

# ENTRY HANDBOOK



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*Your essential guide* to entering  
Festival of Media LatAm Awards

# FOMLA AWARDS 2025

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FOMLA AWARDS 2025  
**TESTIMONIAL**

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The Festival of Media LatAm Awards programme was launched in 2010 to celebrate, amplify and create benchmarks for media campaigns throughout Latin America.

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Jeremy King,  
CEO, Festival of Media



*The Festival of Media LatAm Awards programme was launched in 2010 to celebrate, amplify and create benchmarks for media campaigns throughout Latin America.*

It is now firmly established as the most revered awards programme across the region and for the last three years it has been showcasing and rewarding work that is global leading. The juries, which are mainly made up of clients, are continually impressed with the level of work they are adjudicating.

As with all Festival of Media awards programmes each year we update the categories to ensure they represent the work being produced throughout the region. This has resulted in new categories such as **Best Use of an Adtech Platform** - allowing a space for adtech companies to amplify their media solutions - and **Best Viral Campaign**. We have also tweaked a number of others including **Best Local Execution of a Brand** and **Best Campaign Delivered on a Small Budget**.

In comparison to other global regions the media spend may be less, but this allows room for more creative solutions and clever strategic thinking and it shines through all of the work in the sector.

For any media services business, or client looking to shine a spotlight on Latin America and have it's work amplified to a global audience then the Festival of Media LatAm Awards programme is what you've been looking for.

**Good luck with selecting, writing and submitting your entries.**  
**Please don't hesitate to contact the team if you need any help.**

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1

**WIN NEW BUSINESS**

Winners of Festival of Media Awards trophies have used their success to attract new clients and FOM trophy wins are now used as a differential by brands when it comes to choosing a new agency during the pitch process.

2

**OPPORTUNITY TO SHOWCASE WORK AND THINKING TO A CAPTIVE CLIENT AUDIENCE**

With 80-90% of the Festival of Media juries being made up of clients it means entrants have the opportunity to showcase the work they curate to an engaged client audience, which is very rare.

3

**INSPIRING BIGGER MEDIA BUDGETS**

Media directors and CMOs can use Festival of Media Awards success to encourage their bosses for bigger media budgets for their next campaigns, which in turn drives bigger revenues for entrants submitting on behalf of their clients.

4

**ATTRACTING AND RETAINING TALENT**

Winning awards in any industry always makes the winner a far more attractive proposition for potential new staff and for retaining the best talent, and Festival of Media Awards programmes are revered around the world.

5

**BUILDING BETTER COMPANY CULTURE**

Imagine how staff feel when the campaigns they have been working on have been deemed good enough to be entered in a Festival of Media programme to be judged by their peers and industry experts. This helps build greater internal culture and as a benefit continued high levels of work.

6

**COST EFFECTIVE MARKETING**

Entering, being shortlisted, or winning a Festival of Media programme or trophy can be used as a marketing tool to help promote the success of the entrant for the price of an entry, which is far more cost effective than other marketing strategies

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**Questions?**

For any award queries please contact [fomawards@festivalofmedia.com](mailto:fomawards@festivalofmedia.com)

# 04 KEY DATES & FEES 2025



May  
**2**

**Open for  
Entries**

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May  
**30**

**Early  
Deadline**  
\$450

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June  
**27**

**Standard  
Deadline**  
\$515

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July  
**25**

**Extended  
Deadline**  
\$575

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September  
**19**

**Shortlist  
Announcement**

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October  
**17**

**Case Film  
Submission  
Deadline\***

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\*For shortlisted entrants only.

November  
**6**

**Awards Ceremony**

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# 05 TROPHIES



## SHORTLIST

The Top scored entries of each category forms our shortlist, which identifies work worthy of recognition and contenders for the year's winners.



## THE AWARDS

### HIGHLY COMMENDED

This distinction is awarded to quality campaigns that stand out among the shortlisted entries and merit special acknowledgment.

### GOLD

The ultimate award goes to Exceptional campaigns that deliver phenomenal results for their clients and are setting the industry standard.



## GRAND PRIX AWARD

There are three Grand Prix trophies - Campaign of the Year, Agency of the Year and Agency Network of the Year.

The Grand Prix celebrates the highest scoring campaigns entered. This is calculated via a point system, taking into account the number of clients and campaign, number of shortlisting accolades, in addition to the number of trophy wins. *If you'd like more information* on how this is calculated please get in touch with us.

\*Judges reserve the right to award multiple winners of an award or no winners at all if they do not feel the awards criteria and standard has been met. Every Festival of Media LATAM Awards accolade earns points for the annual RECMA table and the Warc 100 Guide.



06

# ENTRY PROCESS





1

### Check your work is Eligible

To be eligible for the categories, a significant amount of the campaign must have run between **1 June 2024 and 30 July 2025\*** and should have been implemented locally or regionally within the LatAm region.

**\* If entering work outside of these dates, it will only be eligible if** a larger portion/the majority of the work ran between the eligible dates.

**\* Work entered into any Festival of Media Awards in previous years** must run into the eligibility dates and should be able to present a significant difference, re-launch and/or obvious update since its previous entry.

2

### Pick your Categories

**Take a look through the years categories [page 13](#)**

Each category seeks a specific type of work, so we advise entrants to submit into the those that will credit the aspect/s of their campaigns they want recognised or feel are the strongest.

