would appear) and highlights from your research and development. This isn't a behind-the-scenes of the filmmaking process.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Upload each of your film(s), as a separate **video** file (1-8 films, combined total 1-2 min). And your background documentation as either **video** (max. 30 sec) or **JPEG** slides (max. 4).



New Blood Awards 2018



Nationwide

Building Society

Shelter

Brief set by
Nationwide & Shelter

In collaboration with
Vikki Ross,
Vikki Ross Writes

Use the power of words to put Nationwide and Shelter at the heart of the conversation around the UK's housing issues

Related Disciplines

Copywriting
Branded Content
Social Media
Integrated Advertising

Deadline

20 March 2018, 5pm GMT

Background

Nationwide and Shelter have worked together for over 15 years. They're both determined to help people find a place they can call home.

And they've seen real results. In the last few years, they've helped over 22,000 people move into their own homes, smashed fundraising targets, and collaborated on awareness campaigns and policy initiatives.

The Challenge

Nationwide and Shelter want to raise even more awareness of their shared values and concerns around the idea of home. They want to join the wider conversations around them, push those conversations further, and reinforce to the public their positioning as champions of the right to a safe and stable home. And words are the way to do this.

Use the power of words to explore the younger generation's worries, hopes and dreams around the meaning of home, home ownership, housing security and living standards. Create meaningful copy for Nationwide and Shelter to reach the hearts or change the minds of your audience.

Deliver **all** of the following:

- One piece of long copy (around 800 words), eg a sponsored blog post or press article, advertorial, script for a podcast or radio piece, direct mail...
- 3-10 examples of short social copy, eg tweets, Facebook posts, captions...
- One execution with killer copy brought to life by visuals, eg a press or TV ad, out-of-home, branded film content...

Each piece should feel like it comes from the same campaign, ie share a similar brand vision and style (although they don't need to be explicitly connected). Feel free to use visuals in your entry, but remember, this brief is about the craft of copywriting.

Think about:

- Costs of moving when owning or renting
- People who can't buy a home.
- Quality of living in the Private Rented Sector.

These aren't problems for you to solve but themes to explore and issues to raise.

See Further Information in your brief pack for more on these topics.

Who is it For?

This is about spreading awareness, and the audience is broad. Think about what you want to say, and who should read or hear it.

What to Consider

- Context is key. Decide where your message would / should go and tailor your tone, copy, style and format appropriately.
- Engagement is vital. Write to make your audience read, engage and share. Make them think and, importantly, feel.
- The rest is up to you. Will you be literal and informative – hard-hitting, researched, fact-based? Or will you interrogate the issues in a more abstract or emotive way? Or make your audience feel uncomfortable – ask them tough questions to provoke thought and action. Perhaps you'll meet your audience, interview them, understand what it means to own a home. Or if an alternative approach to copywriting is your thing, you may want to continue the poetic tone of the current Voices Nationwide campaign – and push it.
- Don't create tear-jerking, heartstring-pulling, cliché-filled charity communications. There are serious issues here but we want to leave the audience feeling optimistic and included, not guilty and upset.
- Think branded content, not straight-up advertising. You don't need to drive donations or mortgage sales – instead provide useful, informative or even entertaining writing to express Shelter and Nationwide's shared values.

What's Essential

Your three executions (one piece of long copy; 3-10 pieces of short social copy; one execution with copy and visuals) – and make it clear where they would appear.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Upload your piece of long copy and examples of short social copy as **PDFs** (two separate documents, combined max. total 4 pages of A4); and your visual execution as a single **JPEG** or a **video** (max. 90 seconds).



New Blood Awards 2018



Brief set by
Pearson

In collaboration with
Together Design

Transform informal learning into lifelong opportunities for older workers, with a product, service, campaign or platform for Pearson

Related Disciplines

Open Brief
Advertising
Design
Product & Service Innovations

Deadline

20 March 2018, 5pm GMT

Background

Lifelong learning is becoming essential. We're living longer, and in our increasingly digitally-focused workplace, the concept of a 'job for life' is being replaced by portfolio careers which see people moving across industries throughout their working lives.

It's an exciting prospect, but it can present tricky challenges for people later in their working lives, whose skillsets may need updating to remain relevant and employable. Pearson believes that "wherever learning flourishes, so do people", and enables people to learn through every stage of life.

The Challenge

Design a product, service, platform, or campaign, that promotes informal learning and helps people explore exciting opportunities to improve their employability as they reach the later stages of their working lives.

