ENTRY HAND BOOK

FESTIVAL OF MEDIA NORTH AMERICA AWARDS

Your essential guide to entering
Festival of Media North America Awards

FOMNA AWARDS 2025
CONTENTS

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In 2025, media is the biggest growth driver for brands. I feel privileged having judged Festival of Media and being the witness of how our industry has the potential to unleash unprecedented growth for all our categories.

Josep Hernandez
Senior Director Media & TCP, Pepsico

The Festival of Media North America Awards programme was launched in 2017 to celebrate, amplify and create benchmarks for media campaigns throughout North America and Canada.

It is the youngest regional programme in the FOM family, but has been growing year on year as it showcases the best of the best in media across North America and Canada, and our juries set the benchmarks for the industry.

The juries, which mainly consist of clients, are continually impressed with the level of work they are adjudicating and the way the campaigns utilise tech, creativity and various mediums to deliver effective and inspiring results.

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 a new category **Best Use of an Adtech Platform** – for the first time - allowing a vehicle for adtech and martech companies to amplify their media solutions to potential new clients. We have also tweaked a number of others including **Best Collaboration Award** and **Best Local Execution of a Brand**.

For those looking to showcase their company's capabilities in the region to an engaged client audience entering these awards is a must. There are not many other forums that allow you to get in front of such a high spending audience for as little as $500.

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

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

Questions?

For any award queries please contact fomawards@festivalofmedia.com

June 19 — **Open for Entries**

July 17 — **Early Deadline** $499

August 14 — **Standard Deadline** $535

September 11 — **Extended Deadline** $599

October 30 — **Shortlist Announcement**

November 27 — **Case Film Submission Deadline***

*For shortlisted entrants only.

December 11 — **Awards Ceremony**

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 North America Awards accolade earns points for the annual RECMA table and the Warc 100 Guide.

FESTIVAL OF MEDIA
NORTH AMERICA AWARDS

06
ENTRY PROCESS

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 July 2024 and 31 August 2025*** and should have been implemented locally or regionally within the North America 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 **

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

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**

Questions?

For any award queries please contact fomawards@festivalofmedia.com

5

Create & Submit your entry

To create & submit your entry, you will need to register an online account at: https://festivalofmedianamerica.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.

Questions?

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FESTIVAL OF MEDIA NORTH AMERICA AWARDS

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: LONGTERM MEDIA IMPACT AWARD

This award focuses on how the agency has created meaningful growth for its client via a minimum of two campaigns over a two-year period.

Judges will be looking at the effectiveness, efficiency and return on investment of the work for the client.

The entrant will provide measurable evidence from the various data points available to prove the above. This will include brand metrics ranging from performance - sales conversions and sustained audience engagement - and awareness - brand uplift and positive sentiment - to long term growth to enable judges to gain a clear picture of the value delivered on the campaigns.'

UPDATED : BEST CAMPAIGN FOR AN AWARENESS OR OBSERVANCE DAY, WEEK OR MONTH

This category is for campaigns which have focused on, celebrated, promoted or incorporated cultural and awareness moments as the core of their strategy to generate results for its clients.

Entries should demonstrate how the campaign successfully leveraged audience insights, including behaviours, preferences, and engagement patterns related to the observance. Judges will be looking for thoughtful planning, strategic execution, and measurable results—not only in terms of business outcomes like increased visibility or sales, but also in raising awareness and driving meaningful impact around the issue being highlighted.

Winning campaigns will show how cultural relevance and purpose-driven creativity came together to achieve both commercial and societal goals

Examples include, but are not limited to LGBTQ+ month, International Women's Day, Black History Month, Mental Health Day and Disability Awareness Week.

UPDATED: BEST 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.

UPDATED: 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 a clear understanding of the target audience, marketplace, as well as competitive context and focus on the results the campaign has delivered.

Entries should detail how insight informed the **positioning or repositioning** of the brand, product or service — to meet a specific challenge or opportunity in the market, and how that was brought to life across touchpoints through a clear strategy.

Entries focusing on a 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.

UPDATED: BEST LOCAL EXECUTION OF A BRAND

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

The winning work could be for a challenger, local, or global advertiser, as long as it is specifically curated for a for a local audience. Winning entries should demonstrate strong insight specific to a location and how they recognised cultural nuances to tailor their campaign and deliver a campaign to 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.

