

# ENTRY HANDBOOK



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

# FOMG AWARDS 2026

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Created in 2007 to celebrate and amplify the best media campaigns on the planet, Festival of Media Global, its juries and adjudicating processes are revered around the world. It's now regarded as the number one awards programme for media.

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Jeremy King,  
CEO, Festival of Media



*Entering an awards programme is one of the most important initiatives a marketing/comms person can perform.*

It's a driver of positive company culture, new business, helps attract and retain the best talent, is a fantastic source of cost effective marketing and is a differentiator for clients when reviewing media pitches, when done correctly.

***This handbook has been curated to ensure awards entrants into the Festival of Media awards programmes understand the most efficient and effective way to submit their work.***

It will provide a detailed outline of all of the Festival of Media Global Awards programmes including the key dates from open for entries and the extended deadline to the trophies that are awarded and the categories available.

It will also showcase a comprehensive guide on how to enter, what type of work can be submitted, payment details, the terms and conditions for each programme and key contact information.

Once this guide has been read and digested the opportunity to produce and curate submissions, which impress the juries and ultimately have a chance of winning a trophy will become more of a reality.

Remember the Festival of Media team is here to help and advise, so please do not hesitate to get in contact with us.

**Thank you, good luck and happy reading.**

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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 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**

Festival of Media Awards wins give Media Directors and CMOs the credibility to advocate for increased media budgets, fuelling even more impactful campaigns and greater revenue growth for client partners.

4

**ATTRACTING AND RETAINING TALENT**

Industry recognition not only attracts new talent but also helps retain the best- with the Festival of Media Awards recognised globally for their prestige, it provides winning companies with a powerful edge and benefits company culture.

5

**COST EFFECTIVE MARKETING**

Entering, being shortlisted, or winning at the Festival of Media provides a powerful marketing opportunity, offering exposure, credibility, and prestige at a far lower cost than most conventional marketing strategies.

6

**GAIN WARC AND RECMA POINTS**

Festival of media is one of the select few board programmes that counts towards the global agency ranking for WARC and RECMA.

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**Questions?**

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

# 04 KEY DATES & FEES 2026



November

**21**

**Open for  
Entries**

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December

**19**

**Early  
Deadline**  
£499

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January

**16**

**Standard  
Deadline**  
£519

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February

**13**

**Extended  
Deadline**  
£570

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April

**16**

**Shortlist  
Announcement**

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May

**14**

**Case Film  
Submission  
Deadline\***

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\*For shortlisted entrants only.

June

**11**

**Awards Ceremony**

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### SHORTLIST

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



### BRONZE

This is awarded to notable campaigns that stand out to the jury and are deemed to be a level above the rest of the shortlist.



### SILVER

This recognises outstanding work which achieves great results and is beginning to push the boundaries of the media industry.



### GOLD

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

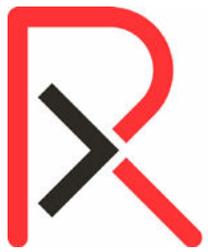


## GRAND PRIX AWARD

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.





# RECMA

WIN A  
GOLD AWARD  
**+6 POINTS**

WIN A  
SILVER AWARD  
**+3 POINTS**

WIN A  
BRONZE AWARD  
**+3 POINTS**

# WARC

WIN A  
BRONZE AWARD  
**+3 POINTS**

WIN A  
SILVER AWARD  
**+3 POINTS**

WIN A  
GOLD AWARD  
**+6 POINTS**

WIN A GRAND  
PRIX AWARD  
**+10 POINTS**



06

# ENTRY PROCESS



1

### Check your work is Eligible

To be eligible for the programme's campaigns must have run from **1 January 2025 and 31 January 2026\*** and can have been implemented locally, regionally, or globally, but must have run within a Global market.

**\* 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 14](#)**

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 27

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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://festivalofmediaglobal.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 38**

## 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?

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



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# CATEGORIES



### **NEW: BEST PUBLISHING BRAND**

This category celebrates publishers that demonstrate innovation in delivering media solutions for agencies and clients and is open to all publishers- digital and print operating locally, regionally, or globally.

Judges will evaluate entries based on their editorial and commercial strategies in addition to considering factors such as:

- Effective use of first-party data to enhance audience engagement
- The launch of new digital or physical products and solutions
- Proven campaign success across a diverse client base
- Key partnerships and client retention or acquisition
- Integration of technology within publishing and advertising offerings

The jury will also consider the commercial success of these innovations, including year-on-year growth in advertising revenue.