For example, your solution could be a product teaching programming in a more relatable way; an initiative partnering young and older learners to trade knowledge and wisdom; a campaign celebrating the benefits of continued learning; or many other ideas. The possibilities are endless.

Who is it For?

Your solution needs to support people aged 55+ who are either working or wanting to be in work. It can be a broad, universal solution, or more specifically focused – for instance on one country's particular issues, or a vocation especially impacted by the changing world.

What to Consider

- With retirement ages shifting later, your audience may have more working years left than they previously believed. What impact might these changing expectations have on their needs? And how might this affect your solution?
- How will you reach your audience? Will you target them directly, or channel an intervention through employers, the wider community, libraries, museums, or even via brands?
- Which other related challenges and concerns might your audience be facing? For instance, could your solution enable them to support themselves through their retirement as well as keeping them in fulfilling work until that time?

- What advantages might older learners or workers have, that can benefit their employers, communities or themselves? How can you leverage these to ensure your solution really makes a difference?
- Technology could play a major role in your solution, but this brief is human at its heart. Embrace new and developing technologies thoughtfully to solve genuine problems for real people – don't just use them for the sake of it. A lo-fi solution could be equally effective as something more cutting-edge.
- The solution could be Pearson enabled and branded, or a separate product or service in its own right. Choose the approach that's appropriate to your idea.
- Do your research. But don't just read; get out and speak to real people and gain a true understanding of your audience – and don't patronise them.

What's Essential

- A quick word of caution: this is not about creating something that simply looks nice. The judges want to see a strong idea clearly communicated, not beauty for its own sake. It's easy to get carried away with exciting executions, but first make sure you've nailed the bold and considered strategic thinking.
- Be clear on what the opportunities or problems are, and who your audience are.
- Make sure you document your research and development, so that the judges can take a peek at your process once you've impressed them with your solution.

What and How to Submit

Read **Preparing Your Entries** before you get started for full format guidelines.

Main (essential):

Either a presentation **video** (max. 2 min) OR **JPEG** slides (max. 8).

Optional (judges *may* view this if they wish):

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



New Blood Awards 2018

Preparing Your Entries 1/3 pages

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

To find out what to submit...

1. Check your chosen brief. The **What and How to Submit** section will tell you the formats you can submit your response in. It'll be a combination of the following: **video, JPEG, interactive, text** and **physical material**.
2. Find the full specifications for each format (file type, file size, etc) in the following pages. Make sure you meet these specs when preparing your work, or it may not be accepted, or may not display properly at judging.
3. Please note, if you are entering the New Blood Side Hustle with Adobe the entry requirements differ. You can find all the information you need in the New Blood Side Hustle with Adobe brief pack. For information on formats, see below.

Title & Description

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

Main vs Optional Submission Material

- Most briefs have options for the main deliverable(s) and optional supporting material.
- The **main** deliverable is what you **must** submit for that brief, and what the judges will base initial decisions on. They'll view this first, then look at any **optional** material only if they want to – ie if your main piece has impressed them enough to want to see more.
- Your **main** piece(s) **must** clearly and effectively present your idea and execution, anything the judges will need so they can understand your response, and anything specified under **What's Essential** on the brief.

- The **optional** pieces are your chance to show additional executions (eg ads, product mockups, app prototypes), or give further insights into your research and development.
- You'll be asked to name every asset (each file you upload or URL you input) – use this to clearly indicate whether that asset is one of your **main** deliverables, or an optional supporting piece (e.g. "Main Deliverable 1", "Supporting Image 3", etc)
- You will also be able to control the order your assets are viewed in – make sure your main piece(s) come first, and that the viewing order makes sense.

What Else Do You Need to Know?

- You can enter online from early 2018. The entry site will walk you through the process, but before you start, make sure all your team members and all your tutors have registered and can log in at dandad.org.
- Keep it **anonymous**. This is for your benefit – we want the judges' to look purely at your work to keep the process fair and free of unconscious bias. So don't include your name, or the names of your teammates, tutors or college anywhere in your entered work, or in file names. If these are included, we may ask you to resubmit without them, or remove them ourselves (there may be some exceptions, eg if your identity is somehow part of your concept – check with us if you're not sure).
- All work must be submitted in English unless specified by the brief. Any explanations must be in English.
- You must upload all your files on the entry site. No data disks and no files hosted on other sites. Eg if you're submitting a video, **we won't accept a link to it on YouTube** – you have to upload it directly. The one exception is for **interactive** executions – see the following pages for more info.
- **PDFs are not accepted** except for text-only, eg longform copy, or scripts for radio ads – and only where specified on the brief. Don't include images in PDFs.
- Work that needs special equipment (eg 3D glasses) to view or use can **only** be included as **optional** supporting material. You'll need to email us beforehand, and may need to supply the relevant equipment.

