

**PROMAX**UK

AWARDS 2022

# GENERAL RULES

All entries must have been made for, and shown on a UK platform - entries made for a different territory should be entered in the relevant Promax competition. The exception to this rule is the 'Best UK Production for non-UK Broadcast' award, which is made by a UK team but shown outside of the UK.

You cannot vote for your own work at any stage of judging.

There is no need to make reels. Please only enter the work or the work comped together with an explanatory caption, if needed, before each item that makes up the entry. Please don't re-cut or add voice-over.

The work must have been transmitted on a UK platform between 1st September 2021 and 31st August 2022.

**Duration limits have been included to create fairness and manageable judging. However if you have a spot which doesn't exist in a shorter duration please let us know. Exceptions will be possible to make sure work is not excluded.**

£200 + VAT per entry or £175 + VAT per Early Bird entry (Early Bird ends 29th July).

£75 + VAT per entry for Best Newcomer.

First entry for the Inclusion & Change Award (38) is free for all broadcast sponsors, £200 + VAT per entry thereafter or £175 + VAT per Early Bird entry (ends 29th July).

For non broadcast sponsors, it's £200 + VAT per entry or £175 + VAT per Early Bird entry (ends 29th July).

Where an entry is asterisked please refer to the appendix for further guidelines around entry requirements.

# BEST OF GENRE

## CLIP-BASED

1. BEST ENTERTAINMENT/REALITY\*
3. BEST FACTUAL\*
5. BEST SPORTS

Single spot to promote a programme or season of programming from within each of the above genres, only using clips.  
120" max<sup>†</sup> and only single version to be entered.

## ORIGINATED

2. BEST ENTERTAINMENT/REALITY\*
4. BEST FACTUAL\*
6. BEST SPORTS

Single spot to promote a programme or season of programming from within each of the above genres, not using clips.  
120" max<sup>†</sup> and only single version to be entered.

# BEST OF GENRE

## 7. BEST DRAMA

Single spot to promote a drama or a season of drama. Can be clip-based or originated. Max 120''<sup>†</sup>

## 8. BEST FILM

Single spot to promote a film or season of films. Can be clip-based or originated. Max 120''<sup>†</sup>

## 9. BEST LIFESTYLE\*

Single spot to promote a lifestyle-orientated show. Includes content that affects people's ordinary lives and lighter chat shows. Can be clip-based or originated. Max 120''<sup>†</sup>

## 10. BEST SCRIPTED COMEDY

Single spot to promote a scripted comedy or season of scripted comedy. Can be clip-based or originated. Max 120''<sup>†</sup>

## 11. BEST KIDS

Single spot to promote a kids' programme or season of kids' programming. Can be clip-based or originated. Max 120''<sup>†</sup>

## 12. BEST SEASON

Single spot for a season, line-up, scheduling stunt or special event. Can be clip-based or originated. Max 120''<sup>†</sup>

# SINGLE SPOT AWARDS

## 13. BEST BRAND SPOT

Single spot for a brand, channel or platform. Max 120”<sup>†</sup>

## 14. SOMETHING FOR NOTHING\*

Single originated spot, shot or created on a shoe-string, less than £5K. Not for animated spots or extensive motion graphics jobs, they should be entered into the animation/motion graphic category. Max 120”<sup>†</sup>.

## 15. BEST KEY ART

Any single static image used for the promotion of a show or channel. Must include all messaging and branding. Clean imagery to be entered in the Key Visual category.

## 16. BEST UK PRODUCTION FOR NON-UK BROADCAST

Single spot made by a team based in the UK for a non-UK broadcast. Can be clip- based or originated. Max 120”<sup>†</sup>

## 17. BEST REACTIVE WORK

What happens when there is a huge change caused by a national or global event? We want to see work that captured the imagination of the audience as schedules changed and shows were dropped. Can be a promo, piece of digital content or branding that was created in super-fast turnaround time to get a message out there. Single piece of work, max 120”<sup>†</sup>.

# MEDIA

## 18. BEST 360 CAMPAIGN

Please enter up to 5 pieces of work for a single 360 campaign. No reels. Please comp all the elements together with an explanatory caption, if required, between each item.