Please note: 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.

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 AUDIO

This category celebrates campaigns where audio plays a central, integral role in driving success. Entries should demonstrate how the unique capabilities of audio—whether through traditional radio, digital audio platforms, or both—were strategically leveraged to build a meaningful connection with the audience, create a distinct brand experience, and deliver measurable results. Judges will be looking for campaigns that have used Audio creatively and effectively, ensuring it was not just a supporting element, but a primary driver of engagement, impact, and return on investment.

Examples can include, but not restricted to the use of Podcasts, radio, streaming platforms or other channels in the audio space such as: WTOP FM, ESPN Radio, Spotify, Pandora, Amazon Music, Apple Music, Soundcloud, NTS, Bandcamp, Internet Radio.

UPDATED: BEST USE OF MOBILE

This category rewards brand communication that has made mobile a central, strategic driver of campaign success.

Entrants should clearly explain how and why mobile was uniquely leveraged to engage audiences, meet objectives, and achieve results, demonstrating a deep understanding of the platform's strengths — whether through apps, messaging, mobile-first content, location-based targeting, or real-time engagement. Judges will be looking for examples where mobile wasn't just a channel, but a critical part of the strategy and execution.

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.

UPDATED: BEST USE OF ONLINE

This category rewards campaigns that have effectively used the web and the broader online landscape as their primary marketing tool. Entries should demonstrate a strong understanding of the digital environment — from user behaviour and platform potential to emerging tools and technologies — and how that understanding translated into strategically achieving audience engagement and met specific business or brand objectives.

The jury will be looking for creative implementation, standout digital experiences, great 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.

UPDATED: BEST USE OF OUT OF HOME

This category is open to all campaigns which have used Out of Home as their lead channel to amplify a product, service, or brand. Judges will be looking for work that goes beyond simple placement — showcasing smart media planning, contextual relevance, audience understanding, and innovative use of format, location or technology.

Successful entries will clearly articulate how the campaign used the unique strengths of OOH — visibility, scale, immediacy, or environmental presence — to meet the client's objectives and deliver brand or business outcomes.

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

UPDATED: BEST USE OF SEARCH

This category recognises the most effective use of search marketing — paid or organic — to drive measurable results for a product, service or brand across any sector.

Entries should demonstrate innovative or creative use of search tools, platforms or technologies and smart, insight-driven search tactics/strategies that helped the brand stand out from competitors, connect with its audience, and meet or exceed clearly defined goals.

Judges will be looking a variety of metrics including visibility, and increase in revenue, brand uplift and engagement, as a result of the innovation and effective search campaign. They will be looking for tangible results for the product or service attributed to the search campaign.

UPDATED: BEST USE OF SOCIAL MEDIA

This category rewards brand communication that has used social media as its primary marketing tool. Entries should demonstrate how social was central to the idea, not just a distribution channel — and how it enabled direct interaction, cultural relevance, and measurable impact in ways no other medium could.

Judges will be looking for a strong understanding of the chosen platform(s), how they were used to build meaningful engagement with the target audience, and how social-specific features — from formats and tone to influencers and community dynamics — were harnessed to achieve the brand's objectives. Creativity, strategy, and authenticity will be as important as results.

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. This could include campaigns using platforms such as Snapchat, Instagram, X, Twitch, Pinterest, LinkedIn, WeChat, Facebook and TikTok.

UPDATED: BEST USE OF TECHNOLOGY

This category recognises campaigns, that are deeply rooted in technology and have leveraged it as a core driver of creativity, effectiveness and strategic impact.

Entrants should clearly explain why a particular technology (or set of technologies) was selected, how it was implemented, and how it enabled the brand to engage, target, or interact with audiences in new and meaningful ways. Judges will reward campaigns where the use of technology enhanced the brand experience, enabled innovation, and delivered measurable outcomes — whether through increased efficiency, reach, personalisation, interactivity, or performance.

Examples could include but are not limited to the use of- programmatic, first and third-party data tech, real-time marketing, AR, AI, Chatbots, GPT, Bard, IoT, Metaverse, software, wearable tech or a custom-made technology solution.