Use of Other Creative Material

- If you use any images, writing, music or other creative material belonging to someone else (such as background music or stock footage for a case video), you **must** comply with any copyright restrictions in place. Eg stock images or typefaces you've bought the license for, copyright-expired text, music made available under a Creative Commons License or that you've received appropriate permissions to use, etc. Make sure you credit or acknowledge the source if / as required.
- We can't provide detailed advice on copyright but for more information, try:
 - own-it.org
 - ipo.gov.uk/copy.htm
 - creativecommons.org

Research & Development

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

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



New Blood Awards 2018

Preparing Your Entries 2/3 pages

The Formats

Make sure you know which formats are allowed for your brief before you start.

Video

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

Format specs:

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

Codec	H.264
File Type	MOV MP4
Aspect Ratio	1920 x 1080 1280 x 720 1024 x 576 (640 x 480) (720 x 576)
Audio	ACC Stereo 48kHz
Bitrate Max	Minimum: 8.5mbps (15mbps for HD) Maximum: 50mbps
File Size	500 mbps

Tips for a Great Presentation Film

Use your time wisely and wow the judges:

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

JPEG (image)

Use this for: Presentation slides, photos, illustrations, posters, etc.

Format specs:

- **JPEG** is the only image format we can accept.
- Colour mode: RGB
- Image resolution: At least 300dpi
- Maximum file size: 4mb
- Dimensions: At least 15cm on the longest side
- Orientation: Images will be viewed on-screen so **landscape is strongly recommended** unless portrait mode makes more sense to the work (eg posters).
- Aspect ratio: Up to you. But your work will be viewed on-screen, ranging from judges' own laptops to widescreen TVs, so images will look their best in landscape at 16:9.

Tips for Creating Great Presentation Slides

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



New Blood Awards 2018

Preparing Your Entries 3/3 pages

Physical Work

Use this for: Prototypes, mockups, print executions, etc.

Format specs:

- Cannot be submitted as your main piece, only as optional supporting material. This is because initial judging rounds take place remotely online.
- Download labels for physical work from the entry site when you submit your work. Fill them in and attach entry labels to the back or base of each object. Package together and attach a completed postage label to the package.
- Your package must reach D&AD at the address on the entry labels by 5pm on Tuesday 27 March 2018.
- Contact us if you will need the item returned. Items won't be returned unless requested by 27 March 2018 – email newblood@dandad.org with the subject line 'Returns Request'. Include your name, the entry number and a description of the work you want returned. We acknowledge all return requests so if you don't get a reply within a few days, please contact us again. We'll then contact you after judging to arrange collection. Please note that you'll have to cover the costs of returns yourself. Space limitations mean we can't store physical work for long after judging, so make sure you request a return as above or we may no longer have it.

Interactive Work (URLS)

Use this for: Interactive executions, digital prototypes, websites, apps, etc.

Format specs:

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

Submitting Zip Files

- Zip files are OK for interactive work, HTML, websites, widgets or apps. We won't accept zip files for anything else.
- When you start the online entry form, you'll get an entry number. Use this as the name for the zip folder itself, and at the start of file names for the root folder, index file, and Flash or Shockwave files.
- Submit websites in their entirety as Chrome compatible HTML projects.
- Submit Flash and Shockwave projects embedded in HTML.
- To submit a zip file, please upload it to Dropbox ([dropbox.com](https://www.dropbox.com)) and then submit the Dropbox link as a URL.

Text (PDFs)

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

Format specs:

- PDFs are **only accepted for text-only content** – don't include images.
- These need to be A4, one file per execution.
- Use a clear font and 12 point text.

Audio

Use this for: New Blood Side Hustle with Adobe only – not accepted for other briefs. Radio ad or audio content executions only.

Format specs:

- File format: MP3
- Sample size: 16-bit
- Sample rate: 44100khz
- Maximum file size: 10mb
- File extension must read .mp3
- Don't include audio introductions or presentations.



New Blood Awards 2018

Payment Guide for Tutors & University Staff

Paying for Your Students' Entries

Some colleges or universities cover the cost of their students' New Blood Awards entries. If you're the one coordinating this, this page will walk you through what to do.