More than one category can be entered into as long as the work submitted meets the criteria. It is advised to adjust your written entry if you are entering in more than one, as judges will be looking for information specific to the category criteria/description when adjudicating.

You can use a 'copy' feature to create a copy of your entry and change the category as required.

**If you are entering one campaign into multiple categories the entry title should be the same across those different categories. If it is not titled the same, this may affect your scores when it comes to the GRAND PRIX calculations.**

3

### Client Approval

It is compulsory to have the client's approval in order to submit your entry.

In our entry template/application, you will find a client approval section. Please select 'Yes' to confirm that your client is aware and gave you the approval to submit the campaign to our awards and provide all information below.

Should your client require an official letter from the organisers confirming the confidentiality of the written submissions, in order to approve your participation in the awards, please get in touch with

**[fomawards@festivalofmedia.com](mailto:fomawards@festivalofmedia.com)**

## 4

**Prepare your entry/ Entry Requirements**

At the stage of entry, we only request entrants to submit a written detail of their campaign/s, covering the following areas: *Objectives, Insight, Strategy, Execution and Results*.

Entrants also have the option to present two supporting images with their submission.

Entrants will be asked to provide a hero image to represent their campaign, should it be shortlisted.

**If an entry is shortlisted**, the entrant will be contacted and a further request for a case study video/reel and optional edit to upload to be used for the final phase of judging.

**Please note:**

- Submissions **SHOULD NOT** include entering company or contributing company names and branding (with the exception of Media Owners and Brands/Clients).
- All submissions must be entered, translated or subtitled in English.
- Campaigns may be entered in more than one category. It is advised to adjust your written entry in accordance with the award you're entering for, as judges will be looking for different information in each category.
- If you are entering one campaign into multiple categories - The entry title should be the same across those different categories. *If it is not titled the same, this may affect your scores when it comes to the Grand Prix calculations.*
- You can use a 'copy' feature on our awards platform to create a copy of your entry and change the category/ written detail as required.
- If you would like to copy an application over from another one of our programmes, we can do this for you.

You can refer to our entry template below to draft up your entry for submission and for upload/asset specifications Page 26

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## Questions?

For any award queries please contact [fomawards@festivalofmedia.com](mailto:fomawards@festivalofmedia.com)

## 5

**Create & Submit your entry**

To create & submit your entry, you will need to register an online account at: <https://festivalofmedialatam.awardsplatform.com/>  
Here, you can create and pay for your entry.

To begin creating entries, Please go to your account and click the tab 'Enter' at the top of the awardforce homepage, scroll down and click the 'Start entry' button. This will open our entry application/template, in which you can fill and save as you go.

**Please note:**

- Before submitting, ensure your submissions have been properly spell checked and proofread to ensure you're happy with all of the information you have provided.
- The listing of your company name and any other credits on your entry form should be correct and approved before completing and submitting.
- Ensure all personal details are entered accurately including contact details, as this will be used in the awards presentation if selected as a finalist.
- Once you complete and submit your entry\*, you will not be able to edit the submission
- All completed entries registered on the awardforce when the site is closed - on the final deadline - will be judged and **must be paid for\***.
- Entries may be withdrawn after the final deadline, however, they will not be eligible for a refund and this point\*. Entries that have been completed will become liable to payment even if deciding to withdraw from the process.
- The information submitted will remain confidential until the end of the first round of judging. Once the Shortlist is announced, C Squared Networks Ltd. reserves the right to reproduce submitted material and summaries of entries for the Awards promotion and its other events and publications.

**If you require your entry to be kept confidential, please contact the team upon entering.**

**For all Payment process details and regulations please refer Page 36**

## 6

## Judging Overview

### First round of Judging - The Shortlisting

This written submission will be used to judge and score campaigns during an initial round of Online judging based on the relevant category criteria/description.

On the basis of this first round of judging scoring a shortlist will be formed and published from the top scoring campaigns.

### The Final Round of Judging - Deciding the Winners

Shortlisted entrants are asked to provide a case video for their campaigns for the final phase of judging. These films will be the main focus of the judging and what the jury will base their votes off.\*

For the final phase, our jury is split into groups and hosted live- virtually or in person, to select the Winners. After viewing the shortlisted entrant films- entries will be anonymously scored via an online portal, and the winners will be selected through a combination of voting and jury discussion.

*\*Some entrants may not be able to provide a film and may be scored via written submission or written submission + alternative materials.*

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## Questions?

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07

# CATEGORIES



### **NEW: BEST USE OF AN ADTECH PLATFORM**

This category recognises the innovative use of an adtech platform as a core driver of campaign success. Judges will be looking at how the platform's unique capabilities were instrumental in achieving outcomes that couldn't have been delivered through other methods—highlighting its ability to integrate creativity, data, and technology to effectively connect with audiences and drive conversion.

The platform may have been used as a standalone solution or as part of a larger campaign led by a brand, media agency, or media owner. Regardless of execution, the key focus will be on how the adtech platform directly contributed to measurable impact and campaign performance.

### **NEW: BEST VIRAL CAMPAIGN**

This category is open to campaigns that have utilised viral marketing tactics to generate engagement around a product, service, or brand, to generate maximum positive coverage and consumer interaction. Judges will be looking for campaigns which have been amplified by the power of peer recommendations or references across social networks and other online channels, offline, online or both.