### **NEW: BEST USE OF AI**

This category seeks to award campaigns that have harnessed and been made possible through the power of AI.

Judges will assess how AI has been applied to deliver more effective and smarter marketing for clients, drive commercial results and will look for evidence that AI was integral to the success of the campaign.

Examples could include but are not restricted to: *the use of AI for creativity, automation, customer service, personalisation and analytics, such as utilising an AI tool to create tailored messaging as part of campaign, or in response to real-time events. This could also include the implementation of AI voice, or even AI powered applications used to help drive transparency, fairness and trust in campaigns.*

### **NEW: LONG-TERM 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.

This category will allow a two-year eligibility period, with campaigns that ran between **1 January 2024 and 31 January 2026.**

## 07 CATEGORIES

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

This category rewards campaigns that have aligned with an awareness or observance moment—whether through timing, launching on or around the moment, and/or by incorporating the awareness or observance moment into their strategy and storytelling.

Entered work should show a meaningful connection to the awareness or observance date or period authentically integrating it's significance with strategic timing. Entries should also demonstrate how the campaign leveraged deep insight, including audience behaviour and preferences, engagement patterns, market opportunities, as well as cultural context and sentiment around the moment to shape and deliver an effective, relevant campaign.

The jury will be looking for measurable impact, both in delivering business results for the client against objectives, and in raising awareness, shifting perceptions, or inspiring meaningful action related to the Awareness or Observance Day, Week or Month it's aligning with.

*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 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 and focus on the results delivered.

Entries should also detail how insight informed the positioning or repositioning of the brand, product or service, to meet a specific marketing challenge, opportunity, or objective and how that was brought to life across touchpoints through a clear strategy. Judges will look for a clear understanding of the target audience and marketplace, including competitive context.

Entries focusing on a relaunch should be able to present a significant/obvious update or change to the product or service, 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**

In this category judges will award campaigns that have been designed for local execution, taking a creative and strategic media approach towards an audience within a local region.

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

## 07 CATEGORIES

### UPDATED: BEST RETAIL MEDIA CAMPAIGN

This category will award the best campaigns focused on retail media and how the work has leveraged retail media networks, platforms and partnerships to achieve its clients' objectives.

The winning work should demonstrate how and why a brand has used retail media strategies - whether in store, online, or across various touchpoints - to connect with consumers, drive engagement, awareness and sales uplift of the product or service. This could include data-driven targeting, sponsored product listings, shoppable media and retailer collaborations.

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. Winning entries should also demonstrate innovative use of retail media and seamless integration into the retail environment.

**Please note** this category is open to online retail brands that have used their platforms, ecommerce and social commerce tools and resources as part of their campaign, as well as other brand campaigns that have used retail media or ecommerce as part of the media strategy.

*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 an online only fashion brand using their own social commerce or ecommerce tools to sell its products.*

### UPDATED: BEST USE OF AUDIO

This category celebrates campaigns where audio -whether traditional radio, digital audio platforms, or both plays an integral role in driving success. Entries should demonstrate how the unique capabilities of audio, 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 evidence that the use of audio 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 used mobile as a 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.*

## 07 CATEGORIES

### **UPDATED: BEST USE OF ONLINE**

This category rewards campaigns that have effectively used the web and the broader online landscape as a critical 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 meeting 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 a 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 SOCIAL MEDIA**

This category rewards brand communication that has used social media as a primary marketing tool. Entries should demonstrate how social was not simply used as a distribution channel, but played a critical role in enabling 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.*

## 07 CATEGORIES

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

This category recognises campaigns, that are 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 or 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 a key channel to drive engagement, build brand equity, or deliver commercial results..

Judges will be looking for campaigns that align strong creative execution with channel-specific thinking, showing how 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 channels played a critical role in achieving client objectives.

*Examples can include but not restricted to the use of Online or social video, 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: BEST VIRAL CAMPAIGN**

This category celebrates campaigns that have sparked engagement and conversation through the power of viral marketing.

Judges will be looking for campaigns that spread organically through sharing across social networks and/or other channels, offline, online or both- driving attention, participation, and positive sentiment from consumers. Entries should demonstrate how creativity, timing, cultural insight and clear messaging whether bold, funny, emotional, controversial, calling to action or simply unmissable, combined to make the campaign irresistible to share.

