



# MAKE IT HAPPEN

Small  
to big

For the  
world  
stage





# JURY CHAIRPEOPLE'S AMBLES

# HAPPEN

**Graham:** *Has there ever been a stranger time to be in the creative industry? Maybe when the internet started happening? Or when someone split media from creative? Or when Bill called a car a Lemon?*

Woei Hern: Do people still say "internet"? That's like saying "the Facebook."

**Graham:** *For all the opportunities out there, they can also feel like banana skins. But the winning ideas still have that spark only humans can provide.*

Woei Hern: Bananas. Organs. I'm lost. Is this a fruit salad or Grey's Anatomy?

**Graham:** *"AI won't kill us, but it won't save us either." That's Tor Myhren's line.*

Woei Hern: ...but it did save us time writing this.

**Graham:** *Truth is harder to find in an avalanche of deep fakes. And when something's rare, it's even more valuable.*

Woei Hern: Gems. Fossilised poop. Whatever works. Half the audience is already in the entry kit.

**Graham:** *But when you do find that diamond —bravo.*

Woei Hern: Exactly. If your work made a difference—to people, communities—you've already won. Awards are just the cherry on top.

**Graham:** *The Kancils itself is proof of what this industry can do. Powered by the generosity of creative leads, somehow gathered weekly by our cat-herder-in-chief, Kandesh.*

Woei Hern: Two hours of tea, sponsors, judges, fonts... miracles, really.

**Graham:** *After three years, I can say the biggest miracle might be the Kancils itself. Every year, international judges are blown away by the passion and camaraderie of this community.*

Woei Hern: Translation: we're not the biggest industry, but we're the tightest as a community.

**Graham:** *So whoever gets to walk that stage—to whatever Britney-meets-Skrillex soundtrack—*

Woei Hern: Let's make it happen.

**Both:** *All the best. See you on stage. Graham & Woei Hern, on behalf of the creative council.*



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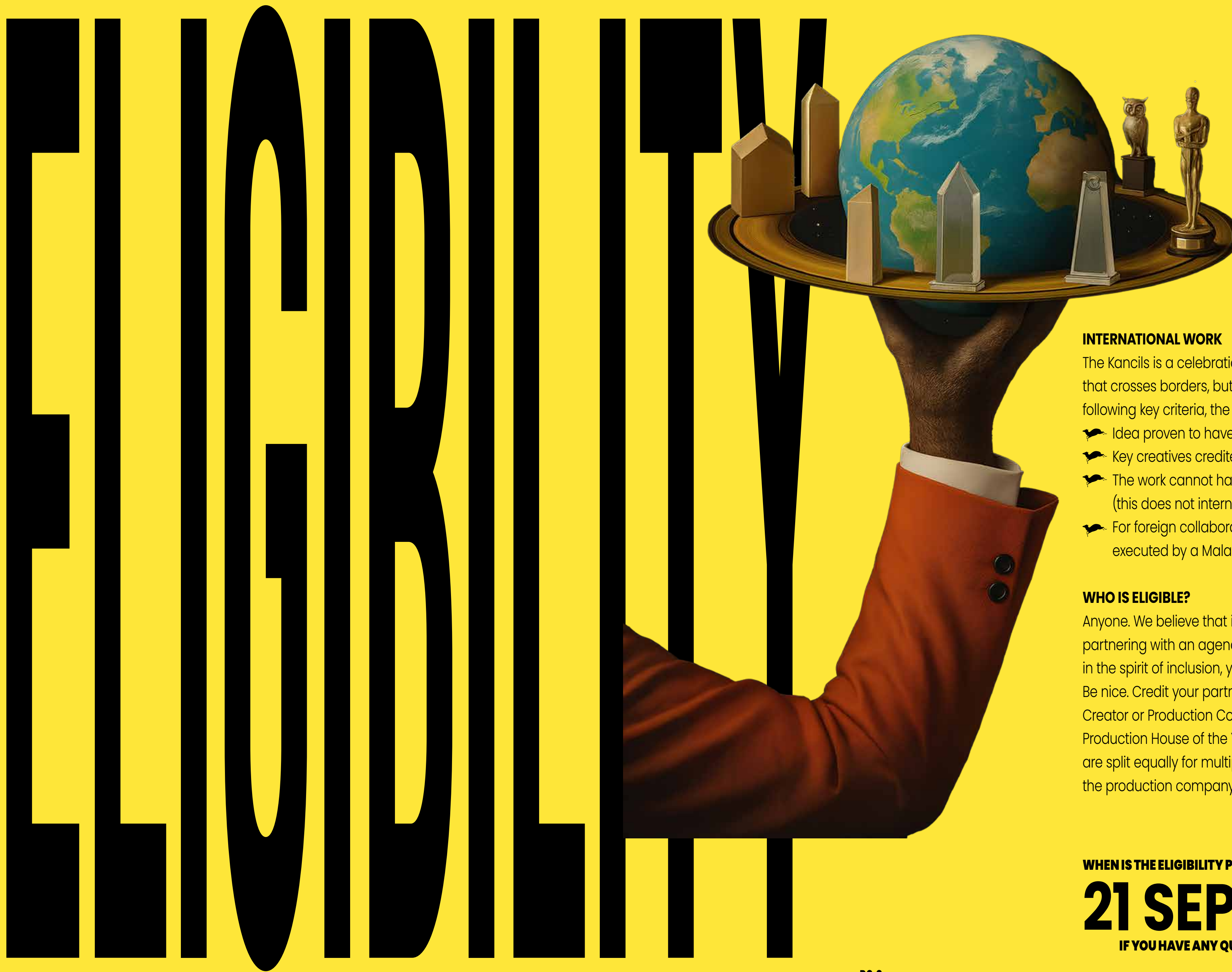
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**SO, WHAT WORK IS ELIGIBLE? WHO CAN ENTER?  
LET'S GET SOME OF THOSE RULES OUT OF THE WAY FIRST.**

#### **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 are 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 can only 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.

#### **INTERNATIONAL WORK**

The Kancils is a celebration of the very best in Malaysian creativity, we are the biggest champions of work that crosses borders, but that work has to be proven to originate in Malaysia. If work does not meet following key criteria, the jury reserves the right to withdraw from the festival:

- ✂ Idea proven to have originated in Malaysia, not just an adaptation of global work
- ✂ Key creatives credited on the work based in Malaysia, not just senior creatives, but the working team
- ✂ The work cannot have been entered into other local/National awards shows (this does not international shows)
- ✂ For foreign collaborations entered into the craft category, the craft in question must have been executed by a Malaysian team.

#### **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?**

# **21 SEP 2024 – 17 OCT 2025**

**IF YOU HAVE ANY QUESTIONS ABOUT WHO OR WHAT'S ELIGIBLE, FEEL FREE TO REACH OUT TO 4AS MALAYSIA.**





## A WORD ON

# 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 copycats, no exceptions. That means no copies or clones of other foreign or local work being passed off as legitimate entries.
3. 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.

4. 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.
5. 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.

**Forward proof of appearance to:**

**Kandesh, 4As Malaysia Secretariat  
Level 7, Unit 023, 129 Offices, Block J, Jaya One,  
72A, Jalan Profesor Diraja Ungku Aziz,  
46200 Petaling Jaya, Selangor  
[kandesh@macomm.com.my](mailto:kandesh@macomm.com.my)**