The activation should have employed one, or a number of the following viral marketing tactics- a message which instantly translates as relevant, bold, funny or awe-inspiring to the right target audience; content which has a call to action or is instantly shareable; the use of emotive content that encouraged its audience to take action and an overriding short and simple message for the brand, service or product being marketed.

The jury will also be looking for metrics such as level of reach, connectivity with the audience, the number of shares the campaign achieved across its different channels and its overall impact of the brand, service, or product it was amplifying.

### **UPDATED: BEST CAMPAIGN DELIVERED ON A SMALL BUDGET**

This category celebrates campaigns that have been executed on a budget of **\$70,000 or under**, recognising the creativity, resourcefulness, and strategic thinking required to deliver outstanding results with limited budget.

Entrants should provide a clear account of the sacrifices and limitations they faced due to budget restrictions and how they strategically adapted their approach, maximized available resources, and implemented creative solutions to navigate these constraints and overcome challenges.

Judges will be looking for campaigns that demonstrate entrepreneurial spirit, inventive problem-solving, and a strong strategic approach that met or surpassed client objectives despite financial limitations.

## 07 CATEGORIES

### **UPDATED: BEST LOCAL EXECUTION OF A BRAND**

The judges will reward a brand that has adapted a campaign for a local execution and developed a creative and strategic media approach towards an audience within Latin America.

The winning work could be for a challenger, local, or global advertiser or a global brand campaign adapted for local execution, as long as it is specifically curated for a local audience, recognising cultural nuances. specific to a location and include a strong insight and execution that has been tailored for a local audience.

Judges will be on the lookout for the use of appropriate media channels and strong results, such as increase in brand perception, customer engagement and sales.

Importantly, entries will be assessed within the context of the brand's size, resources, and market position. This ensures that smaller local brands are not disadvantaged when compared to larger global entities; each campaign's impact will be considered relative to its unique circumstances. We actively encourage brands/clients who are LatAM based to enter.

### **UPDATED: BEST RESPONSE CAMPAIGN**

This category is open to campaigns that have tactically responded to the cultural, environmental, economic, social, political, health and community landscape in a creative and resourceful way. Judges will look for brands who have developed their campaign strategy – short term, long term or in real time - in reaction to the changes within the environments and adapted their media and marketing strategies to deliver the best possible results. Winning entries should be able to demonstrate how and why the brand has responded to the topic in focus. Judges will be looking for clear insight and an authentic brand connection to the issue at hand.

*Examples include, but are not limited to, campaigns responding to topics such as: inclusion & diversity, extreme weather conditions, environmental issues, conflict or war, political elections or policies, consumer trends, viral movements OR moments, cultural shifts, news stories, crisis, public affairs and healthcare issues from pandemics to viral infections.*

### **UPDATED: BEST USE OF TECHNOLOGY**

This category celebrates campaigns where technology is not just a tool but the foundation of the creative and strategic approach. Judges will be looking for entries where technology is deeply embedded in the campaign's DNA—driving innovation, shaping audience engagement, and delivering measurable results.

Successful submissions will demonstrate a seamless integration of technology and brand objectives, showcasing how tech solutions were pivotal in addressing marketing challenges.

Technology can include, but not limited to, programmatic, 1st and 3rd party data tech, blockchain tech, real-time marketing, AR, AI, chatbots, IOT, metaverse, voice activations, software, wearable tech, custom made technology solution, drones, AV technologies, etc.

This category is open to ad and martech companies, as well as agencies, media owners and brands.

## 07 CATEGORIES

### UPDATED: COLLABORATION AWARD

This award recognises the success of a campaign based on the partnership between two or more parties, including but not exclusively between an agency, media owner, brand or ad technology owner.

The partnership should have been integral to the success of the campaign and judges will be looking for collaborations where all parties played a meaningful and active role in shaping the strategy, execution, and outcomes of a campaign—going beyond a traditional sponsorship agreement.

Successful entries should demonstrate shared expertise, how responsibilities were divided, how decisions were made collectively, and mutual value creation, ultimately proving how the collaboration led to stronger results than any single entity could have achieved alone.

### BEST BRANDED CONTENT

This category recognises the best content created for a brand. The content should authentically align with the brand values and strategy which resonates clearly with the target audience. Judges will evaluate the content creation and creative execution, with additional credit given to storytelling across media channels, as well as the customer experience as evidenced by consumer engagement metrics.

Examples can include but are not limited to *videos, articles or publications, podcasts, radio shows, video games and live event content directly made for the brand.*

### BEST CAMPAIGN LED BY CAUSE

This category is reserved for campaigns that demonstrate how it led with a purposeful cause- addressing a social, ethical and/or environmental issue. This can be CSR focused, marketing for brands, charities, not-for-profits or inclusion and diversity initiatives.

The winning campaign will be able to demonstrate the positive and measurable impact, or how it has raised awareness of an organisation's values or initiatives.



## 07 CATEGORIES

### **BEST COMMUNICATIONS STRATEGY**

The winning campaign must demonstrate clear consumer insight and through the development of a brilliant and fertile strategy, precise execution, and connectivity with the target audience.

Judges will be looking for brands who have a clear narrative in their storytelling across all elements of their campaign, a compelling use of messaging its aims and objectives with work that pushes boundaries and in some cases the creation of new ways of communicating.