Evidence of how this momentum translated into measurable impact for the brand, service, or product it was amplifying will be key to success, including metrics such as level of reach, connectivity with the audience, and number of shares achieved.

## 07 CATEGORIES

### 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.

### BEST BRANDED CONTENT

This category welcomes entries from media owners and agencies, rewarding the best original content created for a brand.

The branded content should align with the brand values and strategy, clearly addressing marketing objectives and challenges. Judges will evaluate the content creation and creative execution, with additional credit given to compelling storytelling across media channels, as well as strong customer experience as evidenced by consumer engagement metrics.

Content examples can include but are not limited to: *videos, articles or publications, podcasts, radio shows, TV shows, music, video games and event content directly made for the brand.*

### BEST CAMPAIGN FOR A LOCAL BRAND

This category rewards campaigns for local brands that are specific and exclusive to a certain country or region. Entries should demonstrate how the campaign has helped a local brand fulfil its targets and reach KPI's. Entrants should outline the challenge for the brand within the market it ran, and how they worked to overcome them.

Judges will look for great insight and execution, including the use of appropriate media channels and strong results, such as increases in brand perception, local engagement, and sales.

This is an amazing opportunity for entrants to showcase campaigns for smaller, countrywide brands that are producing amazing work. **Campaigns for global brands that are widely available to multiple countries should not be submitted in this category.**

## 07 CATEGORIES

### BEST CAMPAIGN LED BY CAUSE

This category is reserved for campaigns that demonstrate how it led with a purposeful cause- addressing a social, ethical, economic, cultural, political and/or environmental issue. Eligible entries may include but are not limited to: CSR focused efforts or marketing for brands, charities, not-for profits, health enterprises, sustainability causes, social movements or inclusion and diversity initiatives.

Winning campaigns will clearly demonstrate a positive and measurable impact or meaningful shifts in cultural and social perceptions, supported by tangible results and evidence of influence. Judges will also consider how effectively the campaign has raised awareness of an organisation's values or initiatives in alignment with the cause at its core.

### BEST CAMPAIGN FOR A HOLIDAY OR CELEBRATION

This category recognises campaigns that have centred their strategy around a holiday, festival, or celebration to deliver exceptional results for their clients. Entries should demonstrate a strong understanding and use of audience insights- including habits, traditions, activities, and preferences, associated with the occasion and specific to the target market.

Judges will be looking for campaigns that showcase creativity, clever timing, and thoughtful planning in the lead-up to or/and around the event and how it led to the campaign's success.

**Examples include, but are not limited to:** *Christmas, New Year, Chinese New Year, Valentine's Day, Easter, Ramadan, Eid, Diwali, Hanukkah, Thanksgiving, Pride Month, Halloween, Independence Day, Mother's Day, Father's Day, International Women's Day, Black Friday, Cyber Monday, Earth Day, Carnival, and local or regional celebrations.*

### BEST CAMPAIGN LED BY INDEPENDENT AGENCY

This category celebrates independent agencies achieving excellence through campaigns that set new benchmarks or creative standards in the industry.

Entrants should outline how they used their unique capabilities, tools, resources, and community to generate impressive results and drive business growth for both the brand and agency. When evaluating the work, judges will be looking for innovation, solid insight and clear detail on how the agency navigated or overcame the challenges of operating independently.

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.**

## 07 CATEGORIES

### BEST COMMUNICATIONS STRATEGY

This category celebrates campaigns that demonstrate a clear and cohesive narrative across all elements of their campaign, showcasing a compelling use of messaging that aligns with the brand, how it pushes creative boundaries, and, in some cases, introduces new ways of communicating. Campaigns may use any form of media, from single-platform executions to integrated, multi-channel strategies.

Winning entries should highlight strong consumer insight, a well-defined strategic approach, and precise execution that built genuine connection with the target audience. Judges will be looking for evidence of how the communications strategy delivered tangible results and successfully met or exceeded the brand's objectives.

### BEST DISTRIBUTION AND AMPLIFICATION OF CONTENT

This category recognises campaigns 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 will be specifically judged on their content strategy, which will include assessing the identification of target audiences and appropriate media channels, how effectively the placement of content was planned and implemented to engage with 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 the campaign that best demonstrates successful and measurable consumer engagement. Entrants should highlight how creativity, insight, and channel strategy combined to capture audience participation and interaction with either wide-scale, or niche consumer groups.

