

K A N C I L 2 0 1 9

Eh, put back,
put back!
That one
merit only!

E N T R Y K I T

KANCIL 2019 :
**BELIEF
CREATES.**



BELIEF CREATES

It's that time of the year again, where we're invited to showcase the best of what we do and compete in our annual award show. And it doesn't take a rocket scientist to figure out how extremely difficult it is to get good work out there. Sometimes, it feels like there's a million obstacles in our paths;

From the differing and conflicting opinions of too many stakeholders, to perhaps our own shortcomings and everything in between, the work gets violated, adulterated, watered-down and altered.

And off you go, thinking of a thousand ways to inflict pain on yourself.

Yet, there are times, despite of it all, something jealous-worthy defies the odds. We believe that for those that did, it was driven by a stubborn conviction and a healthy dose of courage made possible by this thing called *belief*.

Belief is that crazy relentless force that compels us to:

pursue the weird and wonderful things we see in our heads, mesh up two opposing things in the name of creative alchemy, see illogical things as the most logical options, deny conventional data, preferring to dig deeper like a data-detective and not take no as the final answer. Because by doing so, we implode and die. According to science, that's unpleasant.

Well, you get it. Belief creates movements, culture, new forms of expressions, fresh narratives, crazy points of views, resistance to complacency and boundless energy to pursue things untested and unseen.

That's what we're celebrating this Kancils. Yes, it's tough af. But if our beliefs are intact, tough is just a stepping stone on the path to awesomeness. So there. The long-winded intro to our theme. Let's not waste time now. Enter the damn awards.

EARLY BIRD
DEADLINE

06 SEPT 2019

FINAL
DEADLINE

13 SEPT 2019

FINAL FINAL
DEADLINE

IN YOUR WILDEST DREAMS



W
H
A
T
'
S

I
N
S
I
D
E

02	Eligibility
03	A Word On Scam Work
04	Conditions
05-06	Judging
07-12	Special Awards
13	Entering Campaigns
14-24	Entry Categories
25-28	General Material Submission Requirements
29	Delivery/payment
30	Checklist





So, what work is eligible? Who can enter? Let's get some of those rules out of the way first.

What is eligible?

- Any work that fits in the categories within this entry kit can be entered.
- All entries made in the context of a normal paying contract with a client is eligible to enter. Exceptions can be made for self-promotion work and work for non-profit organisations.
- For work created for clients, the client must've approved and paid for all, or most of, the media and production costs.
- For non-profit work, the work must be entered in the special "Kancil for Good" subcategory under each category, and/or the Craft Kancils category. The media implementation and production of the work must have been approved by an authorised representative of the non-profit.

Who is eligible?

- Anyone. We believe that it shouldn't matter if you're a 4As Malaysia member agency, a client, a supplier partnering with an agency, or an independent maker or creator. If you've had a hand in creating great work, in the spirit of inclusion, you should be eligible to enter.
- Be nice. Credit your partners. During your submission, clearly indicate the role each partner plays – Idea Creator or Production Company – so we may accurately tally the points for Agency of the Year and Production House of the Year. Both Idea Creator and Production Company get full points (although points are split equally for multiple Idea Creators), so you don't lose out by crediting your partners. If you are both the production company and idea creator, list yourself twice, as the Idea Creator and Production Company.

When is the eligibility period?

Eligibility period: 1 June 2018–13 September 2019

If you have any questions about who or what's eligible, feel free to reach out to 4As Malaysia.

AWARDS SCAM WORK

SCAM. That dreaded four-letter word. Scam work devalues our local advertising award show. More importantly, it devalues the honest work done by those in our local advertising industry.

We believe this festival should be a celebration of work that influences humanity, not the size of one's award shelf. While there is never one perfect set of rules to completely eliminate scams, we developed a few guidelines to help:

1. Speculative or conceptual work, as well as work that did not legitimately run, are not eligible for entry. No matter how awesome the idea is. Just run it properly and enter next year lah.
2. No copy cats, no exceptions. That means no copies or clones of other foreign or local work being passed off as legitimate entries.
3. Where there has been a collaboration with foreign agencies, the idea must originate from Malaysia. For foreign collaborations entered into the craft category, the craft in question must have been executed by a Malaysian team.
4. Judges may raise concerns with suspected "scams" with the judging panel, or in confidence with the Jury President, 4As Creative Council Chairperson or 4As President.
5. During your submission, you'll be required to provide the name and contact of your client. We reserve the right to verify the entry with the client at any time.
6. When a piece of work comes into question, we will request clarification or further information depending on the complaint raised. We reserve the right to request proof of client involvement, media invoices, proof of appearance (tear-sheet, photograph) or other evidence that the entry is legitimate.
7. Forward proof of appearance to:
Kandesh
4As Secretariat
Unit 706, Block B Pusat Dagangan Phileo Damansara 1
9 Jalan 16/11, off Jalan Damansara
46350 Petaling Jaya, Selangor
8. If any entry submitted fails to meet the requirements above, the entry shall be rejected, entry fee forfeited and any award won withdrawn and disqualified. The 4As may opt to impose a ban from entering future 4As Malaysia-run awards on the disqualified entrant, at its discretion. The Jury President's, 4As Creative Council Chairperson's and 4As President's decision is final.