The winning campaign must demonstrate clear consumer insight and through the development of a brilliant strategy, precise execution, and connectivity with the target audience. This can include any form of media used, whether a single or multi-platform campaign. Judges will favour work that pushes boundaries and is at the forefront of innovation.

### **BEST DISTRIBUTION AND AMPLIFICATION OF CONTENT**

This category recognises campaigns that demonstrate how a campaign was successfully boosted by the distribution, amplification, and presentation of content. The content does not need to be original or newly created content and can be in any format e.g., video, print, OOH, native advertising etc.

Campaigns in this category will be specifically judged on their content strategy, which will include identifying the target audience and how effectively the placement of content was planned and implemented to engage with those consumers.

*We encourage entries from both media owners and media agencies.*

*Examples include distributing and amplifying user generated content, social media content, third-party generated content, brand-specific content, such as videos, articles, podcasts, radio shows, video games and live event content.*

### **BEST ENGAGEMENT STRATEGY**

This category recognises the campaign that can demonstrate the most successful consumer engagement showing tangible target audience related results. The campaign can have used any media channel as long as it can prove engagement with either wide-scale or niche consumer groups.

The jury will be looking for audience related results and proof of engagement through metrics such as 'time spent with brand', 'number of interactions with the brand', 'number of downloads', 'number of comments' and so on.

## 07 CATEGORIES

### **BEST EVENT OR EXPERIENTIAL CAMPAIGN**

This category recognises physical, virtual or hybrid experiences that deliver an effective event or experiential campaign for consumers. The case should be clear on its results and be focused on the event / experience itself. The jury will expect to see how the brand has developed its interaction with the consumer, created a number of key touchpoints and brought to life the brand's values and identity. The winner will be able to demonstrate the tangible benefits for the brand ideally including business results as well as impressive campaign metrics.

*Examples can include but are not limited to- pop-ups, stunts, tours, guerrilla marketing, projections, street performances, takeovers, ambient media, community events, immersive installations, festivals, digital simulations and virtual events.*

### **BEST INDEPENDENT AGENCY CAMPAIGN**

This category is reserved for independent agencies who are executing outstanding campaigns and making their stamp on the industry.

Entrants should detail the challenges they face as an independent organisation, and illustrate how they used their independent capabilities, tools, resources, and community to generate impressive results and develop business for both the brand and the agency itself. When evaluating the work, judges will be looking for creativity, solid insight and how the campaign met or surpassed the client objectives.

To be considered an independent agency 51% of its ownership should be independent inclusive of private equity and have no affiliation with one of the six holding groups WPP, OMG, Havas, Publicis, IPG and Dentsu. The agency – big or small – needs to be the lead on the campaign.

**For this category, the entry price will remain at \$450 throughout the entire entry period to be inclusive for all independent agencies in the region.**

**Judges also have the option to award multiple trophies within this category.**

### **BEST INTEGRATED CAMPAIGN**

The winner of this category must have combined two or more platforms offline and online, such as mobile, OOH, social media, TV, cinema, digital, radio, print or other. The campaign can be purely digital, or traditional medium based, but it must be multichannel and show an effective use of media in a creative and engaging way to obtain great results. The decisions behind the varying platform choices should be clear.

**Please note that the campaign can be solely implemented using digital media, or solely implemented using traditional media, as long as there are two or more platforms used successfully.**

## 07 CATEGORIES

### BEST LAUNCH OR RELAUNCH CAMPAIGN

The winning campaign will demonstrate the most successful strategy created to launch or re-launch a new or existing product, service or brand. Judges will look for proven understanding of the target audience and marketplace, which is incorporated into the strategy and execution and focus on the results the campaign has delivered.

Entries focusing on relaunch should be able to present a significant update to the product, service or brand in question. It will also be advantageous to compare previous results to those that have been achieved since the relaunch.

**Please note- the launch or relaunch of a marketing campaign is not suitable within this category, judges will specifically be looking for the launch or relaunch of a product, service or brand.**

### BEST MUSIC MARKETING CAMPAIGN

This category is open to campaigns which have tapped into the world of music as the main driver of their strategies and success.

This could be campaigns that have curated musical experiences, are focused on, or incorporated the use of a licensed, or original piece of music, or collaborations with music acts/artists, or organisations such as, but not limited, to music publishers, licensors or distributors, record labels and music streaming platforms.

Judges will be looking for an authentic connection between the music and the brand, and how music has been leveraged to communicate and resonate with consumers, while delivering or surpassing its client objectives and generating awareness, product or service uplift and key amplification to current and potential customers.

### BEST USE OF AUDIO

This category will be looking at how a brand has successfully used audio as its main driver to deliver its ROI. Judges will be focusing on the innovation, creativity, planning and the business results achieved through the campaign.

The campaign could have been executed through traditional audio media, digital audio media or a combination of both.

Examples can include, but are not restricted to, the use of *Podcasts, radio, streaming platforms or other channels in the audio space such as: Spotify, Amazon Music, Apple Music, Soundcloud, Deezer, Internet Radio, Parrandisimo FM and Jovem Pan.*

## 07 CATEGORIES

### BEST USE OF DATA

The winner in this category will demonstrate the best use of data to successfully drive the campaign. The judges will want to see how this was made possible from econometrics and data insights. The winning entry should demonstrate the best use of small or big data insights, which have ultimately improved results, as evidenced by metrics, increases in the average order value, a reduction in online CPA or increase in ROI. Pre- and post-campaign statistics will be another useful benchmark for judges.