The jury will be looking for audience related results and clear evidence of how the campaign successfully connected with its target audience, including metrics such as 'time spent with brand', 'number of interactions with the brand', 'number of downloads', 'number of comments', 'number of shares', or other relevant indicators of active participation.

## 07 CATEGORIES

### BEST EVENT OR EXPERIENTIAL CAMPAIGN

This category recognises campaigns that deliver effective experiences or events for consumers, whether physical, virtual, or hybrid. 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 meaningful interaction with the consumer, created a number of key touchpoints and brought its values and identity to life. 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.

Entries should detail a clear strategic thread connecting all touchpoints and showcase how the chosen platforms integrated to create a cohesive and engaging brand activation. Judges will be looking for a well-defined rationale behind platform selection and evidence that each format contributed distinct value to achieving outstanding results against the campaign's objectives.

**Please note:** Campaigns may be purely digital, purely traditional, or a hybrid of both — but must demonstrate a truly multi-channel approach and clear integration across all touchpoints.

### BEST MUSIC MARKETING CAMPAIGN

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

## 07 CATEGORIES

### BEST RESPONSE CAMPAIGN

This category is open to campaigns that have tactically responded to the cultural, environmental, economic, social, political, health or community landscape in a creative and resourceful way. Judges will look for brands who have developed their campaign strategy - short and long term - 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, cultural shifts, news stories, crisis, public affairs and healthcare issues from pandemics to viral infections.

### BEST USE OF DATA

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 and insights. Campaigns can be from social media to e-commerce as long as they have data 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 all data insights, which has ultimately improved results, as evidenced by metrics including purchase intent, attention, brand consideration, 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, partnerships with organisations in this space or games publishers. This could also include gamification campaigns created by brands to reach a specific audience.

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 REAL- TIME MARKETING

This category is open to campaigns that have successfully engaged with their customers by leveraging or distributing real-time information and content.

Strategies may be planned in advance, or more spontaneous/reactive, as long as the entry showcases how the brand created relevant messaging and engaged with audiences in real-time- either by responding to current data, trends, news or events, or delivering live content, activations or experiences.

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, communities, 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 FIFA World Cup, Olympic Games, UEFA Champions League, NBA Finals, Super Bowl, Tour de France, Wimbledon, or Formula 1 Grand Prix events.
- Partnerships with sports venues such as Wembley Stadium, Madison Square Garden, Allianz Arena, Camp Nou, Stade de France, SoFi Stadium, or Estádio do Maracanã.
- Campaigns incorporating work with sports teams, clubs or organisations such as the IOC, FIFA, NFL, NBA, Premier League clubs, MLB teams, Formula 1 teams, LaLiga, World Rugby, ATP/WTA tours, or national football federations.

### BEST USE OF TALENT

This category will reward the campaign that has best leveraged a strategic partnership between the brand and talent(s) as a key element, or the entirety of its activation.

The talent may be a celebrity, sports star, industry figure, social media influencer, brand ambassador, community leader or other notable character (real or fictional) who has effectively connected with audiences and 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, but judges will look for authenticity between talent and brand.

## 07 CATEGORIES

### 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 celebrates agencies or clients who have stepped out of the comfort zone and created a courageous, daring or provocative campaign that generated impressive results. This could be campaigns that have challenged industry norms, broke conventional marketing expectations, deviated from cultural norms and/or tackled taboo subjects.

The jury will be looking for clear evidence of how and why the campaign pushed the boundaries into unknown or uncertain territory, the risks involved and how they navigated marketing challenges to achieve success. Entrants are also encouraged to share lessons learned and insights gained from taking risks, illustrating how stepping outside comfort zones led to meaningful outcomes.

**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 the campaign 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 for cut-through or pioneering campaigns that skillfully navigate but also transcend the media landscape.

**Please note** whilst results play a role in the judging of this award, the jury will be focused on the creative idea, concept or innovation.

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## Questions?

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



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 January 2025 and 31 January 2026**.

*Please note the ROI Award has a two-year eligibility period, and allows campaigns that ran between 1 January 2024 and 31 January 2026 eligible for entry.*

### End Date

The last date of the campaign activities .