CONDITIONS OF ENTRY



Some more entry conditions to take note of:

1. For entries that are submitted to The Kancils 2019, proof of publication, transmission and approval as well as proof of payment by the client must be provided when requested. If such proof cannot be provided, or is insufficient, the entry shall be disqualified. The Jury President's, 4As Creative Council Chairperson's and 4As President's decision is final.
2. The entrant agrees that the 4As will not accept responsibility for errors or omissions reproduced in any exhibition or annual or for work lost or damaged.
3. Entries accepted for publication in the The Kancils 2019 Website and subsequent materials received will be retained by the 4As for its tape, film and print library.
4. The entrant grants the 4As permission to show the entries at such times as deemed appropriate.
5. As for the credits, please ensure all information is correct. Information that you submit will be taken as final and cannot be amended for any given reason if your entry is a winner.
6. No Refunds on Entries: Under no circumstances will refunds of any fees or costs relating to Entries or entry into the Awards be issued to Entrants. The fees paid for Entries are intended to cover the costs of administration, processing and judging the Entries and Awards.
7. Incorrect or incomplete entries risk disqualification.
8. Any disqualified entries will not be refunded. This includes duplicate entries and Entries that do not follow the specified rules.

If you're unclear about any of these rules, you may reach out to 4As Malaysia for clarifications.



J
U
D
G
I
N
G

P
A
N
E
L

Awarding a great body of work starts with having a great panel. Here's what we're aiming for to ensure we have a judging panel that's fair, diverse and rigorous; a judging panel our local industry deserves:

- **Globally renowned heads:** Each main panel will be led by a foreign-based jury member who have won and judged at top regional and/or global shows. This is to provide a global perspective, and to ensure the panel is objectively moderated.
- **Diverse expertise:** The jury is made up of creative leaders from both major network agencies and independent agencies, marketing professionals from the client side, as well as creators from various disciplines, to allow for more diverse perspectives in the judging room.
- **A balanced panel:** So the body of awarded work better reflects our audience and industry, for the first time ever, we aim to bring the panel to as close a 50:50 gender-split as possible*. We also aim to have representation from some of the promising young talent in our industry. Bye bye, old boys' club.
- **Independent observers and facilitators:** Each panel will be facilitated and observed by both 4As Malaysia staff, independent observers, as well as communications lecturers from top local universities.
- **No voting for your own work:** Judges – local or international – will not be allowed to vote for their own work, their network's entries, as well as work from entrant agencies they were formerly with during the eligibility period.
- **Anonymous voting:** We'll continue to practice an anonymous silent shortlisting round as well as anonymous scoring via an independently monitored electronic keypad system.
- **Discouraging block voting:** We will also discourage the practice "block voting" by having the Jury President, 4As Creative Council Chairperson and independent observers monitor voting and deliberations for suspicious voting behaviour.

*Why we feel this is important: Women form a significant part of our consumers and industry. Which makes it ridiculous that they're woefully underrepresented in judging panels, and in creative leadership positions in our local industry. The idea here isn't to nominate female judges just because they're female, but to ensure we're looking hard enough to give talented people (who just happen to be women) the spotlight they deserve.



J U D G I N G C R I T E R I A

Idea Categories

For idea categories, the jury will evaluate the strategy, idea, craft and impact of the work.

Strategy/Relevance: Is the problem clearly defined, and the solution, insightful?

Idea: Is the idea inspiring?

Craft: Is it brilliantly executed?

Impact: Is it impactful?

Craft Categories

For craft categories, the jury will evaluate the strength and originality of the craft, as well as its relevance to the idea and audience.

Craft: Is it brilliantly crafted?

Idea: How does the craft lift the idea?

Relevance: Does the craft help the idea connect with the audience?

The Award Levels

After shortlisting the work via anonymous voting, the jury will vote to award the work based on these levels.

Merit: I'm proud to have this represent Malaysian creativity.

Bronze: Exceptional example of locally relevant Malaysian creativity. Encouraging.

Silver: I am jealous of this idea. Potential for regional award win.

Gold: This gives me hope in Malaysian advertising again. Potential for a global win.

In addition, ideas in selected subcategories may also contend for special awards. Do refer to the "Special Awards" section to learn more about these awards.



S
P
E
C
I
A
L

A
W
A
R
D
S

CULTURE KANCILS

- The Culture Kancils is designed to honour work that is deeply Malaysian: work that has a deeply local insight in its core.
- Judges will pay close attention to how a deeply local insight derived from local segments, cultures, values, beliefs and traditions was used to inspire and develop an idea that connects to Malaysians.
- Judges will also look at how the work helps to preserve and celebrate our rich local culture. However, the work needs to go beyond just execution (e.g., the mere use of local dialects, wardrobe and talent), and must demonstrate a strong understanding of local culture.
- Judging criteria:
 - o **Cultural Insight:** Does it hinge on a clear, deep cultural insight?
 - o **Idea:** Is the cultural insight used to elevate the idea?
 - o **Execution:** Does the execution reflect a deep understanding of the segment/group/culture?
 - o **Impact:** Does the use of local culture help elicit a stronger response from the audience?
 - o **Responsibility:** Does it promote the values and heritage of the culture positively and responsibly?
- We will be inviting specialists in local insights to sit in on this special judging panel.
- You cannot enter the Culture Kancils directly. Instead, you must enter the “Best Use of Cultural Insights” subcategory under the relevant category.
- The top ideas under each “Best Use of Cultural Insights” subcategory will then be judged together by a judging panel to determine the winner of the Culture Kancils.
- Judges may award multiple “Culture Kancils”, or none, at their sole discretion.





SPECIAL AWARDS

CREATIVE EFFECTIVENESS KANCILS

- The Creative Effectiveness Kancils is designed to honour work that uses creativity to deliver business impact.
- Judges will pay close attention to how the entry applies creativity to achieve a clear goal. Entrants are highly encouraged to include a clear objective, insight, as well as verifiable results in their entries.
- Criteria for Effectiveness Kancils:
 - o **Brief:** Is there a clearly identified business problem?
 - o **Strategy:** How did a clear understanding of the segment translate to a brilliant strategy?
 - o **Idea:** Does the idea demonstrate the power of impactful creativity?
 - o **Impact:** Does it drive clear, measurable, sustainable results?
- We will be inviting client marketers as well as agency business leads to sit in on this special judging panel.
- You cannot enter the Creative Effectiveness Kancils directly. Instead, you must enter the “Creative Effectiveness” subcategory under the relevant category.
- The top ideas under each “Creative Effectiveness” subcategory will then be judged together by a judging panel to determine the winner of the Creative Effectiveness Kancils.
- Judges may award multiple “Creative Effectiveness Kancils”, or none, at their sole discretion.