Example could include but are not limited to: Music based activations analysing and utilising listening data to present an engagement campaign personalised to specific users, or a pharma/health based campaign using consumer data to locate key audience figures to partner with to promote a health cause.

### BEST USE OF MOBILE

This category rewards brand communication that has understood and used mobile to make a success of the campaign. Entrants should be clear on how and why mobile was used and should demonstrate how it played a critical role in achieving the client objectives and great results.

Examples include, but are not limited to *apps, mobile websites, mobile games, and mobile based advertising*  
*Mobile apps, mobile websites, mobile games, and mobile based advertising.*

### BEST USE OF GAMING

This category is open to any marketing initiative where gaming has been the focal point of the campaign's strategy and successfully used the medium to increase results for the client's brand. This could include utilising both gaming and esports communities, or partnerships with organisations in this space and games publishers. This could also include gamification campaigns created by brands to engage with specific audiences.

Judges will be looking at how the brand has engaged with the esports or games/gaming organisations and generated key resonance with its products or services to the right audience, and with the innovation of the partnership activation.

Examples could include but are not limited to the use of: *esports teams, companies, events and tournaments. Gaming/streaming platforms. Gamification initiatives and apps. Virtual realities or experiences, wearable tech, the metaverse and all other emerging platforms. Single or multi-player video games, arcade, console, mobile and other offline/online gaming experiences.*

## 07 CATEGORIES

### BEST USE OF ONLINE

This category rewards campaigns that have used the web and online landscape effectively as their primary marketing tool. The jury will be looking for creative implementation, standout digital experiences, strong user interaction, and results that could only have been achieved through the web.

Examples include—but are not limited to—*content produced specifically for the online space, such as Connected TV (CTV), landing pages, video and display ads, microsites, web-based apps, search and display, SEO, banner ads, pop-ups, and **digital publishing**. This may include branded editorial content, interactive articles, native advertising, digital magazines, or partnerships with online media platforms.*

### BEST USE OF OOH

This category is open to all campaigns which have used Out of Home as the primary media channel to amplify a product, service, or brand. Judges will be looking at how the OOH campaigns delivered the clients' objectives, showcased interaction, innovation, and excellence in the medium.

Examples can include but are not restricted to *digital and non-digital billboards, posters, bus shelters, sports centres, building wraps and small and large sized ambient media or objects such as OOH promotional products and installations.*

### BEST USE OF SOCIAL MEDIA

This category rewards campaigns that has used social media as its core driver of success. The jury will be looking for great examples of interaction and results which only social media could have achieved.

Examples of the use of *social media channels can include but are not limited to— organic, sponsored and paid-for content, blogs, social video, social posts, video-sharing sites and the use of social commerce. This could include campaigns using platforms such as Snapchat, Instagram, X (Twitter), Twitch, Pinterest, LinkedIn, Facebook and TikTok. Social media platforms such as Tik Tok, Snapchat, Instagram, Twitter, Twitch, LinkedIn, and Facebook.*

## 07 CATEGORIES

### BEST USE OF SPORT

This category has been created to celebrate media campaigns, which have used sport as a vital component of their strategies to drive results, resonate with consumers and communicate the client's key messaging. This could include working or partnering with sports- teams, organisations, venues, communities, audiences/ fanbases, networks, and associations within any sport amateur to professional around the globe, or an activation at a sports event – local, regional, or global – which allows key touchpoints for the client's target audiences and is part of an overall media strategy.

Judges will be looking at the results the association with sport has achieved, how it met and surpassed the client's objectives and used sport as a key communicational tool.

*Examples could include but are **not limited to**:*

- Innovative sponsorship activations at sporting events like F1, FIFA World Cup, Superbowl and the Olympics.
- Partnerships with sports venues such as Allianz Arena, Wembley stadium, Melbourne Cricket ground, Beijing National stadium or Madison Square Garden.
- Campaigns incorporating work with sports teams, clubs or organisations- such as the IOC, Copa libertadores, The Brazilian, Mexican and Argentinian national football teams and Concacaf.

### BEST USE OF TALENT

This category rewards the brand that has best leveraged a strategic partnership between a brand and talent(s) as part, or as the whole of a campaign. The talent may be a celebrity, sports star, leading industry figure, social media influencer, brand ambassador or other notable character, real or fictional, who has directly tapped into their own following to benefit the brand.

The activation may be part of a planned campaign using the talent or used more spontaneously in real-time marketing. **Overall judges will look for authenticity between talent and brand.**

### BEST USE OF TV, CINEMA & VIDEO

This category will be amplifying the best campaigns which have used TV, streaming TV services, Video channels and Cinema as their key media channel. Judges will be looking at how the campaigns met the client objectives with engaging and creative content in one of more of these mediums.

*Examples can include but are not restricted to the use of Online and Offline Video channels, Television channels, Streaming services, Television Networks, connected TV (CTV), Cinema operators/Chains or Broadcasting companies such as: Netflix, Amazon, YouTube HBO, ESPN, Disney Channel, Cinépolis, CNN en Español, MundoVision, La Red, ATV, Telemundo, Televisa, Globo and TV Azteca.*

## 07 CATEGORIES

### CREATIVE USE OF MEDIA AWARD

This category has been curated to celebrate ground-breaking creativity within the media industry. Entries should demonstrate how their campaigns have been propelled to new heights, whether that be through innovative ideas, clever use of media channels- existing, as well as the creation of new, or a game changing strategy.