## 19. BEST ON-AIR CAMPAIGN

Please enter up to 5 pieces of on-air work for a single campaign for a programme, brand, channel or platform. No reels. Please comp all the elements together with a caption, if required, between each item.

## 20. BEST PRESS / OUT OF HOME\*

Please enter up to 5 pieces of press or out of home work for a single campaign for a programme, brand, channel or platform. Can include experiential, press, poster and digital OOH, PDFs or video. No reels. Please comp all elements together with a caption, if required, between each item.

## 21. BEST USE OF SOCIAL MEDIA: PAID SUPPORT\*

Social content that is aimed at attracting a new audience. Please enter up to 5 pieces of work that show excellence and creativity in the support of the launch of a programme or service. No reels. Please comp all the elements together with an explanatory caption, if needed, between each item.

# MEDIA

## 22. BEST USE OF SOCIAL MEDIA: ORGANIC SUPPORT\*

Social content that is aimed at the channel's/brand's existing audience. Please enter up to 5 pieces of work that show excellence and creativity in social media in supporting an ongoing programme, season, channel or service. No reels. Please comp all the elements together with an explanatory caption, if needed, between each item.

## 23. BEST IDENT

Enter up to 10 idents for a channel brand or platform. No reels. Please comp all the elements together, max duration 180”.

## 24. BEST CHANNEL BRANDING

How does your brand live across different platforms? This is the award for OSP, promo packaging, digital and social branding, OOH branding - anywhere that the brand is delivering a message. Please enter examples of content from across all media. No reels. Please comp all the elements together, max duration 300”.

## 25. BEST SPONSORSHIP / BRAND PARTNERSHIP

Demonstrating innovative and creative partnership integration or a sponsorship campaign with a strong creative effect and success. Can include sponsorship bumpers, branded content, examples of product integration. No reels. Please comp up to 10 elements together with an explanatory caption, if needed, between each item, max duration 180”.

# CRAFT

## 26. BEST USE OF ANIMATION

## 27. BEST USE OF MOTION GRAPHIC DESIGN

## 28. BEST USE OF DIRECTION

## 29. BEST USE OF EDITING

## 30. BEST USE OF HUMOUR

## 31. BEST KEY VISUAL

Judged by specially invited experts in each field who don't work at a Broadcaster full-time.

A single spot or ident that uses animation in order to convey its message. There should be minimal, if any, clips. Max duration 120''<sup>+</sup>

A single spot that utilizes outstanding motion graphics in order to deliver the creative idea. In most cases the motion graphics will be supplemental to the spot and work hand in hand with clips or another device. Max duration 120''<sup>+</sup>

A single spot or up to 3 idents (comped together), that demonstrate incredible direction, in either shot content or animation. Max duration 120''<sup>+</sup>

A single spot demonstrating high-quality editing that helps to deliver the idea in a creative and stand out way. Max duration 180''<sup>+</sup>

A single spot that uses humour to deliver the key message. Max duration 120''<sup>+</sup>

A single image that utilizes photography, graphic design or illustration to deliver the creative message without any branding, typography or messaging. Entries should be PDF or JPEGs of the key visual only.



# CRAFT

Judged by specially invited experts in each field who don't work at a Broadcaster full-time.

## 32. BEST USE OF MUSIC\*

A single spot or up to three idents (comped together), that demonstrate outstanding use of music to drive the creative idea. Can be TV, radio, or social. Max duration 120''<sup>†</sup>

## 33. BEST USE OF SOUND DESIGN\*

A single piece of work or up to three idents (comped together), that demonstrate how sound design is integral to the creative idea. Can be TV, radio or social. Max duration 120''<sup>†</sup>

## 34. BEST USE OF VOICE

A single piece of work or up to three examples (comped together), where the use of voiceover is integral to the creative idea. Can be TV, radio, social or continuity. Max duration 120''<sup>†</sup>

## 35. BEST USE OF SCRIPT WRITING\*

A single piece of work that demonstrates outstanding script writing. Can be any media - e.g. broadcast, digital, social radio or print. Max duration 120''<sup>†</sup>

## 36. BEST USE OF COPY WRITING\*

A single piece of work that demonstrates outstanding copy-writing. Can be any media - broadcast, digital, social, radio or print. Max duration 120''<sup>†</sup>

# EFFECTIVENESS

## 37. BEST MEDIA PLANNING

A proven success in media planning. Refer to judging criteria / crib sheet. Will be judged by a panel of experts from Media planning across broadcasters & agencies.