S A
P W
E A
C R
I D
A S
L

INNOVATION KANCILS

- The Innovation Kancils is designed to celebrate innovative breakthroughs in the category.
- Judges will be looking for innovation that connects to people in a creative, usable and functional way.
- This year, we will be accepting working prototypes in the beta-testing stage. These prototypes should still be approved and paid for by the clients. Ideas still in the conceptual or speculative stage will not be accepted.
- You are highly encouraged to provide the jury with the final product or working prototype. You may also support your entry with user journey walkthrough videos.
- Judging criteria:
 - o **Relevance:** Does it connect to a real unmet need?
 - o **Idea:** Is the idea game-changing?
 - o **Technique:** Is the technology scalable and accessible?
 - o **Impact:** Does it show clear results, or demonstrate a potential for impact to the business and consumer?
- You cannot enter the Innovation Kancils directly. Instead, you must enter the “Innovation” subcategory under the relevant category.
- The top ideas under each “Innovation” subcategory will then be judged together by a judging panel to determine the winner of the Innovation Kancils.
- Judges may award multiple “Innovation Kancils”, or none, at their sole discretion.



SPECIAL AWARDS

KANCIL FOR GOOD

- We created a separate subcategory for all the non-profit and branded CSR work to be judged in each category. This is to ensure a focus on commercial creativity, while ensuring that there's still a space to celebrate impactful, legitimate creativity for causes.
- Judges will be looking for insightful work that leads to sustainable impact to the cause.
- Both branded CSR work (paid by a client) as well as work for non-profits/charities may be entered in Kancil for Good subcategories. However, while branded CSR work may still be entered in other subcategories, non-profit/charity work may only be entered in Kancil for Good and Craft Kancil subcategories.
- Judging criteria for non-profit work:
 - o **Strategy:** Is the problem clearly defined, and the solution, insightful?
 - o **Idea:** Is creativity being used as a force for good?
 - o **Craft:** Is it brilliantly executed?
 - o **Impact:** Does it impact the cause?
 - o **Sustainability:** Is it sustainable and scalable?
- Judging criteria for branded CSR work:
 - o **Strategy:** Is the problem clearly defined, and the solution, insightful?
 - o **Idea:** Is the idea inspiring?
 - o **Craft:** Is it brilliantly executed?
 - o **Impact:** Does it impact both people and profits?
 - o **Relevance:** Is it relevant to the brand?
- We'll be inviting leaders from social enterprises and NGOs to judge the entries in this special category, to ensure we reward work with sustainable impact.
- You cannot enter the Kancil for Good directly. Instead, you must enter the "Kancil for Good" subcategory under the relevant category.
- The top ideas under each "Kancil for Good" subcategory will then be judged together by a judging panel to determine the winner of the Kancil for Good.
- Judges may either award one Kancil for Good winner, or none at all, at their sole discretion.





SPECIAL AWARDS

GOLDEN KANCIL

- The Golden Kancil represents the best of the best for the industry in the year that has passed.
- You cannot enter the Golden Kancil directly. Instead, you must enter any of the subcategories under The Kancils 2019.
- Works entered under Craft Kancils or work submitted under the Kancil for Good subcategories will not be eligible for the Golden Kancil.
- The top ideas (Gold) under each category will then be judged together by a judging panel to determine the winner of the Golden Kancil.
- There can only be one Golden Kancil winner.

S
P
E
C
I
A
L

A
W
A
R
D
S**ADVERTISER OF THE YEAR, PRODUCTION HOUSE OF THE YEAR &
AGENCY OF THE YEAR**

The Advertiser of the Year, Production House of the Year & Agency of the Year will be awarded based on the highest accumulated points scored from all categories.

The **Agency of the Year** will be awarded to 4As Malaysia member agencies based on points accumulated under the Idea Creator role. Agencies must have submitted work into The Kancils to be eligible to receive points.

The **Production House of the Year** will be awarded to companies based on points accumulated under the Production Company role.

The **Advertiser of the Year** can only be awarded to a client whose awarded works were created in the context of a normal paying contract.

To submit your entries, you must credit the companies playing the “Idea Creator” and “Production Company” roles in every entry for the accurate tabulation of points. Both Idea Creator and Production Company earn full points (although points are split equally for multiple Idea Creators). If your company both created and executed the idea without external support, you may list yourself as both “Idea Creator” and “Production Company”.

Here are the points awarded to each winning entry:

Golden Kancil: **30 points**

Kancil for Good: **20 points**

Innovation/Culture/Effectiveness Kancils: **20 points**

Gold: **15 points**

Silver: **7 points**

Bronze: **3 points**

Merit: **1 points**

Note: If a piece of work wins a Gold, and eventually wins one of the special awards (Golden Kancil, Kancil for Good, Innovation Kancils, Culture Kancils or Effectiveness Kancils), points will be awarded only for the highest award the entry achieved.

For instance, a Gold Kancil winner that becomes a Golden Kancil winner will be awarded 30 points, not $30 + 15 = 45$ points.

ENTERING CAMPAIGNS

A lot of blood, sweat, tears and Ringgit goes into doing a good piece of work. A whole series of work that works beautifully as a campaign? Even harder. We want to give you a space to celebrate all that hard, good work that went into your campaigns. But at the same time, we need to ensure the campaign entry system isn't gamed for the sake of racking up points.

It's a balance that's tough to perfect. But we've got to start somewhere. Here's the system we've developed:

What is a campaign?

For The Kancils 2019, a campaign entry is an entry in either an eligible "Campaign" subcategory or under the Craft Kancils that has 3 pieces of work or more.