Judges will be looking out for cut-through or pioneering campaigns, that skillfully navigate but also transcend the media landscape. Please note whilst results will play a role in the judging of this award, the jury will be focused on **the creative idea, concept or innovation.**

### INCLUSIVE CAMPAIGN OF THE YEAR

This category will champion campaigns focused on inclusion. The jury will be looking to award a brand campaign that has positively represented or contributed to individuals or communities from various backgrounds, experiences, capabilities, and perspectives who are usually excluded, unrepresented or marginalised.

Entrants should demonstrate an authentic and effective campaign that delivered impact for the groups that it is representing, alongside fantastic marketing results.

**The campaign must focus on a topic of inclusion, examples can include, but are not exclusive to work based around gender, age, race, sexual orientation, or disability, as well as multi-cultural, indigenous and rural communities.**

### THE BRAVERY AWARD

This category will celebrate marketers who have courageously stepped outside of the comfort zone to create a gutsy, head turning campaign that has sparked conversation and been rewarded with impressive results. This could be campaigns that have ripped up the industry rulebook and made unconventional media and marketing choices or deviated from cultural norms and/or tackled taboo subjects.

The jury will be looking for entrants to demonstrate how and why they pushed the boundaries into unknown or uncertain territory, the risks at hand and how they overcame marketing challenges to achieve success.

Please note whilst results will play a role in the judging of this award, the jury will be focused on the braveness of the campaign.

## 07 CATEGORIES

### THE EFFECTIVENESS AWARD

This category will reward the campaign that has achieved the most against its stated targets. Results play a critical part in the judges' evaluation, where figures showing the campaign's direct impact on sales will be compelling, although other ROI metrics will also be considered. Positive uplift against business targets rather than campaign metrics will be most favoured. Judges will focus on the achieved results against the KPIs.

**This category will allow a two-year eligibility period, with campaigns that ran between 1 June 2023 and 31 July 2025 eligible for entry.** Work entered into any Festival of Media Awards in previous years should be able to present a significant difference, re-launch and or obvious update since it's last year's entry.

### THE RETAIL MEDIA AWARD

This category will award the best campaign focused on retail media, which could be offline, online, or a combination of both.

The winning work should demonstrate how and why a brand has used retailers' sites and/or its stores, audiences, tools, resources, and data to drive awareness, or sales uplift. The jury will be focused on the key metric of growth, paying special attention to results such as: purchase intent, click through rates, conversions, store, or site visits and the number of new customers purchasing the brand's products or services and the revenue uplift, as a result of the retail media strategy.

Judges will also be looking for how the campaigns have effectively interacted across platforms, and how they have combined data and creativity to use retail media in an innovative way.

Examples could be a brand using a retailer such as Mercardo libre, Rappi, Linio, or Falabella to market it's latest product in the retailers physical or virtual stores, or a combination of both. The category is also open to those retailers brands (Rappi etc.) using their own social commerce or ecommerce tools to sell their products.

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## Questions?

For any award queries please contact [fomawards@festivalofmedia.com](mailto:fomawards@festivalofmedia.com)





08

**ENTRY  
TEMPLATE**

# 08 ENTRY TEMPLATE

## SECTION A // ENTRY / CAMPAIGN DETAILS

### Entering Category

The category you would like to enter your work into. Once one entry is completed you will be able to clone the same entry in different categories.

### Entry Title

This is the name given to the entry for a certain campaign. In the case of the entry being shortlisted, or winning this is the title used in publication and the company awarded.

**The entry title should be the same over different categories for the same campaign.**

### Type of Company

Advertiser, media agency, media owner, adtech company etc.

### Entering Company

The entrant company is the business that submits an entry for consideration. In the case of the entry being shortlisted, this is the company being named on the shortlist. In case of winning an award the entrant company is the entity receiving the trophy.

**There can be only one entrant company - If multiple companies are listed you will be asked to choose only one (with exception of The Collaboration category)**

### Entering Country

The entering country is based on the location of the entrant company. In case of the entry being shortlisted, this is the country being named on the shortlist.

# 08 ENTRY TEMPLATE

## SECTION A // ENTRY / CAMPAIGN DETAILS

### Brand

For example Dove

### Brand Owner

For example Unilever

### Industry Sector

For example FMCG

### Implementation Date

The start date on which the campaign had been implemented.

**Note:** Eligible campaigns should mostly be implemented between **1 June 2024 and 30 July 2025**.

### End Date

The last date of the campaign activities .

**Note:** Eligible campaigns should mostly be implemented between **1 June 2024 and 30 July 2025**.

### Markets Covered

List the countries or regions in which the campaign has been implemented.

### Secondary Contact (email address)

Please use different contact details to those associated with your account

We will be contacting this person if we are unable to make contact with the person who originally submitted the entry.

# 08 ENTRY TEMPLATE

## SECTION B // CLIENT DETAILS AND CREDITS



### Credits (optional)

Any companies credited here will be listed under “Other Credits” on the shortlist (if different from entrant company)

**Just list the organisation, no individual credits**  
(Individual credits will not be included on the shortlist)

### Lead Media Agency

**The agency who has been the media lead for the campaign**  
This agency will be awarded grand prix points for Agency or Agency Network of the Year.