UPDATED: BEST USE OF VIDEO

This category celebrates campaigns that have used video-based media as their primary channel to drive impact, build brand equity, or deliver commercial results. Whether through television, cinema, streaming platforms, online video, or other video channels- entries should demonstrate how video was used strategically and creatively to tell compelling stories and engage.

Judges will be looking for campaigns that align strong creative execution with platform-specific thinking — where the content was appropriately implemented, formatted and tailored to the strengths of the chosen video channels and the target audiences. Entries should clearly show how video played a central and critical role in achieving client objectives.

Examples can include, but not restricted to the use of Television channels, Streaming services, Television Networks, Cinema operators/Chains or Broadcasting companies such as: Netflix, Amazon, YouTube HBO, Cineworld, AMC, Telemundo, ESPN, Disney, NCB Universal.

UPDATED: THE RETAIL MEDIA AWARD

The winning work should demonstrate how and why a brand has used retailers' sites and/or its stores, audiences, tools, resources including loyalty programme, and data to drive awareness, loyalty, 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, first-time conversions and repeat 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.

This category is open to brands that have used retail media as part of their campaign.
Examples could be an automotive brand using a retailer such as Walmart to market its latest vehicle in the retailers physical or virtual stores, or a combination of both, or a beauty brand partnering with a retailer such as Ulta to promote their products with Ulta's loyalty programme members.

BEST BRANDED CONTENT

This category welcomes entries from media owners and agencies, rewarding the best content newly created for a brand. The branded content should fit with the brand values, strategy and clearly address the marketing challenge. 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 FOR A HOLIDAY OR CELEBRATION

This category will reward campaigns that have used a holiday or celebration day as the focal point of their strategy to generate results for their clients. Campaigns should make excellent use of audience insights around habits, activities, and preferences around the event, which are specific to the target market. The jury will also be looking for campaigns which have demonstrated how clever planning and strategy leading up and during the occasion have been crucial to their success.

Examples include, but are not limited to Thanksgiving, Valentine's Day, Eid, Passover, Dia de Muertos, Kwanzaa, Diwali, Easter, New Year, Black Friday, Cyber Monday, Christmas, and Halloween.

BEST CAMPAIGN LED BY AN INDEPENDENT AGENCY

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 $499 throughout the entire entry period to allow better access for independent agencies with restricted budgets.

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

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, social movements or inclusion and diversity initiatives.

Winning entries will be able to demonstrate positive and measurable impact in the world, how it has raised awareness of an organisation's values/initiatives or constructive changes to cultural and social perceptions etc. and also delivered on its marketing objectives.

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.

This category celebrates 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.

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 and how it successfully tapped into the media owner eco-system.

We encourage entries from both agencies and media owners.

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 campaigns that demonstrate the most successful consumer engagement with tangible target audience related results. The campaign can have used any media channel so long as it provides 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 average engagement times, engaged sessions, views - combining web and app properties - event session starts, and time spent with the brand by the audience.

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, Brand activations, Live performances, Product Sampling, Immersive installations, Festivals, community events, stunts, guerrilla marketing, projections, ambient media, digital simulations and virtual events.

BEST INTEGRATED CAMPAIGN

The winner of this category will demonstrate the most successful multi-channel campaign and must have combined two or more platforms offline and online, such as: mobile, OOH, social media, TV, cinema, digital, radio, print or other.

The case should show effective use of the mediums in a creative and engaging way to obtain great results on clear objectives. Judges will be looking to see clear decisions behind the varying platform choices and why the formats chosen are integral to the campaign's success. Judges will be looking for how the channels worked together, why and how they combined the audiences of the channels and how they orchestrated the integration of personal data to make the campaign a success.

Please note: The campaign can be purely digitally integrated, purely integrated of traditional media, or a combined activation of both, but must be multi-channel in its approach.

BEST USE OF DATA AWARD

The winner in this category will demonstrate the best use of data and reflect the achievement of effectively reaching consumers where the successful campaign has been notably enhanced, or even made possible through learning gained from econometrics or insights. Campaigns can reach from social media to e-commerce as long as they have data and insights at their heart.