Single OR campaign. Never both.

A piece of work can be entered as a single entry, or as part of a campaign. Never both.

Only certain subcategories eligible.

We've created separate SINGLE and CAMPAIGN subcategories under each category for subcategories that we feel could be judged either separately or as a campaign. For certain subcategories, e.g., best use of influencers, judges will be looking at the idea as a whole, so separate single entries will not be accepted.

Single or campaign entries under Craft Kancils

For works in a series entered in the Craft Kancils separately as singles, they must be aesthetically different in terms of the craft being judged. Else, a campaign of similar executions must be entered as one campaign. For instance, if you are entering separate pieces under 9.9a TYPOGRAPHY: SINGLE, then the pieces of work must employ executionally different typographic styles and techniques.

Judges' right to combine entries into campaigns

Following common practices in other award shows globally, judges may, at their discretion, vote to combine single entries that are similar in idea and/or execution, or aesthetically similar in the case of the Craft Kancils, into one campaign entry. Entrants would not receive a refund on the difference in entry fee.



T
H
E

K
A
N
C
I
L

2
0
1
9

C
A
T
E
G
O
R
I
E
S

- 01 Film & Branded Content Kancils
- 02 Audio Kancils
- 03 Print & Publishing Kancils
- 04 Outdoor Kancils
- 05 Design Kancils
- 06 Digital Experience Kancils
- 07 Direct Kancils
- 08 Brand Experience & Activation Kancils
- 09 Craft Kancils
- 10 Special Awards



1. FILM & BRANDED CONTENT KANCILS

A celebration of the use of creative storytelling through moving image on screens large and small to connect to people.

1.1a Film (Broadcast & Cinema): Single

Branded film spots placed in on-air broadcast slots on FTA, cable and cinema.

1.1b Film (Broadcast & Cinema): Campaign

A campaign of 3 or more.

1.2a Film (Online): Single

Branded film on digital channels, including social media, streaming services and pre-rolls.

1.2b Film (Online): Campaign

A campaign of 3 or more.

1.3 Best use of user-generated film content

Use of film content created by consumers through collaboration, creation or contribution.

1.4 Best use of interactive & dynamic content

Films that interact with the viewer, or that adapt based on user behaviour (e.g., dynamic pre-rolls, personalisable videos).

1.5 Best use of influencers

Collaboration with celebrities, influencers, or influential YouTube channels content and portals (e.g., MGAG) to create engaging content.

1.6 Best microfilm (<15 sec)

Bite-sized content under 15 seconds (e.g., YouTube Bumper ads, Facebook PPVs) designed to stop thumbs.

1.7 Best low-budget film

Big film ideas creatively executed with small production budgets (RM25,000 or less). Please submit production budget to support this entry.

1.8 Best use of VR/360o in storytelling

Films that use virtual reality or are shot in 360° to create deeper immersion. Please supply a VR headset (if required) to allow the judges to fully experience your entry.

1.9 Best film & branded content-led integrated campaign

A series of film content (whether online or broadcast) that works seamlessly with at least two other media to engage the consumer.

1.10 Best use of Cultural Insights in Film & Branded Content

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging film content.

1.11 Innovation in Film & Branded Content

An innovative breakthrough in the creative use of film and branded content as platforms.

1.12 Creative Effectiveness: Film & Branded Content

The creative use of film to achieve a clear goal. Entries must demonstrate verifiable results.

1.13 Kancil for Good: Film & Branded Content

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



2. AUDIO KANCILS

The Audio Kancils celebrate the insightful use of audio content on radio or digital audio formats to interact with the theatre of our minds.

2.1a Best use of radio: Single

Best use of radio spots placed either on-air or online.

2.1b Best use of radio: Campaign

A campaign of 3 or more.

2.2a Best use of branded audio content: Single

Includes podcasts, music, DJ mentions or on-air promos, either online or offline, to engage with consumers.

2.2b Best use of branded audio content: Campaign

A campaign of 3 or more.

2.3 Best use of Audio & Voice technology

The use of audio-based technologies, such as interactive voice assistants, Spotify API, etc.

2.4 Best audio-led integrated campaign

A series of audio content (whether online or broadcast) that works seamlessly with at least two other media to engage the consumer.

2.5 Best use of Cultural Insights in Audio

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging audio content.

2.6 Innovation in Audio

An innovative breakthrough in the creative use of the radio or digital audio media.

2.7 Creative Effectiveness: Audio

The creative use of audio media to achieve a clear goal. Entries must demonstrate verifiable results.

2.8 Kancil for Good: Audio

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



3. PRINT & PUBLISHING KANCILS

Shining the spotlight on creativity that combines a human-centred insight with outstanding craft to create ideas that leap off the page.

3.1a Best use of print: Single

Engaging print ads on newspapers and magazines that leap off the page.

3.1b Best use of print: campaign

A campaign of 3 or more.

3.2a Best use of printed or published media: Single

The creation of books, magazines and other printed publications for commercial or promotional purposes, to help the brand engage with the consumer.

3.2b Best use of printed or published media: Campaign

A campaign of 3 or more.

3.3a Best use of digital publications: Single

Publications created for a digital platform, including e-books and digital magazines.

Note: Pieces like native content and blogs would fall under the Digital Experience Kancil.

3.3b Best use of digital publications: Campaign

A campaign of 3 or more.

3.4 Best print & publishing-led integrated campaign

A series of printed or published content (whether online or offline) that works seamlessly with at least two other media to engage the consumer.

3.5 Best use of Cultural Insights in Print & Publishing

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging printed or published content.

3.6 Innovation in Print & Publishing

An innovative breakthrough in the creative use of the print & publishing medium. These may include print ads with physically active or digital and interactive elements, such as downloadable applications, QR codes, augmented reality and NFC.