**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

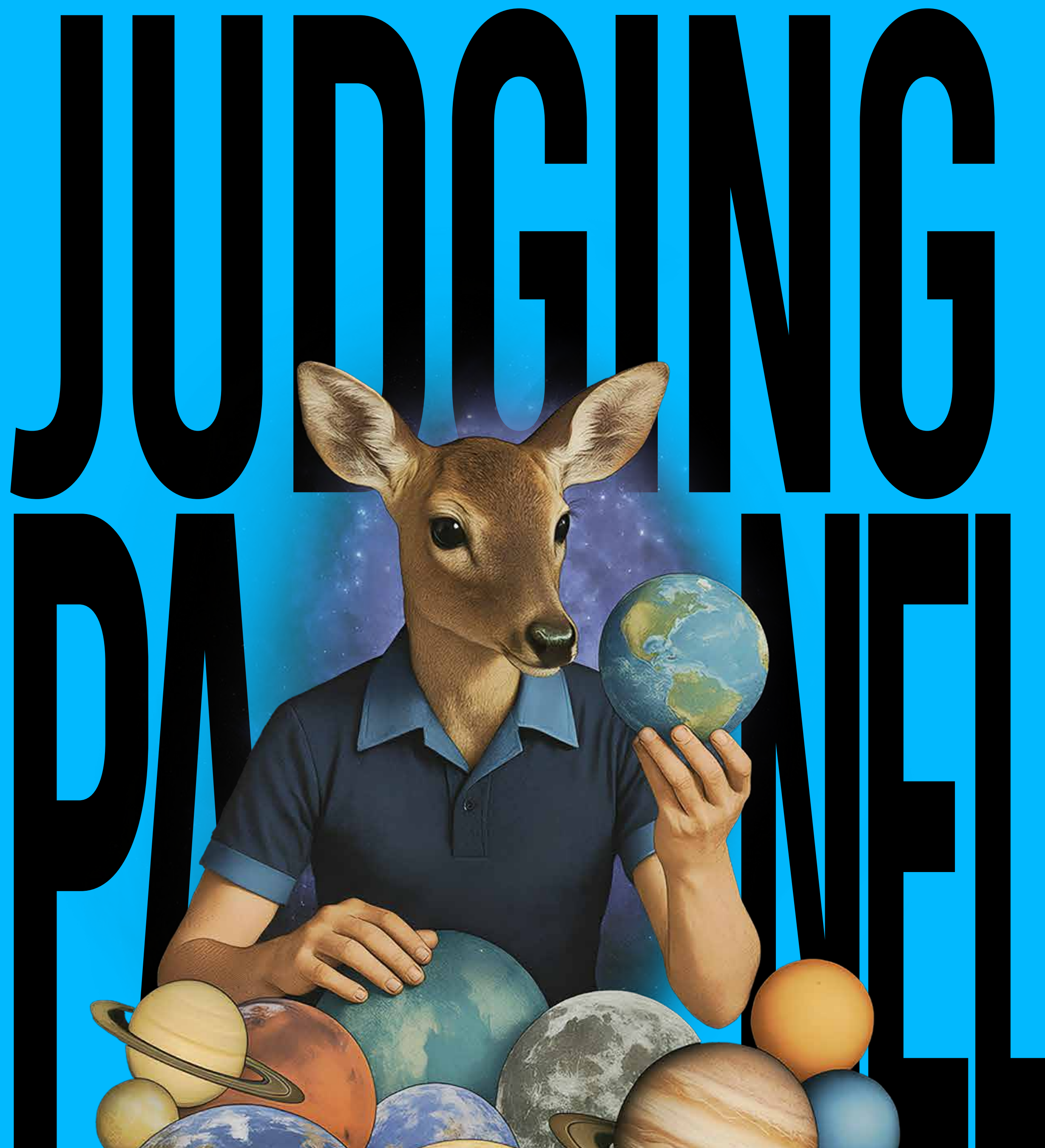
## *Some more entry conditions to take note of:*

1. For entries that are submitted to The Kancils 2025, 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 2025 Website and subsequent materials received will be retained by the 4As for its digital, 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.
9. All entries must adhere to the various advertising regulations, restrictions and guidelines that are issued by the relevant authorities including but not limited to The Malaysian Code of Advertising Practice (Advertising Standards Malaysia), The Content Code (Communications and Multimedia Content Forum Malaysia) and Government Ministries.



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





**AWARDING A GREAT BODY OF WORK STARTS WITH HAVING A GREAT PANEL. WE'RE LOOKING TO EXPAND ON WHAT WE'VE DONE IN PREVIOUS YEARS, WITH THE AIM OF HAVING 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 has 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 category-relevant disciplines, to allow for more diverse perspectives in the judging room.

**🦋 INTRODUCING THE PRELIMINARY JURY:**

A wider preliminary jury pool made up of current as well as rising creative leaders from diverse backgrounds will aid the Executive Jury in the first round of shortlisting. This would help us build a shortlist that's more representative of the industry, while giving future creative leaders exposure to the judging process. Subsequent shortlisting and metal rounds will be conducted by creative leaders in the Executive Jury.

**🦋 A BALANCED PANEL:**

So the body of awarded work better reflects our audience and industry, we plan to continue with the previous Kancil Awards' initiative to have as close to equal gender representation as possible. We also aim to have representation from some of the promising young talent in our industry, particularly in our preliminary jury. Bye bye, old boys' club.

**🦋 INDEPENDENT OBSERVERS AND FACILITATORS:**

Each panel will be facilitated and observed by 4As Malaysia staff as well as independent observers.

**🦋 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.

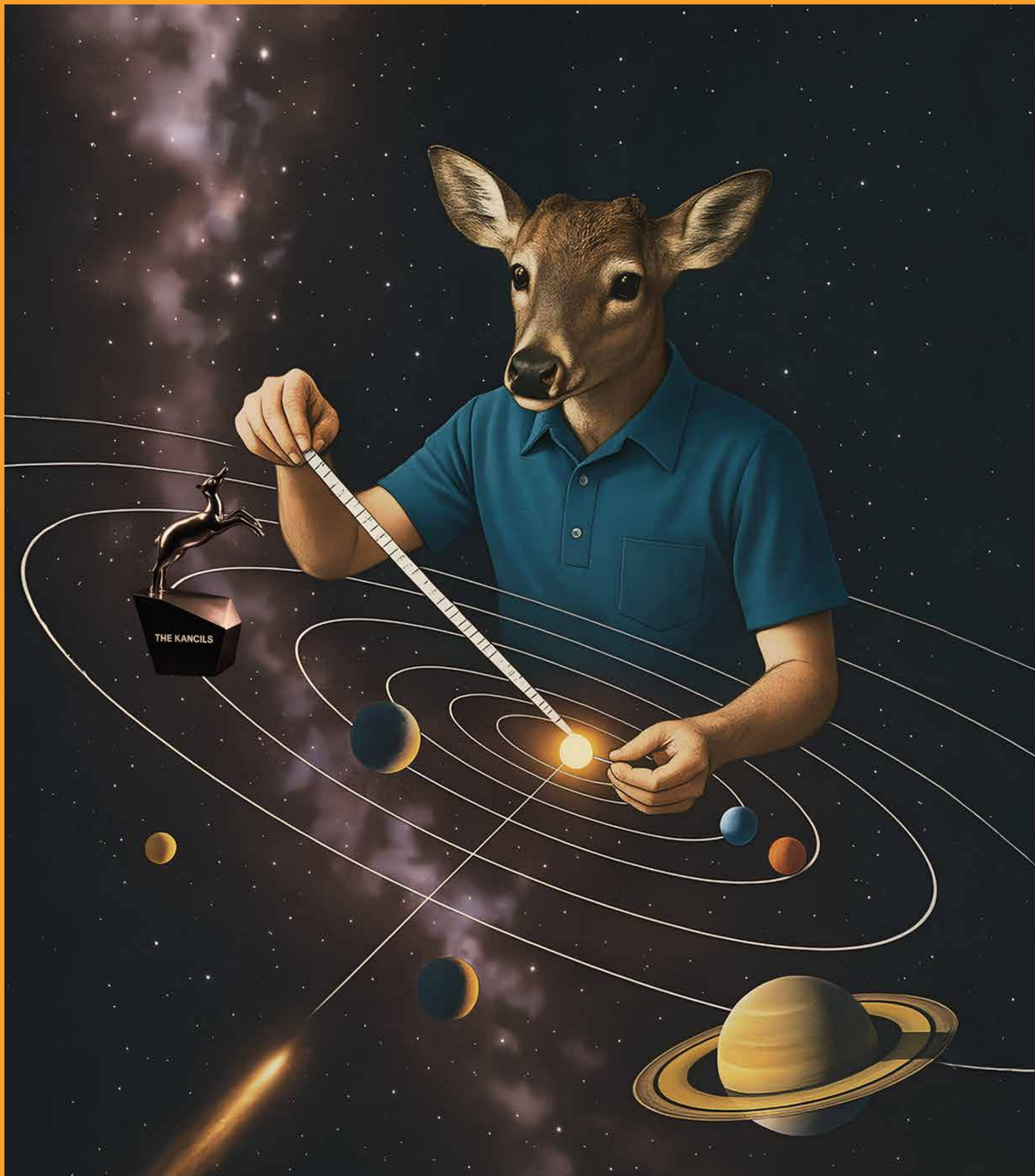
**🦋 ANONYMOUS VOTING:**

We'll continue to practice an anonymous silent shortlisting round as well as anonymous scoring via an independently monitored electronic judging 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.