### Lead Creative Agency

**The agency who has been the creative lead for the campaign**  
This agency will be awarded grand prix points for Agency of the Year in case of being the sole creative agency.

### Media Owner

Please list the **media owner** if you worked with a dedicated partner on this campaign.

### Technology Provider

Please list the **ad/mar tech provider / platform**, if you worked with a dedicated supplier.

### Other Credits (optional)

Please list **any other companies** that have been involved in the campaign.

# 08 ENTRY TEMPLATE

## SECTION B // CLIENT DETAILS AND CREDITS



**It is compulsory to have the client's approval in order to submit your entry.**

Please choose "Yes" to confirm that your client is aware and gave you the approval to submit the campaign to our awards, and provide all information below.

Should your client require an official letter from the organisers confirming the confidentiality of the written submissions, in order to approve your participation in the awards, please get in touch with [awards@festivalofmedia.com](mailto:awards@festivalofmedia.com)

### Client Name

**Note:** You must get permission from your client to enter the Festival of Media Global Awards. We will only contact them if there are discrepancies with your entry and to congratulate them if they should win.

### Client Job Title

### Client email address

### Client Approval

**I hereby confirm that client permission to enter this campaign in the Festival of Media LatAm Awards 2025 has been received by our client.**

# 08 ENTRY TEMPLATE

## SECTION C // THE WRITTEN ENTRY

### Ad Tech Overview (max 150 words)

Provide a clear overview of your technology's core purpose and the value it brings to media, marketing, or advertising.

What is the platform designed to do? Highlight its key functionalities.

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### Objectives (max 150 words)

Please state your objectives for the campaign.

This section is not scored by the judges, but is integral in the evaluation of your campaign work.

Judges will refer back to the objectives when assessing the results.

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### Insights (max 250 words)

The marketing challenge, brand insight and consumer insight.

What research and insight did you have and uncover that helped you strategise the campaign?

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### Strategy & Idea (max 300 words)

The idea, and the following communication strategy.

**For Best Use of an Adtech Platform: What strategy was implemented using the platform?**

How does your strategy meet the campaign objectives?

How did you strategise based off your Insight?

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### Execution (max 250 words)

The communication and activation/delivery.

If applicable, describe the steps of the campaign's execution

**For Best Use of an Adtech Platform:**

**How was the platform used by or implemented for the client?**

Highlight the aspects of your campaign that fit your chosen category best!

E.g. If you are entering Best Event / Experiential, be sure to emphasise the use of event and/or experiential element.

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### Results (max 250 words)

What did the campaign achieve ?

Please refer to the category description for the relevant metrics.

**For Best Use of an Adtech Platform: What results did the platform deliver?**

Judges will refer back to your objective to gauge whether the campaign was a success.

And make sure to give context to your results.

\*The ROI Award allows for 350 words max.

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### Budget AND Currency (e.g USD, GBP, EUR, AUD, RUB)

Please indicate the media budget for this campaign and clearly state the currency.

To be eligible for the **Best Small budget Campaign** category campaigns must have been executed on a budget of £250,000 (\$275,000 USD) and under.

**NOTE** This information will be kept confidential and will not be shared outside of the jury room.



Please share the details of your campaign activity as indicated below.

Please be aware of the word count.

Written submissions should not include entering company or contributing company names or branding (with the exception of Media Owners and Brands). All entries have to be anonymous.


The information submitted will remain confidential until the end of the first round of judging. Once the Shortlist is announced, C Squared Networks Ltd. reserves the right to reproduce submitted material and summaries of entries for the Awards promotion and its other events and publications. If you require your entry to be kept confidential, please contact the team upon entering.

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# 08 ENTRY TEMPLATE


## SECTION D // UPLOADING YOUR SUPPORTING MATERIALS FOR YOUR WRITTEN ENTRY SUBMISSION

### Shortlist Image



**Drag your file here  
or select file**

If your entry makes the Shortlist, we would like to display this image with the entry details when we publish the full shortlist on our website (19th September)



- This should be a hero image of the campaign
- Image needs to be a **SQUARE 365 x 365 pixels**
- **DO NOT** upload a presentation image, or an image that includes multiple lines of text as we may need to crop the image.

### Supporting Content (optional)

\*For content based categories only.

You can add here a link to your original content mentioned in your write-up (no case films allowed).

\*\*Please note that links need to be unbranded.

Any content with branding of the entrant company will be removed. \*\*

## 08 ENTRY TEMPLATE

### SECTION D // UPLOADING YOUR SUPPORTING MATERIALS FOR YOUR WRITTEN ENTRY SUBMISSION




#### Supporting Images

You can upload 2 images of the campaign in action to help illustrate the campaign and support your entry.

- Image specifications: Upload JPEG, png or jpg files. Maximum file size is 10MB per image.
- The images may be a screen shot from a video or web activity, copy of a press/outdoor advertisement, image of an event in progress, image of an ambient advertisement, etc.
- **Note:** the images do not need to be a mood board but should support the entry.

#### Supporting Image (optional)




Drag your file here  
or

Select file

Opportunity to upload an image that supports your campaign

#### 2nd Supporting Image (optional)



Drag your file here  
or

Select file

Opportunity to upload a second image that supports your campaign



# 08 ENTRY TEMPLATE

## SECTION E // SHORTLIST UPLOADS & TROPHY DELIVERY

### **SHORTLIST UPLOADS** For Shortlisted Entrants Only

Shortlisted entrants will be asked to submit a 2 Minute Case Film, plus an optional 30-45 Video edit of each shortlisted campaign.