3.7 Creative Effectiveness: Print & Publishing

The creative use of print & publishing to achieve a clear goal. Entries must demonstrate verifiable results.

3.8 Kancil for Good: Print & Publishing

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

4. OUTDOOR KANCILS

A celebration of engaging, immersive and creative work experienced out of home.

4.1a Best use of billboards: Single

Best use of sheet or static digital billboards made for standard billboard spaces including roadsides, highways and transit sides. Work may include connected 3D or ambient elements.

4.1b Best use of billboards: Campaign

A campaign of 3 or more.

4.2a Best use of posters: Single

Best use of static free-format posters made for public spaces. Work may include connected 3D or ambient elements. (Digital posters should be entered under 4.3a or 4.3b)

4.2b Best use of posters: Campaign

A campaign of 3 or more.

4.3a Best use of digital screens: Single

Best use of digital out-of-home (DOOH) advertising spaces. This may include animated DOOH content, interactive elements that require consumer interaction, or dynamic screens that uses personalised or real-time data.

4.3b Best use of digital screens: Campaign

A campaign of 3 or more.

4.4a Best use of ambient: Single

Best use of non-standard and free format outdoor advertising, which may include display ads, point-of-sale marketing, special builds, distributed promotional items, vehicle or transit wraps, digital and interactive experiences. For static posters, please enter under 4.2a or 4.2b.

4.4b Best use of ambient: Campaign

A campaign of 3 or more.

4.5 Best use of live advertising events

Best use of live branded performances, flashmobs, demonstrations, stunts, roadshows, live games, or audience participation events.

4.6 Best outdoor interactive experience

Eliciting customer participation in the outdoor space via techniques such as location-based technology, gamification, or immersive VR, AR or mixed reality experiences.

4.7 Best outdoor-led integrated campaign

A series of outdoor content and experiences that works seamlessly with at least two other media to engage the consumer.

4.8 Best use of Cultural Insights in Outdoor

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging outdoor ideas.

4.9 Innovation in Outdoor

An innovative breakthrough in the creative use of the outdoor medium. These may include new ways to engage with, interact with or respond to outdoor content.

4.10 Creative Effectiveness: Outdoor

The creative use of outdoor to achieve a clear goal. Entries must demonstrate verifiable results.

4.11 Kancil for Good: Outdoor

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

5. DESIGN KANCILS

A celebration of human-centred design that combines exceptional aesthetic form with intuitive function to connect with people and ultimately, solve a problem for a brand or cause.

5.1 Brand Identity Design

Creation of a new brand identity, or refresh of an existing brand.

5.2 Printed Communication Design

Publication & editorial design for printed books, annual reports, brand collaterals, promotional items and other printed media. For posters, please enter in 5.3.

5.3 Poster design

The design of printed posters on standard, transit, in-store and free-format sites, or digital posters on digital OOH screens.

5.4 Motion Design

The use of motion graphics, video or moving images, etc.

5.5 Digital & Interactive Design

Design on digital media, including website UI, apps, social channels, digital installations, wearables, data visualisation, etc.

5.6 Brand Environment & Retail Design

Retail environment design, spatial & sculptural installations, point-of-sale marketing and in-store collaterals, wayfinding and signage, and other physical exhibitions and experiences.

5.7 Experience Design

Design of a customer journey or experience – physical or digital – that elicits an emotional or behavioural response.

5.8 Packaging Design

Packaging for products, as well as special & promotional packaging.

5.9 Product Design (Eligible for Innovation)

Physical product that creatively fuses human-centred function, intuitive usability, and well-crafted aesthetic form. This may include limited-edition promotional items, branded merchandise, and other physical goods.

5.10 Best design-led integrated campaign

A series of design experiences that works seamlessly with at least two other media to engage the consumer.

5.11 Best use of Cultural Insights in Design

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging design.

5.12 Innovation in Design

An innovative breakthrough in design application and technique. This may include innovative packaging design, environmental design, interactive design or product design.

5.13 Creative Effectiveness: Design

The creative use of design to achieve a clear goal. Entries must demonstrate verifiable results.

5.14 Kancil for Good: Design

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

6. DIGITAL EXPERIENCE KANCILS

A celebration of digital experiences that demonstrate relevant and seamless user experience, flawless design and masterful execution.

6.1 Best use of web platforms

Websites, microsites, web platforms and web applications (including mobile-responsive sites) to promote an entity, product or service.

6.2 Best use of mobile & wearable platforms

Creative leveraging of mobile technology, including mobile websites, mobile applications & utilities, branded mobile utilities and mobile games. This includes smart watches and other wearable platforms.

6.3 Best use of social & messaging platforms

Creative usage of social media as well as online messaging platforms, including social media content, Facebook Live campaigns, Messenger chatbots and more.

6.4 Best use of online advertising

Includes paid online advertising such as web banners, rich media ads, dynamic ads, search marketing, pre-rolls as well as native ads (e.g., sponsored content).

6.5 Data-enhanced creativity

The creative use of data to elicit an emotional or behavioural response, including data-driven dynamic content and targeting, data visualisation, or creative use of real-time data and APIs.

6.6 Digitally enhanced physical experiences

The creative use of digital technology to enhance live events, digital installations, AR, VR and mixed reality experiences, Internet-of-Things/digitally connected physical products, cross-platform experiences (e.g., a second-screen app working with TV content), etc.

6.7 Best use of e-Commerce

The creative use of eCommerce platforms, tools and techniques (including mobile and social commerce) to elicit a response from the consumer.

6.8 Other digital experiences

Digital experiences that may not fall in any of the other categories.

6.9 Best digital-led integrated campaign

A digitally led series of experiences that works seamlessly with at least two other media to engage the consumer.

6.10 Best use of Cultural Insights in Digital Experiences

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging digital experiences.

6.11 Innovation in Digital Experience

An innovative breakthrough in the use of web, mobile, digital, social or digitally connected physical products and experiences.