1. Register at dandad.org if you don't have a login yet.

2. Give your students the email address you use to log in, get them to enter their work and nominate you to pay. Make sure you give all students the same email address (even if you have multiple accounts with us) otherwise you'll need to log in to different accounts to pay for your entries.

3. You'll get a notification when they nominate you, but you don't need to pay straight away. You can wait until they've all entered and pay for them all in one go if that's easier.

4. When you're ready to pay, log in at dandad.org. Click on *Hello (Your name)* in the top right-hand corner, and then click *New Blood Awards 2018*.

5. You'll see their entries lined up nicely in the *Awaiting Payment* tab. Select the ones you want to pay for, then click *I Will Pay*.

6. Pay for the entries with a credit or debit card. Your students need to have entered their work and assigned you to pay by Tuesday 20 March 2018, 5pm GMT.

Please make the payment as soon as possible after this. It's easiest to pay by credit or debit card. But if you need to pay by invoice, make sure your account is set up as a tutor and the system should allow you to create an invoice by selecting *Bank Transfer*.

Want to pay for all your students' entries on a single invoice?

Please wait for all their entries to come to you before clicking *Pay*. Once you've generated an invoice, we can't easily transfer the entries on it to another invoice, or merge several invoices into a single one.

What to tell your students

(you could copy and paste this into an email):

The email address of the person who's paying is _____. Complete steps 1-4 no later than 5pm GMT, Tuesday 20 March.

1. Log in at dandad.org. Click on *Hello (Your name)* in the top right-hand corner, and then click *New Blood Awards 2018*.

2. Click *Create New Entry* and follow all the steps and upload your files.

3. When you're finished with the entry, find it in the *Awaiting Payments* tab on the dashboard, then click *Someone Else Will Pay* (once you've done this, you can't go back and make changes to the entry).

4. Enter the payer's email address, then hit *Assign Payment*. And you're done!

D&AD will announce results in May, so keep an eye on your inbox.

Anything else?

If you have any issues email newblood@dandad.org and we'll help.

If your students have put you down by mistake, you can send the entry back to them or pass it to a colleague to pay for. Select the entries in *Awaiting Payment*, and click *Someone Else Will Pay*. Then choose the person to pass it to, click *Assign Payment*, and the entry will wing its way to them.



New Blood Awards 2018

Essential Info and FAQs 1/2 pages

Key dates

Open for entry

January 2018

Entry deadline

20 March 2018, 5pm GMT

Judging

May 2018

Winners announced

(without Pencil levels)

May 2018

Academy application period

(Pencil winners only)

May 2018

Academy places offered

June 2018

Ceremony

(and announcement of
Pencil levels)

July 2018

Academy

July 2018

What you need to know

First things first: these are the essentials. Who the New Blood Awards are for, what they are, and how to get involved.

Who can enter?

All of the briefs are open to:

Students of any age.

To enter as a student, you must be enrolled on a recognised full or part time Higher Education level course, anywhere in the world, on 1 January 2018.

Anyone aged between 18 and 24 on 1 January 2018, and not currently employed in a paid creative role.*

Recent Graduates of any age.

To enter as a recent graduate, you need to have graduated from a recognised course in 2016 or later, and not currently employed in a paid creative role.*

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

Please note that whatever your educational status, if you enter the Bacardi brief you **must** be 18 or older at the time of entry.

** If you're **not** entering as a student, you **must not** be employed in a paid creative role⁺ for a contract length of 6 months or longer as of 1 January 2018. This includes paid placements.*

⁺ A position where you are employed as any type of creative such as: copywriter, art director, graphic designer etc. You can still enter if you work for a creative company in a non-creative role, but you will need to declare your job title when you enter.

Why has the entry criteria changed?

The D&AD New Blood Awards are for identifying, showcasing and nurturing emerging creative talent – helping people get their foot in the door. We recently updated the entry criteria to reflect this.

What can I enter?

The New Blood Awards aren't for work you've done already (with the exception of New Blood Side Hustle with Adobe) – all entries have to be a response to your selected briefs.

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

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

How much does it cost?

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

How do I enter?

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

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

We'll open for entry in early 2018. Once we do, you can upload and pay for your work online – the entry site will walk you through the process.

Teams & Tutors

Can we enter as a team?

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

Can I team up with friends from other universities? Or who already graduated?

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

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

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

Do I need a tutor to enter?

If you're a student, you should credit any tutors who helped you on your way. For you to do this, your tutors need to register at dandad.org before you enter. You'll then be able to add them to the entry credits when you enter online. If you're not a student, you don't need to have a tutor.