Judges will be looking at how data has been used to inform the campaigns and apply pivot strategies to adapt and evolve the overall delivery of the work when needed during the execution. The winning entry should demonstrate the best use of small or big data and the resulting insights, which has 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 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 resonation 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.*

BEST USE OF MUSIC IN A MEDIA 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 PRINT & PUBLISHING

This category will be celebrating the best use of traditional print, or digital publishing media owners/vendors inventory to drive awareness, sales, and to meet objectives for the client. Judges will be focusing on how the client has utilised the publishers' data, networks, audiences, tools and portfolio of products - which could include events - and the results these delivered. Entrants should be clear as to why this medium was chosen and integral to the success of the campaign.

The campaign could have been executed through traditional print or digital publishing or could have used both.

Examples can include, but not restricted to campaigns utilising *publishers, magazines, newspapers and their digital portfolio of products, as well as leaflets, and other digital or non-digital content outlets. This could be an automotive brand using a specialist car magazine or the NY Times to reach a particular audience, or an FMCG brand using a site such as Reddit to reach the right consumers at the right time.*

BEST USE OF REAL- TIME MARKETING

This category is open to campaigns that have successfully engaged with their customers utilising real-time information. The strategy may be planned or be more spontaneous/reactionary, so long as the entry showcases how the brand created relevant messaging and reacted with audiences in real-time by responding to current data, trends, news or events.

Judges will be looking for how the time-sensitive content, amplified interaction with their audiences, drove brand awareness, increased conversion, and enhanced the brand's image.

The range of real-time work judges will consider includes, but is not limited to, *marketing automation such as triggered emails, response to timely news, trends or events, engaging with customers on social media, personalised digital content based on interactions, live event promotion, or location-based deals through emails or apps. Platforms could include X (Twitter), TikTok, Snap, WeChat, OOH, digital displays, or Instagram.*

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 the US / Miami Open, F1, FIFA World Cup, Superbowl and the Olympics.
- Partnerships with sports venues such as Allianz Arena, Scotiabank Arena, AT&T Stadium, Fenway Park or Madison Square Garden.
- Campaigns incorporating work with sports teams, clubs or organisations- such as the NFL, NBA, MLB, IOC, PGA, Golden State Warriors, Dallas Cowboys, LA Lakers and New York Kicks.

BEST USE OF TALENT

This category rewards the brand that has best leveraged a strategic partnership between the brand and talent(s) as part or as the whole of a campaign. The talent might be a celebrity, micro-influencer, creator, public figure, brand ambassador, leading industry figure or community spearhead. but can also include other notable individuals- real or fictional- who have 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.**

INCLUSIVE CAMPAIGN OF THE YEAR

This category will champion campaigns that have focused on or highlighted the topic of inclusion/inclusivity. The jury will be looking to award a brand 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.

THE BRAVERY AWARD

This category will celebrate agencies or clients who have courageously stepped outside of the comfort zone to create a courageous, daring or provocative 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, campaigns that have 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. These campaigns can cover any medium.

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.

THE 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 skilfully navigates but also transcends the media landscape within the region.

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

Questions?

For any award queries please contact fomawards@festivalofmedia.com

FESTIVAL OF MEDIA NORTH AMERICA AWARDS

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 July 2024 and 31 August 2025.**

End Date

The last date of the campaign activities .

Note: Eligible campaigns should mostly be implemented between **1 July 2024 and 31 August 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.

SECTION B // CLIENT DETAILS AND CREDITS

i

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.

SECTION B // CLIENT DETAILS AND CREDITS

(i)

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

Client Name

[   ]

Note: You must get permission from your client to enter the Festival of Media North America Awards. We will only contact them if there are discrepencies 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 North America Awards 2025 has been received by our client.

SECTION C // THE WRITTEN ENTRY

Ad Tech Overview (max 150 words) *For best use of an adtech platform only**
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.

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.

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?

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?

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.

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.

Budget AND Currency (e.g USD, GBP, EUR, AUD, RUB)
Please indicate the media budget for this campaign and clearly state the currency.

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

(i)

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.
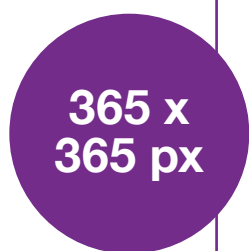
ENTRY TEMPLATE

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 (30th October)

**365 x
365 px**

- 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. ****

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

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 Thursday 30 October.

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.**

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.