# JUDGING CRITERIA

## **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.





 **RESPONSIBILITY:** Does it promote the values and heritage of the culture positively and responsibly?



# 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:

- BRIEF:** Is there a clearly identified business problem?
- STRATEGY:** How did a clear understanding of the segment translate to a brilliant strategy?
- IDEA:** Does the idea demonstrate the power of impactful creativity?
- 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.

Entries that have won at least a Bronze at last year's Kancils are eligible for entry. For work that only won in last year's creative effectiveness subcategory, the submission should also prove sustained success from 17 Oct 2024 onwards.





# SPECIAL AWARDS: 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.

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 a case film demonstrating the final product or working prototype. If the product is app- or web-platform-based, we highly recommend providing access to the prototype or final product. You may also support your entry with user journey walkthrough videos.

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.

The top innovation winners will be selected from category judges to be presented in person. Invited entrants are encouraged to bring working models of the innovation to demonstrate live to the judging panel. Presentation and showcase will be 10 minutes with 5 minutes Q&A. The panel will include live audiences.

Judges may award multiple "Innovation Kancils", or none, at their sole discretion.

## JUDGING CRITERIA: \_\_\_\_\_

🦋 **RELEVANCE:** Does it connect to a real unmet need?

🦋 **IDEA:** Is the idea game-changing?

🦋 **TECHNIQUE:** Is the technology scalable and accessible?

🦋 **IMPACT:** Does it show clear results, or demonstrate a potential for impact to the business and consumer





# 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. Any work for a non-profit (non-branded CSR work) entered in any other subcategories will automatically be disqualified.

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.

## JUDGING CRITERIA FOR NON-PROFIT WORK:

- 🐾 **STRATEGY:** Is the problem clearly defined, and the solution, insightful?
- 🐾 **IDEA:** Is creativity being used as a force for good?
- 🐾 **CRAFT:** Is it brilliantly executed?
- 🐾 **IMPACT:** Does it impact the cause?
- 🐾 **SUSTAINABILITY:** Is it sustainable and scalable?

## JUDGING CRITERIA FOR BRANDED CSR WORK:

- 🐾 **STRATEGY:** Is the problem clearly defined, and the solution, insightful?
- 🐾 **IDEA:** Is the idea inspiring?
- 🐾 **CRAFT:** Is it brilliantly executed?
- 🐾 **IMPACT:** Does it impact both people and profits?
- 🐾 **RELEVANCE:** Is it relevant to the brand?





# 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 2025.

The top ideas (Gold) under each category will then be judged together by a judging panel to determine the winner of the Golden Kancil.

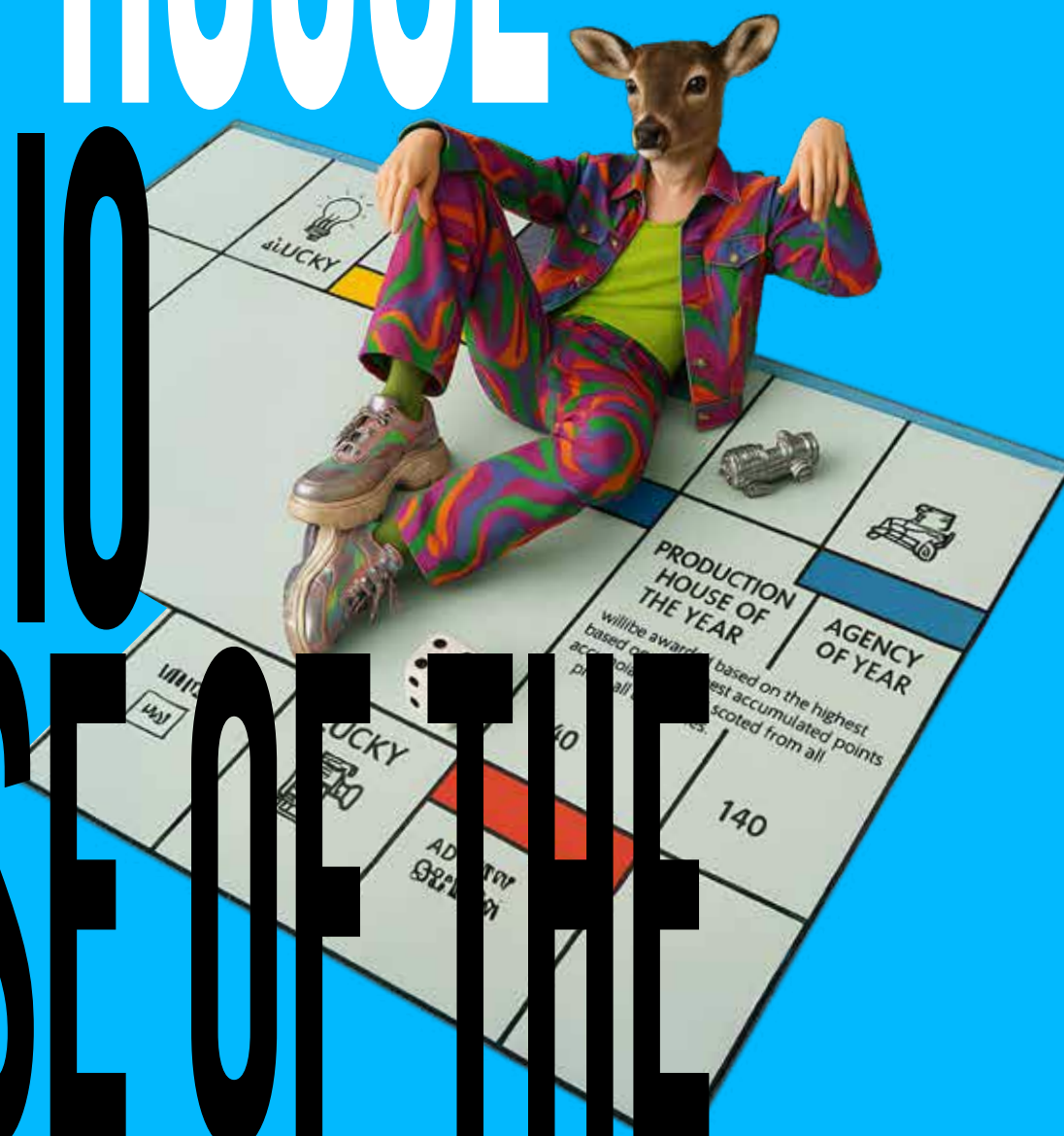
Entries shortlisted under Craft Kancils or Kancil for Good subcategories will not be eligible for the Golden Kancil, unless these entries are also eligible for and win a Gold in the other categories.

There can only be one Golden Kancil winner.





# ADVERTISER OF THE YEAR, FILM PRODUCTION HOUSE OF THE YEAR, AUDIO 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 as entrants 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 **Audio Production House of the Year** will be awarded to companies based on points accumulated under the Audio House 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, including foreign 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".

4As Malaysia reserves the right to amend or include additional Idea Creators and Production Companies, should it find that other companies were significantly involved in the creation of the work but were excluded.

## 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?**

If your idea has 3 pieces of work or more you may enter in the campaign subcategories.