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

Yes. [Email](mailto:info@dandad.org) us as soon as possible with all the details and we'll get you sorted.



New Blood Awards 2018

FAQs 2/2 pages

The White Pencil

What is the White Pencil?

It's awarded to work that uses commercial creativity to do good. Find out what won in 2017 [here](#).

Where's the New Blood White Pencil brief?

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

How do I win a New Blood White Pencil?

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

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

New Blood Side Hustle with Adobe

What is the New Blood Side Hustle?

The New Blood Side Hustle with Adobe is a brand new category this year. Unlike our usual briefs, this is for work that you've already made. It's all about entrepreneurship, and a real, tangible project you've created.

How is New Blood Side Hustle different to normal briefs?

You can (and should) enter work you've already made. However, if the New Blood Side Hustle inspires you to come up with something new, that's great! However, unlike normal briefs, this can't just be a concept. You need to make your idea a reality.

What could I win?

New Blood Side Hustle Yellow Pencil winners will bag a share of a £1,500 prize fund and £2,000+ worth of D&AD training courses relevant to their field*, a D&AD judge to serve as their mentor, plus their work promoted on our website and in our 2018 D&AD Annual. And of course, great exposure for your project.

Graphite and Wood Pencil winners will get their work promoted on our website and in our 2018 D&AD Annual.

* International entrants will have the opportunity to speak with D&AD trainers over video call.

After you've entered

Who will judge my work?

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

What could I win?

Let us tell you [here](#).

Anything else?

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

Or get in touch on Twitter: [@DandADNewBlood](https://twitter.com/DandADNewBlood)



New Blood Awards 2018

What Winning Means

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

So, what do all these Pencils mean?

All New Blood Pencil winners get their names in the D&AD Annual, an invite to the New Blood Awards Ceremony, a Pencil per team, and the chance to apply for a place on the New Blood Academy. Pencil winners also get to apply for exclusive scholarship and funding opportunities, including one of three full scholarships for the creative advertising course at School of Communication Arts 2.0 (worth over £16,000 each). But if you're still wondering exactly what each level represents, we've put together a handy cheat sheet for aspiring New Blood winners.

New Blood Wood Pencil

Awarded to a shortlist of the best work submitted for each brief.

New Blood Graphite Pencil

Awarded to work that goes further to nail the three judging criteria – a good idea, well executed, and relevant.

New Blood Yellow Pencil

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

New Blood White Pencil

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

New Blood Black Pencil

Given to the best of the best, this is the ultimate award for new creatives. Each individual will receive a Pencil, and there's also a £2,000 prize fund shared between New Blood Black Pencil winners.

New Blood Academy

Anyone who wins a Pencil, any Pencil, will have the opportunity to apply for a place on the New Blood Academy – a creative bootcamp that catapults young creatives into industry.

Held in London, attendees will be pushed to their creative limits through a non-stop programme of talks, workshops, briefs, hacks, and live challenges.

And there's more...

Most of the briefs have additional prizes on offer too – take a look at your chosen brief to see what's in store. Everything from brand goodies, to mentorship opportunities and paid work placements, to the chance to get paid to make your idea become a reality.

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



New Blood Awards 2018

Terms & Conditions

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

Eligibility Criteria

Anyone between 18 and 24 years of age inclusive on 1 January 2018 can enter the New Blood Awards unless employed in a paid creative role (see below). They are also open to students and recent graduates of any age. Student entrants must be enrolled on a recognised full or part-time Higher Education level course, anywhere in the world, on 1 January 2018. To enter as a recent graduate, entrants need to have graduated from a recognised course on or after 1 January 2016 and not be employed in a paid creative role (see below).

Entrants not entering as a student must not be employed in a paid creative role for a contract length of 6 months or longer as of 1 January 2018. This includes paid placements. A creative role is defined as a position where the entrant is employed in any type of creative role such as: copywriter, art director, graphic designer, etc. Entrants may still enter if they work for a creative company in a non-creative role. All entrants not entering as students must declare their job title on entry. Entrants for the Bacardí brief MUST be aged 18 or over on the date we receive your entry.

1. Entering the Contest

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

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

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

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

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

1.4 All Responses must be the original work of the entrants. Responses must not infringe

the intellectual property rights of any third party. Entrants who incorporate any images, writing, music, or other creative material belonging to someone else must obtain the other party's permission. By submitting a Response, entrants warrant that they have procured the necessary consents, licenses, and other such authorisations from any third parties. Entrants may be asked to evidence their ownership of the Response and should keep dated records of all working materials.