6.12 Creative Effectiveness: Digital Experience

The creative use of digital experiences to achieve a clear goal. Entries must demonstrate verifiable results.

6.13 Kancil for Good: Digital Experience

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

7. DIRECT KANCILS

The Direct Kancils shines the spotlight on work that directly targets a specific audience to build relationships, and ultimately, cultivate a response with clear and meaningful results.

7.1 Best use of direct (physical)

In cludes direct flat and dimensional mail, print & outdoor, small-scale handheld collaterals, large ambient sites and more with a direct call-to-action.

7.2 Best use of direct (film & radio)

The use of film (including infomercials) for television, cinema and outdoor, as well as radio spots, radio promos or DJ mentions where there is a direct call-to-action. For online film and audio content, please enter in 7.3.

7.3 Best use of direct (digital-led)

Websites, microsites, social media, online advertising, online content, eDM, mobile, SMS and location-based marketing with a direct call to action.

7.4 Best use of events & live experiences

Guerilla marketing stunts, roadshows, field marketing, experiential events, and live stunts that encourage direct response with a clear call-to-action.

7.5 Best use of data in direct marketing

The smart use of data to illuminate, reach and elicit a direct response from the consumer, including through data-driven personalisation and targeting.

7.6 Best customer retention/loyalty campaign

A relationship-building direct marketing initiative to encourage retention, reinvigorate lapsed relationships and drive loyalty.

7.7 Best small-scale direct marketing campaign

Big ideas smartly executed despite its small scale to elicit a direct response. Please feature your scale with the proper context in your case study.

7.8 Best direct-led integrated campaign

A series of experiences across three or more media that works seamlessly to elicit a direct response from the consumer.

7.9 Best use of Cultural Insights in Direct Marketing

The use of insights derived from local culture, values, beliefs and traditions to develop engaging direct marketing initiatives.

7.10 Innovation in Direct

An innovative breakthrough in the way we elicit a direct response from the consumer.

7.11 Creative Effectiveness: Direct

The creative use of direct marketing initiatives to achieve a clear goal. Entries must demonstrate verifiable results.

7.12 Kancil for Good: Direct

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

8. BRAND EXPERIENCE & ACTIVATION KANCILS

A celebration of creative brand building through immersive retail, activation, digital or on-ground customer engagement. Entries should demonstrate how the customer journey, brand experience and optimised touch points led to increased brand affinity and/or commercial success.

8.1 Best use of brand experience & activation (non-digital)

Use of film, radio, print, conventional outdoor, promotional merchandise and/or ambient collaterals and sites leading to a immediate activation and/or sales.

8.2 Best digital-led brand experience & activation

A brand experience, activation, promo or stunt that used mobile, web, AR, VR, mixed reality, social media, tangible digital installations and/or other forms of digital tech leading to increased brand affinity and sales.

8.3 Best use of events & live experiences

Guerilla marketing stunts, launch events, roadshows, field marketing, sampling activities, experiential events, and/or live promotional stunts that lead to immediate activation.

8.4 Best use of sponsorships & partnerships

Creative utilisation of sponsorships and/or tie-in partnerships (e.g. sports, music, entertainment) to drive brand affinity and activation.

8.5 Best launch/relaunch

Creative utilisation of sponsorships and/or partnerships (e.g. sports, music, entertainment partners) to drive brand affinity and activation.

8.6 Best in-store/retail experience

In-store and retail location activities including product launches/activations, demonstrations, sampling activities, pop-ups and in-store promotions or competitions that drive shopper engagement.

8.7 Self-promotion

Any type of media format produced by agencies to promote the company, its expertise, philosophy and services.

8.8 Best small-scale brand experience & activation campaign

Big ideas smartly executed despite its small scale to drive brand engagement. Please feature your scale with the proper context in your case study.

8.9 Best brand experience & activation-led integrated campaign

A seamless series of experiences across three or more media with a promotional or activation element to drive brand affinity and sales.

8.10 Best use of Cultural Insights in Brand Experience & Activation

The use of insights derived from local culture, values, beliefs and traditions to develop engaging brand experience and activation initiatives.

8.11 Innovation in Brand Experience & Activation

An innovative breakthrough in the way we elicit immediate activation from the consumer.

8.12 Creative Effectiveness: Brand Experience & Activation

The creative use of brand experience and activation initiatives to achieve a clear goal. Entries must demonstrate verifiable results.

8.13 Kancil for Good: Brand Experience & Activation

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

9. CRAFT KANCILS

A celebration of the masterful creative skill, talent and artistry that goes into bringing an idea to life. All subcategories are open to both commercial and non-profit work. Do note however that entries in Craft Kancils will not be eligible for the Golden Kancil award.

Film & Radio Craft

- 9.1a Film Direction: Single (overall artistic direction; how production design, casting, cinematography, editing come together to tell a story)
- 9.1b Film Direction: Campaign
- 9.2a Cinematography: Single
- 9.2b Cinematography: Campaign
- 9.3a Film Editing: Single
- 9.3b Film Editing: Campaign
- 9.4a Visual Effects: Single (in-camera or digital)
- 9.4b Visual Effects: Campaign (in-camera or digital)
- 9.5a Animation: Single
- 9.5b Animation: Campaign
- 9.6 Interactivity in Storytelling
(the use of interactivity to make storytelling more personal and immersive)
- 9.7 Mixed Reality Storytelling (e.g., 360° VR, AR, mixed reality)
- 9.8 Music in Film Content
- 9.9 Sound Design in Film Content
- 9.10 Music in Audio Media (including digital audio platforms)
- 9.11 Sound Design in Audio Media (including digital audio platforms)