## **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 SUB-CATEGORIES 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**

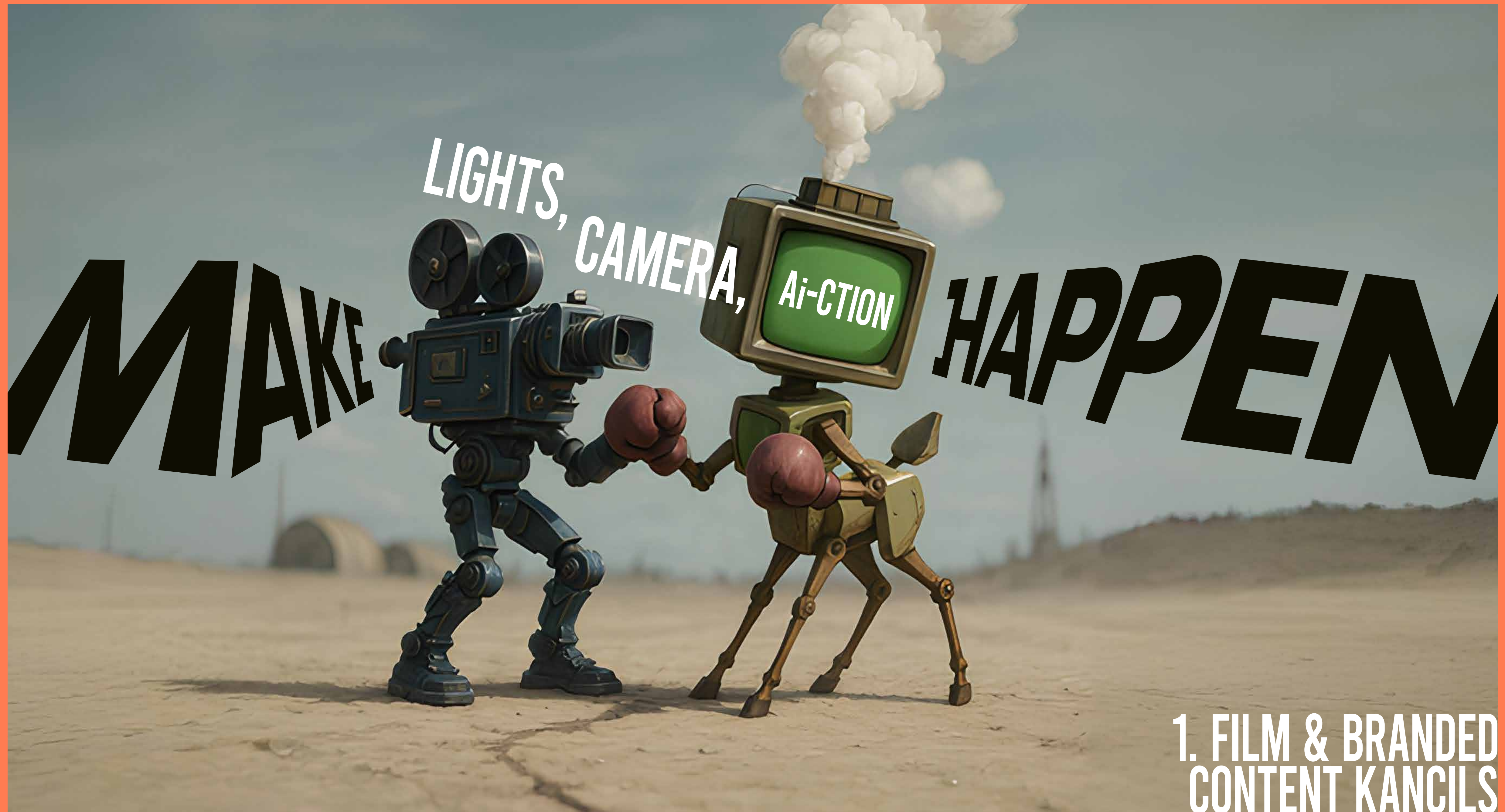
Following common practices in other award shows globally, judges may, at their discretion, vote to combine single entries that are similar in idea and/or execution, or aesthetically similar in the case of the Craft Kancils, into one campaign entry. Entrants would not receive a refund on the difference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



# THE KANCIL 2025 CATEGORIES

1. FILM & BRANDED CONTENT KANCILS
2. AUDIO KANCILS
3. PRINT & PUBLISHING KANCILS
4. OUTDOOR KANCILS
5. DESIGN KANCILS
6. DIGITAL EXPERIENCE KANCILS
7. COMMERCE KANCILS
8. BRAND EXPERIENCE & ACTIVATION KANCILS
9. ENTERTAINMENT KANCILS
10. CRAFT KANCILS
11. 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.



## 🦘 FILM (BROADCAST & CINEMA): SINGLE

**1.1a** Branded film spots placed in on-air broadcast slots on FTA, cable and cinema.

## 🦘 FILM (BROADCAST & CINEMA): CAMPAIGN

**1.1b** A campaign of 3 or more.

## 🦘 FILM (ONLINE): SINGLE

**1.2a** Branded film on digital video platforms and streaming services, including pre-roll adverts.

## 🦘 FILM (ONLINE): CAMPAIGN

**1.2b** A campaign of 3 or more.

## 🦘 FILM (SOCIAL PLATFORMS)

**1.3** Branded film content that makes the best use of social platforms to drive meaningful engagement with the audience.

## 🦘 BEST USE OF USER-GENERATED FILM CONTENT

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

## 🦘 BEST USE OF INTERACTIVE & DYNAMIC CONTENT

**1.5** Films that viewers can interact with, or that adapt based on user behaviour (e.g., dynamic pre-rolls, personalisable videos).

## 🦘 BEST USE OF LIVE-STREAMING/LIVE-BROADCAST

**1.6** Broadcast or online live content, including live coverage of events as well as live-streams on digital platforms.

## 🦘 BEST MICROFILM (<15 SEC)

**1.7** Bite-sized content under 15 seconds (e.g., YouTube Bumper ads, Facebook PPVs) designed to stop thumbs. For longer social films (e.g., IG Reels), please submit under 1.3: Film (Social Platforms).

## 🦘 BEST LOW-BUDGET FILM

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

## 🦘 BEST USE OF NEW REALITIES IN STORYTELLING

**1.9** Films created for emerging platforms, including 360° film, VR and AR to create deeper immersion.

## 🦘 BEST USE OF BRAND INTEGRATION & SPONSORSHIPS/ PARTNERSHIPS

**1.10** Integration of brands into existing content such as films, TV series, radio/audio shows, as well as strategic and creative partnerships or sponsorships for branded content.

## 🦘 BEST FILM & BRANDED CONTENT-LED INTEGRATED CAMPAIGN

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

## 🦘 BEST USE OF CULTURAL INSIGHTS IN FILM & BRANDED CONTENT

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

## 🦘 INNOVATION IN FILM & BRANDED CONTENT

**1.13** An innovative breakthrough in the creative use of film and branded content as platforms. This includes application of AI.

## 🦘 CREATIVE EFFECTIVENESS: FILM & BRANDED CONTENT

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

## 🦘 KANCIL FOR GOOD: FILM & BRANDED CONTENT

**1.15** 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



# 2.AUDIO KANCILS

## 2.1A BEST USE OF RADIO: SINGLE

Best use of audio ads 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 on-air, 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.

THE AUDIO KANCILS CELEBRATE THE INSIGHTFUL USE OF AUDIO CONTENT ON RADIO OR DIGITAL AUDIO FORMATS TO INTERACT WITH THE THEATRE OF OUR MINDS.