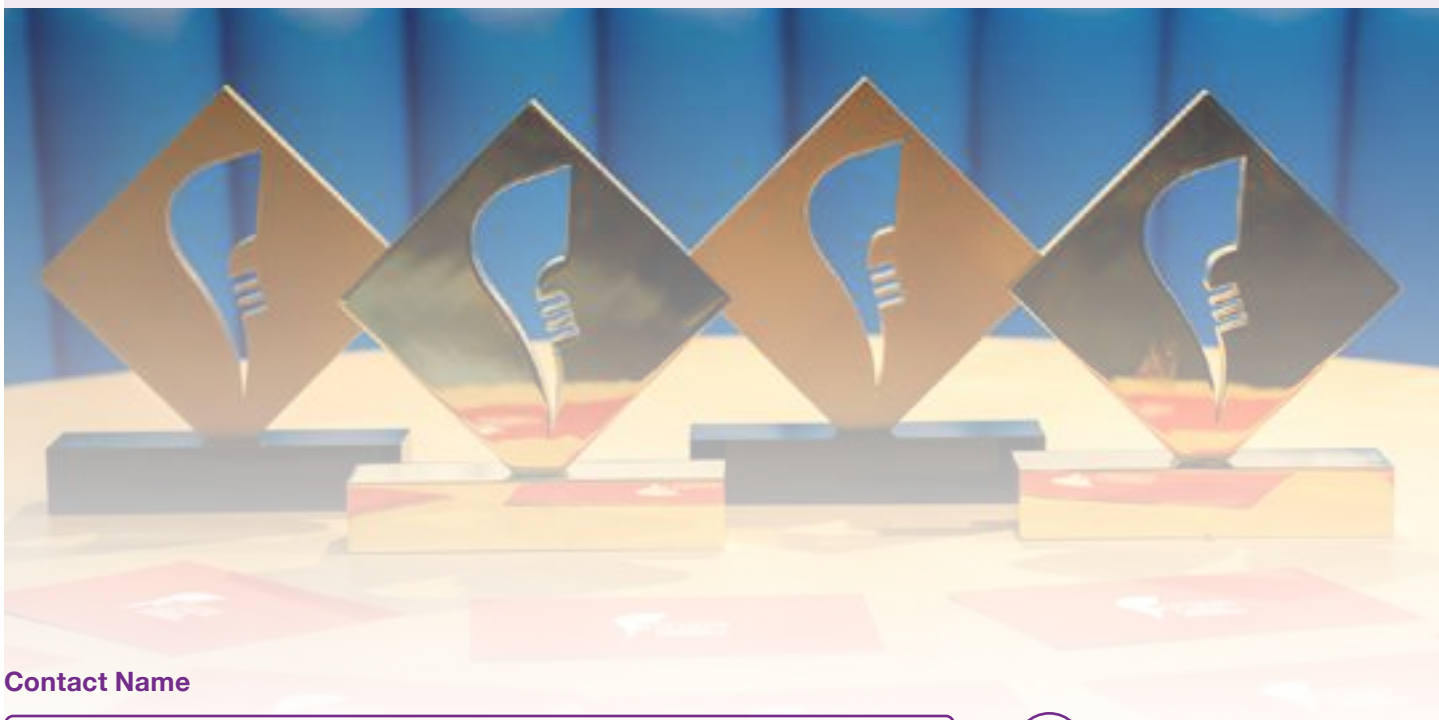**Company Logo**

↑

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.

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 FOMNA 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 benig shipped outside of the United Kingdom.

09 PAYMENT PROCESS

Entry Prices

Early entry price: $499

for entries submitted and paid for by Thursday 17th July (23:59h BST).

Standard entry price: $535

for entries submitted and paid for after Thursday 17th July (23:59h BST)

AND by Thursday 14th August (23:59h BST).

Late Entry: $599

for entries submitted after Thursday 14th August (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 pe 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 **(US Dollars ($USD).**

● **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

FESTIVAL OF MEDIA NORTH AMERICA AWARDS

CONTACT

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Festival of Media North America & Cause - Awards & Jury Queries
North America & UK lead for FOM & MMG Global Award Queries

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Latin-America & Europe lead for FOM
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Festival of Media Asia-Pacific Jury Queries

APAC & MENA
Region Lead for FOM & MMG Global Award Queries