Visual Aesthetics

- 9.12a Art Direction: Single (aesthetics on packaging, graphics, print & publishing, outdoor and digital)
- 9.12b Art Direction: Campaign
- 9.13a Typography: Single
- 9.13b Typography: Campaign
- 9.14a Illustration: Single
- 9.14b Illustration: Campaign
- 9.15a Advertising Photography: Single
- 9.15b Advertising Photography: Campaign
- 9.16a Digital Retouching/Manipulation in Still Imagery: Single
- 9.16b Digital Retouching/Manipulation in Still Imagery: Campaign

Digital Craft (Judged as a whole; no separate single entries)

- 9.17 User Interface & Digital Visual Design (includes UI and visual design across web, mobile and wearable applications)
- 9.18 User Experience & Journey Design (the creation of a seamless, consistent, usable digital user experience to elicit an emotional or behavioural response)
- 9.19 Interaction & Digital Motion Design (includes the use of interaction & animation, motion graphics, moving image & video on digital platforms)
- 9.20 Music & Sound Design on Digital Experiences (please submit in 9.8 / 9.9 for music & sound design in film content, and 9.10/9.11 for music & sound design on audio platforms including Spotify)

9. CRAFT KANCILS

Copywriting

- 9.21a English Copywriting, Content Writing & Scriptwriting: Single
- 9.21b English Copywriting: Campaign
- 9.22a BM Copywriting, Content Writing & Scriptwriting: Single
- 9.22b BM Copywriting: Campaign
- 9.23a Chinese Copywriting, Content Writing & Scriptwriting: Single
- 9.23b Chinese Copywriting, Content Writing & Scriptwriting: Campaign
- 9.24a Tamil Copywriting, Content Writing & Scriptwriting: Single
- 9.24b Tamil Copywriting, Content Writing & Scriptwriting: Campaign

10. Special Awards

These special awards recognise the very best of work, brands, agencies and talent in our industry. For more information on these special awards and how they're awarded, do head to the SPECIAL AWARDS section of this Entry Kit.

- 10.1 Culture Kancils
- 10.2 Creative Effectiveness Kancils
- 10.3 Innovation Kancils
- 10.4 Kancil for Good
- 10.5 Kancil 666: Young Directors' Challenge*
- 10.6 Student Kancil*
- 10.7 Young Kancil*
- 10.8 Golden Kancil
- 10.9 Production House of the Year
- 10.10 Advertiser of the Year
- 10.11 Agency of the Year

*Rules and deadlines will be communicated separately.



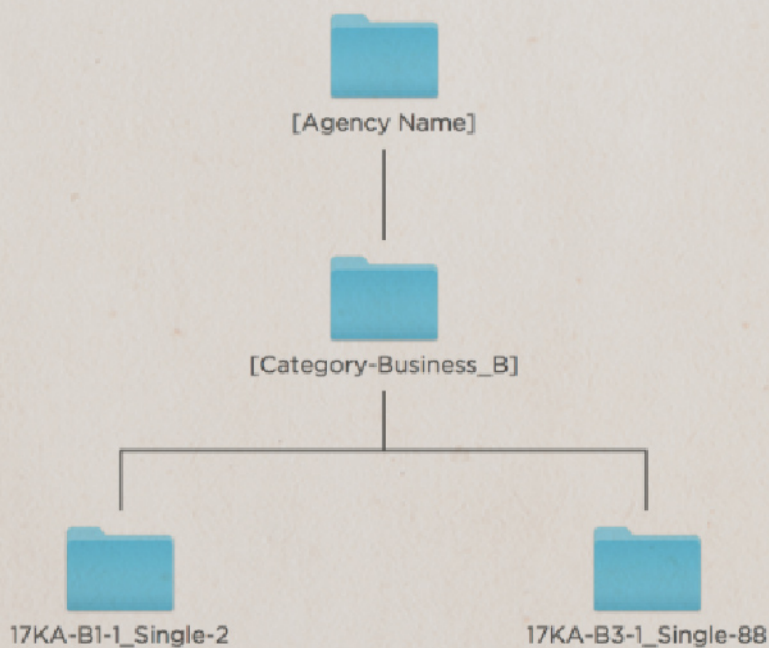
GENERAL MATERIALS SUBMISSION REQUIREMENTS

To ensure the judging process runs smoothly, please follow these requirements, ok?

- MP4 files will need to be submitted online and on DVD/Flash Drive as well. Please name the MP4 files according your entry name in this format: 'Entry name.mp4'. Avoid special symbols in your file name. File size should not exceed 100MB.
- JPEG files will need to be submitted online and on DVD/Flash Drive as well. Please name the JPEG files according to your entry name in this format: 'Entry name.jpeg'. Avoid special symbols in your file name.
- No "replacement materials" as well as "holding" or "temporary" (fake/incorrect) media. Please make sure the version that you have uploaded is final and can be used for judging and shown publicly.
- Agency branding must not be found anywhere on your entry materials.
- Refer below for submission outline for DVD/Flash Drive:

DVD/Flash Drive Compilation Format

Each entry must be compiled into folders according to Agency Name followed by Category and lastly Submission Number.





GENERAL MATERIALS SUBMISSIONS REQUIREMENTS

FILM MATERIALS — TVC, VIRAL, BRANDED CONTENT, CRAFT, CASE STUDY

- Film entries must be submitted as they originally aired and in the original language. For non-English language entries, you are required to subtitle entries in English.
- It is highly recommended that you submit case studies to support your entries. These films will be used during the jury deliberations along with your written submission. We recommend you tailor your case film to the subcategory you're entering.
- There must be 2 versions for case films:
 - o **Long version:** up to 2 minutes long (for jury deliberation)
 - o **Short version:** up to 30 seconds long (for award ceremony)
- Film materials must be uploaded online as well as submitted on DVD/Flash Drive.
- All films should have 1/2 second black before and after the entry. No slates, clocks or freezes, as well as agency branding can be included in your film.
- Film Materials must strictly be in the following format:
 - o Only in MP4.
 - o File size should not exceed 100 MB for online uploads.
 - o Please name all film material with the title of the entry. Please name the files according to your entry name in this format: 'EntryName.mp4'
 - o Please do not use any special symbols in file name.
 - o Encoding Standards: We strongly advise that you submit your case film in 16:9 format.
- DO NOT send your Case Film as a URL
- Please follow the following formatting guidelines for all video and film materials:

VIDEO MATERIALS

Container/Codec & Specs

Aspect Ratio	MP4/H.264
4:3 or 16:9	720 x 576 640 x 480
HD720p	1280 x 720
HD1080p	1920 x 1080





GENERAL MATERIALS SUBMISSIONS REQUIREMENTS

PRINT MATERIALS — PRESS, POSTER, DESIGN, CRAFT, DIGITAL/MOBILE PRESENTATION BOARD

- Images must strictly be in the following format:
 - JPEG, 300 dpi, RGB.
 - The longest size must be no longer than 420mm.
 - Digital images must be uploaded online (max 5MB) and submitted on DVD/Flash Drive when making your entries.
 - Please name all images with the title of the entry. Please tag the images according to your entry name in this format 'EntryName.jpeg'
- Please send in just ONE mounted proof:
 - Not larger than 60cm x 40cm (A2) including the mount. Oversized boards are not encouraged.
 - It should be mounted on a lightweight card with the print label pasted on the top right corner on the front of your print materials. Printed labels are available on the submission site.
 - If you have an accompanying case study film, please ensure that both materials (print material and case study film) have the same name, i.e. 'EntryName.jpeg' and 'EntryName.mp4'.
- Individual entries in a campaign should be mounted on separate boards and taped together concertina-like and numbered in sequence. e.g. 1 of 4, 2 of 4, etc.



GENERAL MATERIALS SUBMISSION REQUIREMENTS

DIGITAL/MOBILE MATERIALS

- For all Digital/Mobile entries, entrants **MUST** supply a URL link for the judges to review the entry. It can be a direct link to the app's page on the Apple App Store, Google Play Store, or other store, as well as the main desktop or mobile site, or a case website specifically set up for the entry.
- In the event the URL link is too long, we recommend you shorten the URL of your entry using any online URL shortening tool.
- For Android-OS based mobile entries, APK files will **NOT** be entertained due to security reasons. Please submit a Google Play Store link instead.
- For all Digital/Mobile entries, you must supply a presentation board in JPEG format (digital copy uploaded online and on DVD/Flash Drive) and also a physical printout (mounted proof) of your presentation board.
- The presentation board in JPEG will be a summary of your entry and must be contained on one image. This presentation should contain some key visuals and a simple, clear 100-word summary in English of the written part of your entry.
- You should submit your supporting case film as a MP4 file when you submit your entry. You may also support your entries with video walkthroughs of the user experience. Please see the guidelines on Film Materials for further info of film submission details.

AUDIO MATERIALS – INCLUDING AUDIO CRAFT

- Audio media entries must be submitted as they were originally aired and in the original language.
- BM and Vernacular entries will be judged alongside the English entries. Please provide the necessary translations, as some judges may not understand BM or other Vernacular languages.
- For audio media entries, please submit your entry in MP4 format only with accompanying supers.
- Name your submission according to your entry name in this format: 'EntryName.mp4'.

DELIVERY & PAYMENT

Pack your entries in a stout case. The 4As cannot accept responsibility for damaged or missing entries. All entries submitted are non-returnable.

• **Entries delivered by 5pm, 6 SEPTEMBER 2019 will cost:**

1. Single entry

4As Member:

RM400 per entry

Non-4As Member:

RM600 per entry

2. Campaign entry

4As Member:

RM900 per entry

Non-4As Member:

RM1500 per entry

• **Entries delivered by 5pm, 13 SEPTEMBER 2019 will cost:**

1. Single entry

4As Member:

RM600 per entry

Non-4As Member:

RM900 per entry

2. Campaign entry

4As Member:

RM1350 per entry

Non-4As Member:

RM2250 per entry

Note: A tax invoice will be issued after entry fees are paid.

• **Please deliver to:**

4As Secretariat,

Unit 706, Block B,

Pusat Dagangan Phileo Damansara 1,

9 Jalan 16/11, Off Jalan Damansara,

46350 Petaling Jaya.

- Attention to: Kandesh (Tel: +603 7660 8535)
- All cheques must be crossed 'A/C Payee Only' and be made payable to: The Association Of Accredited Advertising Agents Malaysia, or you may do an online transfer to the following; The Association of Accredited Advertising Agents Malaysia, UOB Bank, 260 302 9935.
- Please ensure that the amount written on the cheque covers all entries submitted. The agency's name, address, and telephone number should also be written on the outside of the envelope.

CHECKLIST

- Ensure your agency details are complete and correct.
- Ensure that all credits are complete and correct.
- Please correctly credit the companies in the Idea Ceeator and Production Company roles.
- If you have submitted an entry online, ensure that the label generated by the website is pasted on the top right corner on the front of your print materials.
- Ensure that the Submission ID number is stored for future reference.
- Ensure all requirements on technical and submission formats are correct for JPEG & MP4 files. All JPEG & MP4 files are to be submitted online and on DVD/Flash Drive.
- All entries must include ECD or Head of Creative, as well as authorised client details (name, designation and contact details).
- During payment, ensure that your entries are submitted with the full entries list downloaded from the submission website.
- Ensure that the payment of the correct amount that covers all entries submitted is written on the cheque.
- Please attach entries list generated by the submission site during payment.
- Please submit your proof of online payment when you deliver your physical entries.





MAY THE PURSUIT OF YOUR BELIEFS
TAKE YOU ALL THE WAY TO THE TOP.
ALL THE BEST EVERYONE.



4As MALAYSIA
GROWING BRANDS
THROUGH CREATIVITY



2019 | THE
KANCILS