**The shortlist announcement will be on Friday 19 September.**

### **Case Study Film (Max. Length 2 mins)**

**This will be used in the final phase of judging to evaluate each entry and decide the winners**



Drag your file here  
or

Select file

The 2-minute film should be a summary of the campaign, including some key images/video and explanation of the insight, strategy, execution, and results.

If you are fortunate enough to have had your campaign shortlisted in more than one category, it is recommended that you tweak your videos, depending on the category criteria. Judges will watch the same video more than once, but if they do not see the relevance to the category then they will not be able to reward it.

\*Please note we allow a 20% excess in terms of film duration - if your film exceeds the requested limit, it will be stopped in the judging at 2:30.


### **CASE FILM Video Specifications**

- HD (720p or 1080p), mp4, file size no larger than 250MB.
- Your videos must be in English or with English subtitles.
- Please ensure high quality files are submitted, or you will be asked to re-submit material.
- The video should not include entering agency company names or any contributing creative companies with the exception of media owners and brands/clients.
- **Please name the file and the subject with the title of your entry and indicate the category/categories.**

# 08 ENTRY TEMPLATE

## TEMPLATE SECTION E // SHORTLIST UPLOADS & TROPHY DELIVERY

### Short Case film edit (30-45 seconds) (optional)



**Drag your file here**  
or

Select file


**Edit Specifications**

- HD (720p or 1080p), mp4, file size no larger than 250MB.
- The video can include entering agency and any contributing creative company names.

This should be an edit that promotes or previews your campaign.

If you win a trophy, this clip will be used to promote your entry at the awards ceremony.

### Company Logo



**Drag your file here**  
or

Select file

**The logo of the company submitting the entry.**

- Please upload a high-res version
- This will be used for the awards show graphics and shown at the award ceremony if you win a trophy
- Image specifications: Upload JPEG, png or jpg files. Maximum file size is 10MB per image.

# 08 ENTRY TEMPLATE

## TEMPLATE SECTION E // SHORTLIST UPLOADS & TROPHY DELIVERY



### Contact Name

Individual signing or receiving trophy

### Contact Phone Number

Please include ID code (e.g. +44)

### Contact Email Address

### Up-to-date Delivery Address

Please include ID code (e.g. +44)

### Home or Office Address

### Tax ID



### Trophy Delivery Details

Should you be recognised as a FOMLA winner, you will receive one complimentary trophy per win that will be delivered to an address of your choice.

We also request the contact details of those assigned to the trophy delivery address in case we or the courier need to get in touch.

The Festival of Media team will contact all of the successful entrants to confirm delivery details.

You can order additional trophies at an added fee via our Online Trophy shop below.

[Order Trophies](#)

**Note:** This is a requirement for trophies being shipped outside of the United Kingdom.

## Entry Prices

### **Early entry price: \$450**

for entries submitted and paid for by Friday 30th May (23:59h BST).

### **Standard entry price: \$515**

for entries submitted and paid for after Friday 30th May (23:59h BST)

AND by Friday 27th June (23:59h BST).

### **Late Entry: \$575**

for entries submitted after Friday 27th June (23:59 BST).

The organiser reserves the right to extend the entry period if there is demand.

## Payments

Payment must be made in GBP and can be processed online by **credit card** (Visa, Mastercard, JCB, Solo, Maestro and AMEX) OR via **invoice**.

- Cheques are not accepted.
- You will be able to select your payment method, once your entries have been submitted and the payment process is commenced.
- **You will automatically receive an invoice or payment confirmation email in your inbox.**

### **Please note:**

- All payments will always be processed in **British Pounds (£GBP)**.
- **Payment terms are 14 days from date of invoice** (unless special permission has been granted by the Festival of Media team).
- **Card payments will be taken at the point of entry submission and A merchant fee will be applied** to entries paid by Visa, MasterCard and American Express. These fees will be added to your total and outlined in the payment summary
- C Squared Networks Ltd reserves the right to charge an admin fee of £50 if manual invoices are requested or required on award entries totalling less than £1,600.

## **If you wish to pay offline, please get in touch with the following details:**

- Reference number of each of your entries (you may find this number next to each entry under the 'Current submissions' section)
- Company name and address
- Finance contact (name and email address)

Bank details will be found at the bottom of your invoice, once requested. Please note that bank charges may apply and should be covered by the entrants, when paying by bank transfer.

**All completed entries registered on the awards submissions site when the site is closed on the final deadline will be judged and must be paid for.** Entries may be withdrawn after the final deadline, but they will not be eligible for a refund. Entries that have been completed will become liable to payment, even if deciding to withdraw.

*All Festival of Media Awards entries cancellations requests before the final deadline are refunded at the discretion of the C Squared Networks Ltd. Management and will occur an admin fee of £50 GBP*



## CONTACT

**Leah Mellard**  
Awards Manager  
leah.mellard@festivalofmedia.com

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Festival of Media Global & M&M Global Jury Queries  
Global contacts lead for FOM & MMG Global Award Queries  
Awards & Entry Feedback Contact

## OTHER CONTACTS

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Partnerships & Sponsorship Queries  
Marketing enquiries

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