## 2.5 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

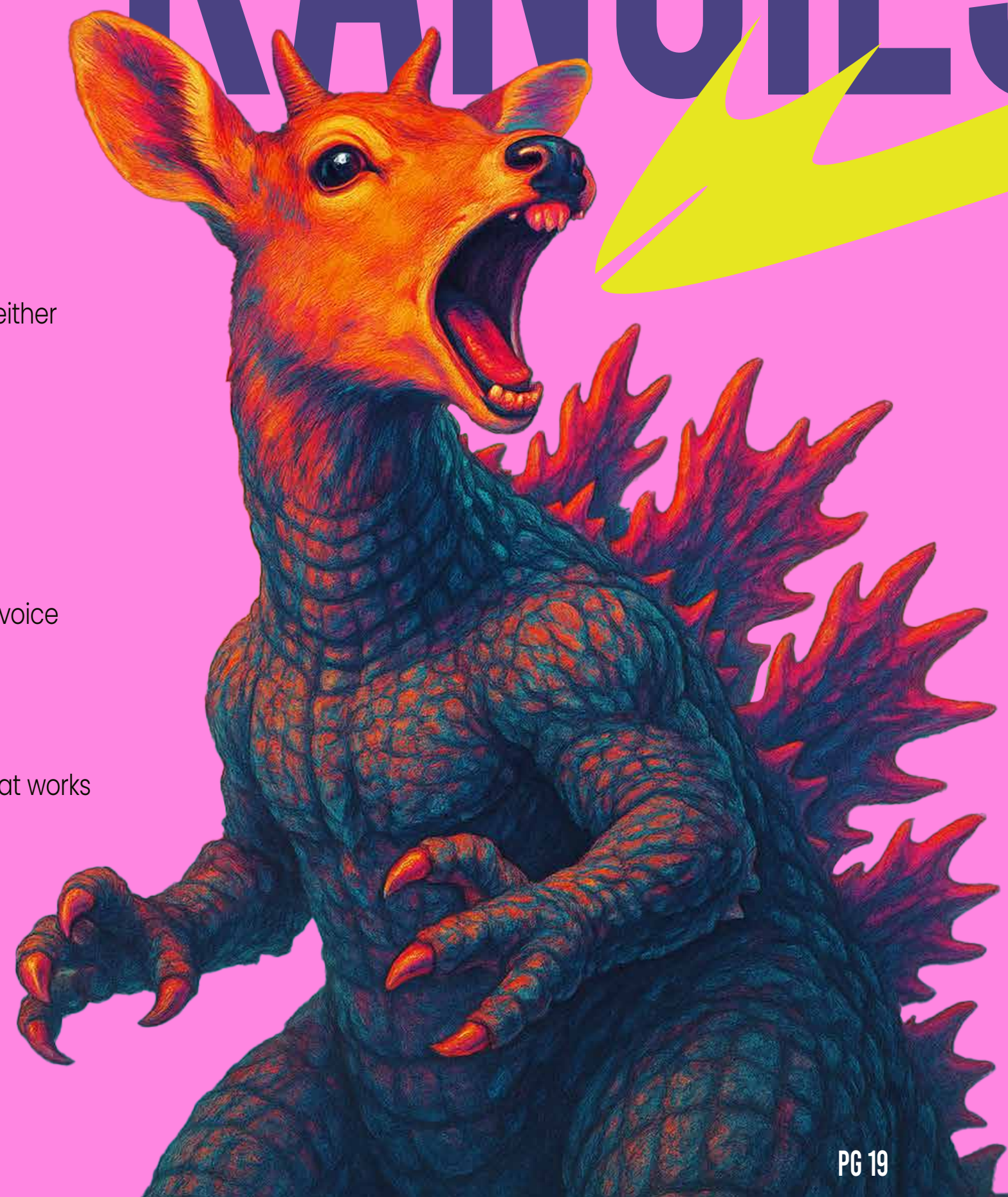
An innovative breakthrough in the creative use of the radio or digital audio media. This includes application of AI.

## 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.





# MAKE



# IT ALL

3. PRINT &  
PUBLISHING KANCILS



# 3. PRINT & PUBLISHING KANCILS



SHINING THE SPOTLIGHT ON CREATIVITY THAT COMBINE  
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 digital 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, AI, 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.

## 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. (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 that leverages on the use of public spaces, objects and environments. This may include displays, special builds, point-of-sale marketing distributed promotional items, and vehicle or transit wraps. 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

Live out-of-home activations that are witnessed by an audience in real-time. This may include live performances, demonstrations, stunts, roadshows or live games.

## 4.6 BEST OUTDOOR INTERACTIVE EXPERIENCE

Eliciting customer participation in the outdoor space. This may include audience participation events, or the use of 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 and use of AI.

## 4.10 CREATIVE EFFECTIVENESS: OUTDOOR

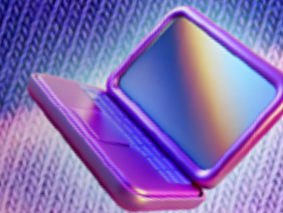
The creative use of outdoor to achieve a clear goal. Entries must demonstrate verifiable results.

## 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.



MAKE  
UGLY  
BEAUTIFUL  
HAPPEN



5. DESIGN KANCILS



# 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/SERVICE DESIGN (ELIGIBLE FOR INNOVATION)

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

## 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, use of AI 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.



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**6. DIGITAL EXPERIENCE KANCILS**



# 6. DIGITAL EXPERIENCE KANCILS

A CELEBRATION OF DIGITAL EXPERIENCES THAT DEMONSTRATE RELEVANT AND SEAMLESS USER ENGAGEMENT AND EXPERIENCE AS WELL AS 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 or physical experiences, including digital installations, AR, VR and mixed reality experiences, Internet-of-Things/digitally connected physical products, cross-platform experiences (e.g., a second-screen experience working with TV content), etc.

## 6.7 NEW REALITIES

The creative application of immersive new realities to entertain and engage with users. Including, but not limited to: AR, VR, mixed reality, immersive systems or virtual worlds.



## 6.8 BEST USE OF CONTENT MARKETING

The creation, placement and delivery of content in a digital context to engage with users. This may include storytelling across a single or multiple digital channels, contextual content in response to real-world events or user behaviours, dynamic content or personalised storytelling.

## 6.9 BEST USE OF INFLUENCERS

Creative collaboration between brands and celebrities, social influencers, or content creators to drive reach and impact.

## 6.10 DIGITAL BRAND COLLABORATIONS

A creative collaboration or partnership with a digital channel or platform, including but not limited to games, content portals or applications that led to better reach and engagement for the brand.

## 6.11 BEST USE OF DIGITAL COMMERCE

The creative use of eCommerce, mobile commerce or social commerce platforms, tools and techniques to optimise the customer journey, increase engagement and drive conversion.

## 6.12 OTHER DIGITAL EXPERIENCES

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



## 6.13 BEST DIGITAL-LED INTEGRATED CAMPAIGN

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

## 6.14 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.

## 6.15 INNOVATION IN DIGITAL EXPERIENCE

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

## 6.16 CREATIVE EFFECTIVENESS: DIGITAL EXPERIENCE

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

## 6.17 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. COMMERCE KANCILS**



# 7.COMMERCE KANCILS

THE COMMERCE KANCILS SHINES THE SPOTLIGHT ON WORK THAT APPLIES INNOVATION AND CREATIVITY TO COMMERCE, PAYMENT SOLUTIONS AND TRANSACTIONAL JOURNEYS. IN SHORT, IDEAS THAT CAN TANGIBLY DEMONSTRATE THE POWER OF CREATIVITY TO DRIVE CONSUMER ENGAGEMENT, CONVERSION, AND IMPACT THE BOTTOM LINE.

## 7.1 BEST USE OF COMMERCE (PHYSICAL)

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

## 7.2 BEST USE OF COMMERCE (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 demonstrable link to driving sales, either via a call-to-action. For online film and audio content, please enter in 7.3.

## 7.3 BEST USE OF COMMERCE (DIGITAL-LED)

Websites, microsites, social media, online advertising, online content, eDM, mobile, and location-based marketing that can demonstrate a clear path to sales.

## 7.4 BEST USE OF TARGETING, INSIGHTS AND PERSONALISATION

Use of data and dynamic content that attracts and enriches the customer's shopping experience and helps drive a targeted and personal user journey to achieve business results.

## 7.5 BEST CUSTOMER RETENTION/LOYALTY CAMPAIGN

A relationship-building initiative to encourage retention, employing the full length of the sales funnel, reinvigorate lapsed relationships and drive loyalty.

## 7.6 BEST SUSTAINABLE COMMERCE CAMPAIGN

Ideas that actively encourage responsible consumer consumption as part of the commerce journey - including eco friendly options, waste management, delivery/shipping options, new economic models.

## 7.7 BEST COMMERCE-LED INTEGRATED CAMPAIGN

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

## 7.8 BEST USE OF CULTURAL INSIGHTS IN COMMERCE

The use of insights derived from local culture, values, beliefs and traditions to develop engaging, culturally relevant marketing initiatives and open up new customer relationships

## 7.9 INNOVATION IN COMMERCE

An innovative breakthrough in the way we elicit a commercial response from the consumer. This includes the application of AI.

## 7.10 CREATIVE EFFECTIVENESS: COMMERCE

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

## 7.11 KANCIL FOR GOOD: COMMERCE

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.



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8. BRAND EXPERIENCE &  
ACTIVATION KANCILS



# 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 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

An engaging launch or re-launch of a brand, product or service through the creative use of brand experiences or activations.