## 38. BEST PRODUCTION

A proven success in production where production issues occurred and the skills of the producer and production team helped to deliver a fantastic piece of creative.

Refer to judging criteria / crib sheet. Will be judged by a panel of experts from production across broadcasters and agencies. Please note only the production team who managed the production are able to enter this category.

# GRAND PRIX

## 39. BEST NEWCOMER

The best newcomer to a marketing/creative team. Open to single entrants who are less than two years in a Creative, Design, Production or Marketing role. Please submit up to 3 pieces of work and supporting documentation on exact role played within each of these.

## 40. INCLUSION & CHANGE AWARD\*

A campaign, promo or piece of creative work that has helped to contribute to societal change. Max length 120"†, no reels, any media is accepted. Please include an explanatory write up. The first entry is free to all broadcast sponsors only.

## 41. CREATIVE BRAND OF THE YEAR\*

The brand/channel that throughout the year has blown its audience away with incredible creative, great thinking and effective solutions. Please enter up to 10 pieces of work from all media showcasing the channel's output. This can include print, OOH, experiential, organic/paid social, CRM, on air or any audience touchpoint that the team has worked on. These should be compiled into a single video with each item comped together and a short explanatory caption to introduce each one.

## 42. CREATIVE TEAM OF THE YEAR

This award is given to the team which is the most successful, based on a calculation of number of wins against number of entries. All companies entering over 20 entries will be eligible for this prestigious award and automatically entered.

# APPENDIX

## Categories

1&2 - Encompasses game-shows, stand-up comedy, live shows, list shows, any form of reality or non-scripted entertainment television.

3&4 - Encompasses all current affairs, documentaries and investigative journalism. Lighter content should be entered in 9 Lifestyle.

9 - Encompasses content that affects people's ordinary lives e.g. programs on interior design and home improvement, personal makeover, food and lighter less current affairs focussed shows.

14 - Budgets do not need to be submitted but entries should take on the spirit of the category which is about showcasing exceptional creativity in the idea despite there being minimal budget spend. All spots should be originated in terms of not using existing clips. Entries including stock-footage and/or simple design are acceptable as long as it is clear that the clips or design work would not cost more than £5k.

20 - Can include experiential builds, posters, print, press stunts. Should not include social content. There are separate categories for social campaigns.

21 - Typically the content will be part of a wider campaign and have media spend pushing it out. If the content was made for the channel's feeds and performed well leading to some media spend it should be entered in category 22 as it was made for organic growth. The same content should not be entered in both categories.

22 - Typically this content will have been generated by the channel for use on their own social feeds. If it was part of a wider paid campaign and subsequently placed on the Channel's feed then it should be entered in category 21 (Best Use of Social Media: Paid Support) as it was made for a paid campaign. The same content should not be entered in both categories.

32 - Music should be the driving force in the spot. Sound design should be incidental as a result. Please do not enter the same work into both categories.

33 - Sound Design should be the driving force in the spot. Music should be incidental as a result. Please do not enter the same work into both categories.

35 - Script should be at the core of the idea and instrumental in delivering the message. It should be at least a few sentences long, anything shorter should be entered in Best Copy Writing (36).

36 - The copy should be a sentence or two at the most. Anything longer should be entered in Best Script Writing (35). Please highlight the copy being reference where necessary.

40 - Examples include, but are not limited to: work to promote diversity, inclusion or equality. Work to highlight issues around physical and mental health. CSR work. More than one entry per broadcaster / channel is acceptable.

41 - This category is open to individual brands / channels not teams. Eg., BBC1, BBC2, BBC3, BBC4, BBC iPlayer, BBC Sport would all be treated here as separate entities.

**†Durations limits are there to create fairness and manageable judging. We believe the maximum duration should be sufficient to best showcase a spot BUT if you have a spot, which doesn't exist in a shorter duration, please let us know. Exceptions will be possible to make sure work is not excluded.**