**Note:** Eligible campaigns should mostly be implemented between **1 January 2025 and 31 January 2026**.

*Please note the ROI Award has a two-year eligibility period, and allows campaigns that ran between 1 January 2024 and 31 January 2026 eligible for entry.*

### 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 Global Awards 2026 has been received by our client.**

# 08 ENTRY TEMPLATE

## SECTION C // THE WRITTEN ENTRY

### Objectives (max 150 words)

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#### 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)

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The marketing challenge, brand insight and consumer insight

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

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### Strategy & Idea (max 300 words)

---

The idea, and the following communication strategy.

*How does your strategy meet the campaign objectives?*

*How did you strategise based off your Insight?*

**For Best Publishing Brand:** Please provide an overview of your commercial or editorial strategies

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### Execution (max 250 words)

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The communication and activation / delivery of the campaign.

*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.*

**For Best Publishing Brand:** Please demonstrate how your strategies, solutions and partnerships were implemented.

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### Results (max 250 words)

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The achievements of your campaign and the results it had for the client.

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

*Make sure to provide a range of and context to your results.*

**\*The ROI Award allows for 350 words max.**

**For Best Publishing Brand:** Please indicate the results you have achieved through your publishing innovations and media solutions

Please refer to the category description for the relevant metrics.

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### Budget and Currency (e.g NZD, AUD, RUB, CNY)

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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.



**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.**

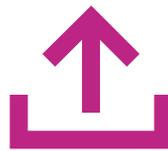
The information submitted will remain confidential until the end of the first round of judging. Once the Shortlist is announced, C Squared Networks Ltd. reserves the right to reproduce submitted material and summaries of entries for the Awards promotion and its other events and publications. If you require 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 (16th April)



- 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 Thursday 16th April.**

### **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

### Trophy Delivery Details

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

We also request the contact details of the person 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 successful entrants to confirm delivery details.



### 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

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



### Did you know you can order duplicate trophies?

If you've taken home a win with us and would like an additional trophy — or your client would like their own award to showcase their success — you can easily order duplicates through our official trophy store.

Celebrate your achievement and share the recognition

[Order Trophies](#)

## Entry Prices

### Early entry price: £499 GBP

for entries submitted and paid for by Friday 19th December (23:59h GMT).

### Standard entry price: £519 GBP

for entries submitted and paid for after Friday 19th December (23:59h GMT)

AND by Friday 16th January (23:59h GMT).

### Late Entry: £570 GBP\*

for entries submitted after Friday 16th January (23:59 GMT).

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

**Any submissions after the extended deadline will incur a £45 GBP fee (per invoice/cart)**

## 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 incur an admin fee of £50 GBP*

# I HAVE ENTERED



## Once you have submitted your work:

we welcome you to use a set of assets we have created to let the world know you've entered the Festival of Media Global awards.

These materials are designed to help you spread the word, celebrate your involvement, and inspire others to get involved in the programme. By sharing the awards message across your channels, you'll help us highlight the incredible talent and innovation within our community — and amplify the recognition you deserve.

**You can access the assets [HERE](#).**

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**Feel free to post, tag us, and use the official hashtag to join the conversation.**

## When posting please use

#Festival of Media & #FOMG26

## Direct your followers to the website:

<https://festivalofmedia.com>

## And mention us:

**LinkedIn:** Festival Of Media

**Instagram:** @FestivalofMedia

**X:** @FestivalOfMedia

**Facebook:** @TheFestivalOfMedia

You can also head over to our press kit for more information on FOM, downloadable logos, as well as access to our Workshop & Feedback and Partnership & Sponsorship brochures

**[You can access our Press kit HERE.](#)**

Helping set benchmarks for the industry throughout the region



**“We’ve entered the Festival of Media Global Awards”**



**To make things easier, we've also prepared some sample copy you can adapt and make your own:**

- We're proud to be part of the Festival of Media Awards 2026 - celebrating the best in media thinking, creativity, and innovation across the industry.
- Excited to announce that we've entered the Festival of Media Awards 2026! Honoured to be among the brands and agencies shaping the future of media.
- Proud moment for our team — we've officially entered the Festival of Media Awards 2026! Here's to pushing boundaries and celebrating creativity that drives results.

**Thank you for being part of this year's FOMG Programme — we can't wait to celebrate all the amazing work being showcased!**

# 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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CEO

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Partnerships & Sponsorship Queries  
Marketing enquiries

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