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

1.6 All Entries must be submitted via our online entry system. Physical work may be submitted as supporting material only.

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

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

(a) Full names of entrant(s), including all team members

(b) Full names of tutor(s) (as applicable)

(c) The name of their college or university (as applicable)

1.9 Contact details of winning entrants may be passed to sponsors, partners or other industry contacts at D&AD's discretion, in order to help promote the winning work and deliver prizes.

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

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

1.12 All entries must be created, uploaded and paid for by the closing deadline, Tuesday 20 March 2018 at 5pm GMT. Any physical supporting material must also reach the delivery address by 5pm GMT on Tuesday 27 March 2018.

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

of technical error it is at the discretion of D&AD to refund payments.

2. Sponsors' Logos and Names

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

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

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

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

2.5 Entrants may:

2.5.1 Only use sponsor branding on Responses submitted to the D&AD New Blood Awards 2018;

2.5.2 Include a submitted Response in their personal portfolio after the winners have been announced, in exactly the same format as that submitted to the D&AD New Blood Awards 2018.

2.6 Entrants must not:

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

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

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

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

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

2.7 For the avoidance of doubt, the sponsors for the D&AD New Blood Awards 2018 are as listed on dandad.org/new-blood-awards.

2.8 For the avoidance of doubt, the sponsors' clients for the D&AD New Blood Awards 2018 are as detailed on the individual briefs.

2.9 Entrants who submit a Response that contains any trademark or logo, or other branding other than those specifically submitted by the sponsors, may be asked to



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re-submit their work without such branding.

3. Ownership of Your Work

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

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

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

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

4. Judging the Contest

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

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

4.2 Each jury will award a select number of the Responses whom the jury considers, in

its sole discretion, to be the best Responses. The Award levels are as follows:

(a) New Blood Wood Pencil: A shortlist of Responses to act as a record of the best submitted for each brief.

(b) New Blood Graphite Pencil: Chosen from the New Blood Wood Pencil Winning Responses.

(c) New Blood Yellow Pencil: Chosen from the New Blood Graphite Pencil Winning Responses.

(d) New Blood White Pencil: Responses which demonstrate excellence in terms of positive impact on top of meeting the standard judging criteria; selected from all Winning Responses across all Award levels and Briefs.

(e) New Blood Black Pencil: The best of all Responses, selected from the New Blood Yellow and White Pencil winners across all Briefs.

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

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

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

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

5. Prizes

5.1 The prizes to be awarded are as follows:

(a) New Blood Wood Pencil: Name included in the D&AD Annual, winning work featured on the D&AD website, eligibility to apply for a place on the New Blood Academy.

(b) New Blood Graphite Pencil: As New Blood Wood Pencil

(c) New Blood Yellow Pencil: As New Blood Graphite Pencil, plus winning work featured in the D&AD Annual.

(d) New Blood White Pencil: As New Blood Yellow Pencil.

(e) New Blood Black Pencil: As New Blood Yellow Pencil, plus £2,000 cash prize (to be

shared among all New Blood Black Pencil winners).

5.2 Pencil winners will be eligible to apply for a portion of a travel and accommodation fund of £15,000 to support attendance of the New Blood Academy and / or Awards ceremony. Allocation of funding to winners is at the sole discretion of D&AD who retain the right to devise and apply criteria to the selection process. The decision of D&AD is final.

5.3 In addition to the above, further prizes may be listed on the New Blood Awards page on the D&AD Site:

dandad.org/new-blood-awards.

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

6. Return of Materials

6.1 Physical supporting materials will only be returned if a return request was made by emailing newblood@dandad.org by Tuesday 27 March 2018 and the entrant received a receipt of acknowledgement from the team.

6.2 Where a return has been requested, entrants will be contacted by D&AD after judging to arrange the date, time and method of return.

6.3 In the event that the return of material is not requested at the time of entry, the work will be stored by D&AD until no longer required for judging, or for the promotion and display of winning work. After this time, it will be destroyed or recycled where appropriate.

6.4 In the event that a return is requested, but the entrant does not collect or arrange collection of their work when contacted by D&AD, the work will be stored for 30 days from the date the entrant was contacted. After this time, it will be destroyed or recycled where appropriate.

6.5 D&AD is unable to guarantee the safety of work entered and is unable to accept responsibility for the loss or damage of entries received. D&AD advises all entrants to retain a copy of their work for their portfolio.

7. General Points

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

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

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