## 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 entrant agencies to promote itself, 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. This includes the application of AI.

## 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. ENTERTAINMENT KANCILS



# 9. ENTERTAINMENT KANCILS

If you are a creator on social, streamer, gamer, a filmmaker who makes longform or documentaries, a musician or a band, a music studio, entertainment publishers or anything in between, this category is for you!

If people come to YOU, search for YOUR content, and what you make doesn't feel like an ad (but kinda actually is to sell something), we want you to be the example of how creativity can show up for brands.

The work will need to demonstrate ideas that are unskippable. It should captivate in order to cut through, communicating a brand message or connecting with consumers in a new way.

A number of criteria will be considered during judging, weighted as follows: 20% strategy & insight; 30% creative idea; 30% craft & execution; 20% results. We highly encourage a submission board and/or case videos with the above in mind alongside actual submissions.

If you're new to the Kancils and to this category, please reach out to [kandesh@macomm.com.my](mailto:kandesh@macomm.com.my) and [godfrey@macomm.com.my](mailto:godfrey@macomm.com.my) for details on what to prep, and one of our creative council team members will be happy to give you a 15-minute video call for FAQ and briefing.

## ENTERTAINMENT

CREATIVITY THAT TURNS BRANDED CONTENT INTO CULTURE. THE WORK WILL NEED TO DEMONSTRATE IDEAS THAT ARE UNSKIPPABLE. IT SHOULD CAPTIVATE IN ORDER TO CUT THROUGH, COMMUNICATING A BRAND MESSAGE OR CONNECTING WITH CONSUMERS IN A NEW WAY.

### 9.1 FICTION & NON-FICTION FILM

Branded fiction or non-fiction films or series created for cinema, TV, online or video-on-demand platforms.

If you are submitting a series, please upload all episodes in a single video file with slates denoting the start of the next episode.

A case video (less than 2 minutes) of the entry to explain the business objective, insight, execution and results may also be entered.

### 9.2 BROADCAST & LIVE STREAMING

Cinema, TV or online live content, including live coverage of events and use of live streaming platforms.

\* Please provide a sample film file of up to 30 minutes.

### 9.3 BRAND INTEGRATION

Integration of brands into existing content such as films, documentaries, series, live streams, TV or radio/audio shows.

### 9.4 INFLUENCERS & CO-CREATION

The creative and innovative use of content creators, streamers and/or influencers to drive a brand's message and engage with a specific audience through entertainment.

This may include, but is not limited to, collaborations, sponsored content and user-generated content.

This category is also open to influencers and content creators as well. Please provide a case video alongside submissions.

If there are social videos in platform, do submit a video file of the content alongside the link to the actual video in platform. Submission can be singular or a series of content.

### 9.5 BRAND PARTNERSHIPS, SPONSORSHIP AND COLLABORATION

Strategic brand partnerships and collaborations that leverage branded content and entertainment to meet specific business goals and mutually benefit everyone involved.

## GAMING

WE CELEBRATE CREATIVE WORK THAT CONNECTS PEOPLE TO BRANDS THROUGH GAMEPLAY.

THE WORK WILL NEED TO DEMONSTRATE HOW BRANDS SUCCESSFULLY TAPPED INTO COMPLEX GAMING COMMUNITIES AND SEAMLESSLY ADDED REAL VALUE TO THE OVERALL GAMING EXPERIENCE WHILE DRIVING COMMERCIAL SUCCESS.

### 9.6 BRANDED CONTENT FOR GAMING

Creative content crafted to build awareness for a brand by associating it with culture and values through the use of gaming and storytelling.

This includes but is not limited to audio-visual content as well as broadcast/live streaming.

### 9.7 ESPORTS

Brand or sponsor integration into live coverage of gaming events and esports. E.g. the use of live streaming platforms, where a brand contributes a unique narrative or expertise that clearly enhances the overall quality of the content.

### 9.8 MOBILE GAMES

Mobile games either specifically made for a brand or the strategic and creative integration of a brand into a game designed for and played on a mobile device.

### 9.9 BEST USE OF GAMING COMMUNITY, INFLUENCERS AND CO-CREATION

Work that focuses on the development, maintenance and nurturing of a gaming audience.

The work should demonstrate how engaging with a gaming community has increased social engagement, enhancing the brand reputation and trust within the community.

The creative and innovative use of content creators, streamers and/or influencers to drive a brand's message and engage with a specific audience within the gaming community.

This may include, but is not limited to, collaborations, sponsored content and user-generated content.

### 9.10 BRAND PARTNERSHIPS, SPONSORSHIP AND COLLABORATION

Strategic partnerships and collaborations between gaming brands and non-gaming brands that leverage gaming experiences, branded content and entertainment to meet specific business goals and mutually benefit everyone involved.

A SPECIAL CELEBRATION OF CREATIVITY FROM A WIDER AND MORE DIVERSE SET OF CREATORS, CREATIVES AND COMPANIES. WE'RE TALKING CONTENT AND EXPERIENCES THAT ARE ALL ABOUT CREATING ENTERTAINMENT.

## MUSIC

CREATIVE MUSICAL COLLABORATIONS AND BRANDED MUSIC CONTENT.

THE WORK WILL NEED TO DEMONSTRATE ORIGINAL PRODUCTION, PROMOTION OR DISTRIBUTION OF MUSIC FOR BRANDS. IT SHOULD CREATIVELY LEVERAGE A RECORDING ARTIST OR PLATFORM TO COMMUNICATE WITH CONSUMERS. BRANDS REFERS TO TALENT, ARTISTS, CREATORS, INFLUENCERS, ORGANISATIONS, SPONSORS, PLATFORMS, MEDIA OWNERS, RIGHTS HOLDERS OR ANY ENTITY THAT PRODUCES AND DISTRIBUTES PRODUCTS AND CONTENT RELATED TO THE MUSIC INDUSTRY.

### 9.11 BEST MUSIC VIDEO

Exceptional examples of original music videos and interactive music videos.

### 9.12 BRAND INTEGRATION INTO MUSIC CONTENT

Relevant and symbiotic brand integration into music videos or other music content.

### 9.13 USE OF ORIGINAL COMPOSITION

The impact and success of original music compositions created specifically for a brand's use.

The artistic achievement of the track itself will be considered, as well as its successful use in branded content.

Can be original compositions from film commercials.

### 9.14 USE OF LICENSED AND ADAPTED MUSIC

Placement of a track that has been licensed or adapted by, but not specifically created for, a brand for use in its communications.

The sourcing and suitability of the music for the brand and content will be considered.

### 9.15 INFLUENCER & CO-CREATION

The creative and innovative use of content creators, streamers and/or influencers to drive a brand's message and engage with a specific audience through music.

This category is also open to content creators who is the originator of the content. This may include, but is not limited to, collaborations, sponsored content and user-generated content.

### 9.16 BRAND PARTNERSHIPS, SPONSORSHIP AND COLLABORATION

Strategic brand partnerships and collaborations that leverage music, branded content and entertainment to meet specific business goals and mutually benefit everyone involved.



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ART, NOT WAR  
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10. CRAFT KANCILS





# 10.CRAFT KANCILS

## FILM & AUDIO CRAFT

- 🦋 **10.1a** Film Direction: Single (overall artistic direction; how production design, casting, cinematography, editing come together to tell a story)
- 🦋 **10.1b** Film Direction: Campaign
- 🦋 **10.2a** Cinematography: Single
- 🦋 **10.2b** Cinematography: Campaign
- 🦋 **10.3a** Production Design/Art Direction: Single
- 🦋 **10.3b** Production Design/Art Direction: Campaign
- 🦋 **10.4a** Film Editing: Single
- 🦋 **10.4b** Film Editing: Campaign
- 🦋 **10.5a** Visual Effects: Single (in-camera or digital)
- 🦋 **10.5b** Visual Effects: Campaign (in-camera or digital)

- 🦋 **10.6a** Animation: Single
- 🦋 **10.6b** Animation: Campaign
- 🦋 **10.7** Interactivity in Storytelling (the use of interactivity to make storytelling more personal and immersive)
- 🦋 **10.8** Mixed Reality Storytelling (e.g., 360° VR, AR, AI mixed reality)
- 🦋 **10.9** Music in Film Content
- 🦋 **10.10** Sound Design in Film Content
- 🦋 **10.11** Music in Audio Media (including digital audio platforms)
- 🦋 **10.12** Sound Design in Audio Media (including digital audio platforms)

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.

## VISUAL AESTHETICS

- 🦋 **10.13a** Art Direction: Single (aesthetics on packaging, graphics, print & publishing, outdoor and digital)
- 🦋 **10.13b** Art Direction: Campaign
- 🦋 **10.14a** Typography: Single
- 🦋 **10.14b** Typography: Campaign
- 🦋 **10.15a** Illustration: Single
- 🦋 **10.15b** Illustration: Campaign
- 🦋 **10.16a** Advertising Photography: Single
- 🦋 **10.16b** Advertising Photography: Campaign

## DIGITAL CRAFT

(JUDGED AS A WHOLE; NO SEPARATE SINGLE ENTRIES)

- 🦋 **10.17** User Interface & Digital Visual Design (includes UI and aesthetic design across web, mobile and wearable applications)
- 🦋 **10.18** User Experience & Journey Design (the creation of a seamless, consistent, usable digital user experience to elicit an emotional or behavioural response)
- 🦋 **10.19** Interaction & Digital Motion Design (includes the use of interaction & animation, motion graphics, use of AI, moving image & video on digital platforms)

- 🦋 **10.20** Music & Sound Design on Digital Experiences (please submit in 10.9/10.10 for music & sound design in film content, and 10.11/10.12 for music & sound design on audio platforms including Spotify)

## COPYWRITING

- 🦋 **10.21a** English Copywriting, Content Writing & Scriptwriting: Single
- 🦋 **10.21b** English Copywriting: Campaign
- 🦋 **10.22a** BM Copywriting, Content Writing & Scriptwriting: Single
- 🦋 **10.22b** BM Copywriting: Campaign
- 🦋 **10.23a** Chinese Copywriting, Content Writing & Scriptwriting: Single
- 🦋 **10.23b** Chinese Copywriting, Content Writing & Scriptwriting: Campaign
- 🦋 **10.24a** Tamil Copywriting, Content Writing & Scriptwriting: Single
- 🦋 **10.24b** Tamil Copywriting, Content Writing & Scriptwriting: Campaign

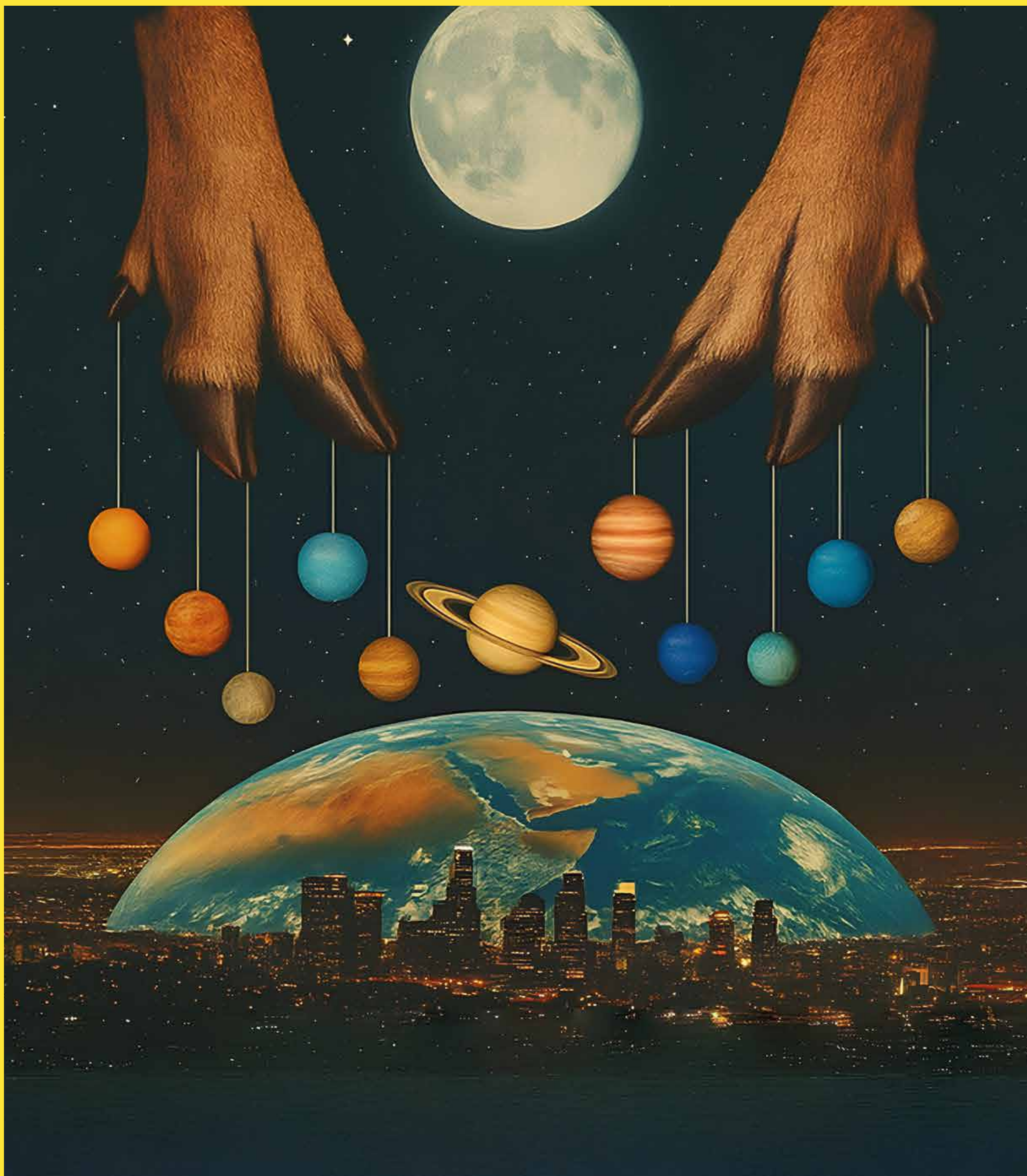






11. SPECIAL AWARDS





# 11. 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.

🦅 **11.1** Culture Kancils

🦅 **11.2** Creative Effectiveness Kancils

🦅 **11.3** Innovation Kancils

🦅 **11.4** Kancil for Good

🦅 **11.5** The SickSix: Young Directors' Challenge\*

🦅 **11.6** Student Kancil\*

🦅 **11.7** Young Kancil\*

🦅 **11.8** Golden Kancil

🦅 **11.9** Audio Production House of the Year

🦅 **11.10** Production House of the Year

🦅 **11.11** Advertiser of the Year

🦅 **11.12** Agency of the Year

\*Rules and deadlines will be communicated separately.



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**HAPPEN**

**12. GENERAL MATERIAL  
SUBMISSION REQUIREMENTS**





# GENERAL MATERIAL SUBMISSION REQUIREMENTS

*This year, we’re moving to fully digital submissions. To ensure the judging process runs smoothly, please follow these requirements, ok?*

*Please submit your videos (e.g., case films, full films, user journey walkthrough videos) in MP4 format online. 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.*

*Please submit your images (e.g., presentation boards, supporting images) in JPEG format online. Please name the JPEG files according to your entry name in this format: ‘Entry name.jpeg’. Avoid special symbols in your file name. File size should not exceed 5MB.*

*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.*

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

*Please follow the following formatting guidelines for all video and film materials:*

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 study videos 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.

The case film can only be up to 2 minutes long. In addition, we recommend that you provide a 30-second version for use during the award ceremony should your entry win. 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

- 🦌 Only in MP4, submitted via the Kancil Awards entry site.
- 🦌 File size should not exceed 100MB.
- 🦌 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’
- 🦌 Please do not use any special symbols in file name.
- 🦌 Encoding Standards: We strongly advise that you submit your case film in 16:9 format.
- 🦌 DO NOT send your Case Film as a URL

VIDEO MATERIALS	
Container/Codec & Specs	
Aspect Ratio	MP4/H.264 (Audio: AAC, Stereo, 48kHz)
4:3 or 16:9	720 x 576   640 x 480
HD720p	1280 x 720
HD1080p (recommended)	1920 x 1080



# GENERAL MATERIAL SUBMISSION 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).
- 🦋 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:

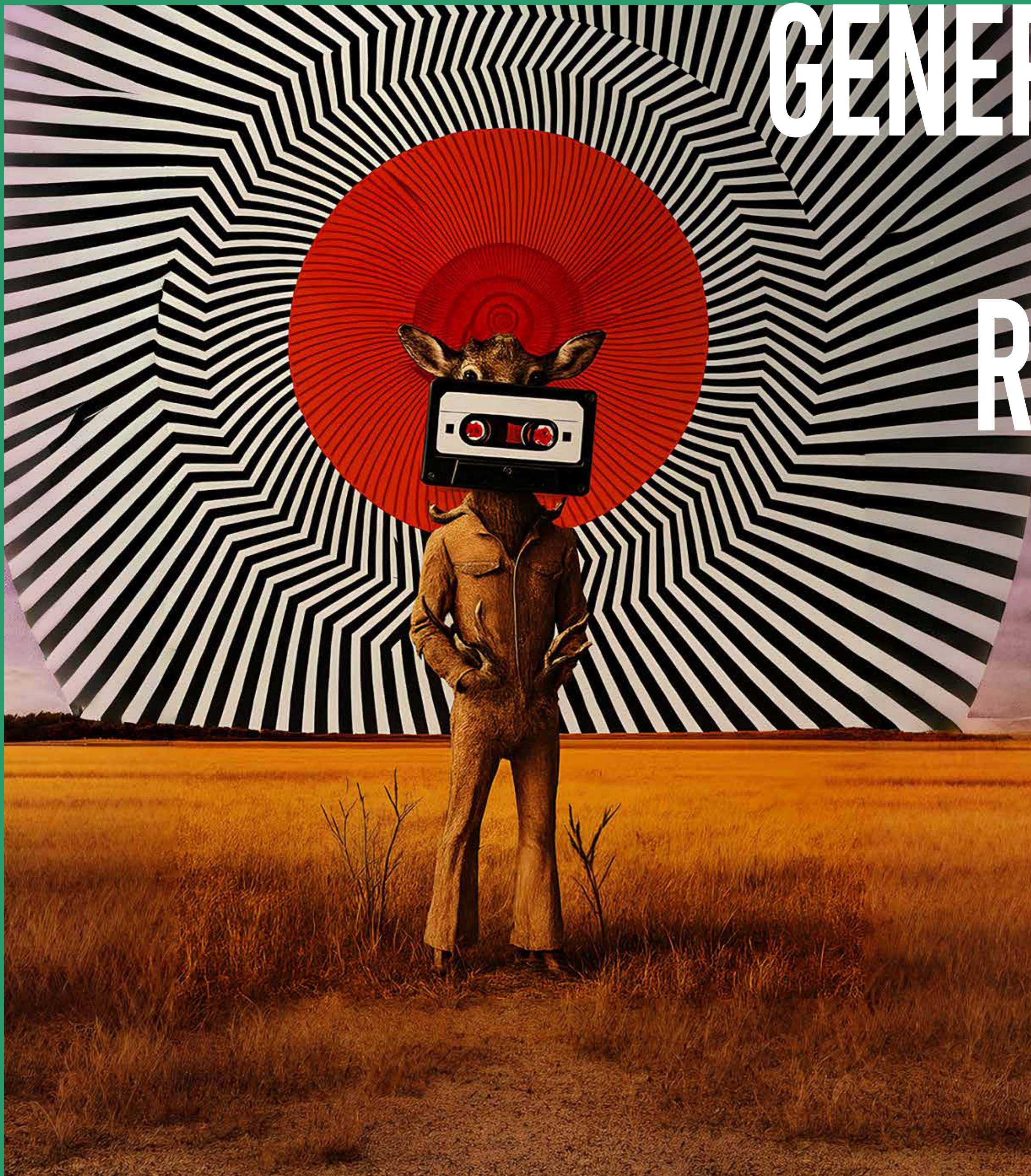
- 🦋 Not larger than 60cm x 40cm (A2) including the mount. Oversized boards are not encouraged.
- 🦋 It should be mounted on a lightweight card with the print label pasted on the top right corner on the front of your print materials. Printed labels are available on the submission site.
- 🦋 If you have 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.

Submissions to be delivered to the following address by 5pm on submission deadline:

**4As Malaysia Secretariat  
Level 7, Unit 023, 129 Offices,  
Block J, Jaya One,  
72A, Jalan Profesor Diraja Ungku Aziz,  
46200 Petaling Jaya, Selangor, Malaysia  
Tel: (603) 7613 1510**





# GENERAL MATERIAL SUBMISSION REQUIREMENTS

## IMAGES — PRESS, POSTER, DESIGN, CRAFT, DIGITAL / MOBILE PRESENTATION BOARDS

Press and outdoor poster/billboard entries must be submitted as they originally ran in JPEG format. For other media (e.g., publication design, ambient media, packaging design), please lay the images out in a single presentation board format.

For all entries, we highly recommend that you provide a presentation board summarising your entry in JPEG format. The presentation board 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 of the written part of your entry.

For non-English entries, kindly provide an English translation in PDF format.

Images must strictly be in the following format:

- 🦘 JPEG, RGB, 300 dpi, 7063 x 5008 pixels.  
Submitted via the Kancil Awards entry site.
- 🦘 Maximum file size: 15MB
- 🦘 Please name all images with the title of the entry.
- 🦘 Please tag the images according to your entry name in this format 'EntryName.jpeg'.
- 🦘 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 numbered in sequence in the file name. E.g., EntryName 1.jpeg, EntryName 2.jpeg and so on.





# GENERAL MATERIAL 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.

You should submit your supporting case film in MP4 format 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 on film submission details.

We highly recommend that you supply a presentation board in JPEG format. Please see the guidelines on Images for further info on presentation board 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 as well as translations if applicable.

Name your submission according to your entry name in this format: 'EntryName.mp4'.



# DELIVERY & PAYMENT



**YOU'VE WORKED HARD ON YOUR CAMPAIGN. SPENT LATE NIGHTS PERFECTING YOUR SUBMISSION. THE LAST THING YOU WANT TO HAPPEN IS TO SUBMIT THE WRONG MATERIALS. PLEASE DOUBLE CHECK YOUR ENTRIES. THE 4AS CANNOT ACCEPT RESPONSIBILITY FOR DAMAGED OR MISSING ENTRIES.**

 Entries submitted by **5pm, 10 October 2025** will cost:



	4As Member Price per entry, RM		Non 4As Member Price per entry, RM	
Tier	Single	Campaign	Single	Campaign
1-10 entries	550	1210	825	1815
11- 20 entries	465	1025	700	1540
21 entries or more	380	840	570	1260

 Entries submitted by **5pm, 17 October 2025** will cost:

	4As Member Price per entry, RM		Non 4As Member Price per entry, RM	
Tier	Single	Campaign	Single	Campaign
1-10 entries	825	1815	1240	2730
11- 20 entries	700	1540	1050	2310
21 entries or more	570	1260	855	1890




Payment can be made via cheque or via online payment.

#### **FOR CHEQUES:**




-  All cheques must be crossed 'A/C Payee Only' and be made payable to: The Association Of Accredited Advertising Agents Malaysia.
-  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.

#### **FOR ONLINE PAYMENT:**

Online payment can be made to:

-  Account Name : The Association Of Accredited Advertising Agents Malaysia
-  Bank Name : United Overseas Bank (Malaysia) Bhd.
-  Account Number : 260-302-993-5

To complete the submission process please email the following to [kandesh@macomm.com.my](mailto:kandesh@macomm.com.my) / [godfrey@macomm.com.my](mailto:godfrey@macomm.com.my)

-  **Master Entry List generated by the entry submission site.**
-  **Proof of full payment. For interim payment, only a Purchase Order is accepted. Payment terms is seven (7) days from the date of our quotation. Non-negotiable.**
-  **4As Members must have settled their respective membership subscriptions as of 2025 to enjoy 4As Member entry fees.**





# CHECKLIST



MAKE

KANCIL  
AND CHILAL  
HONG.

HAPPEN

KANCILS ENTRY KIT 2025 

FINAL DEADLINE  
**17 OCT 2025**

