

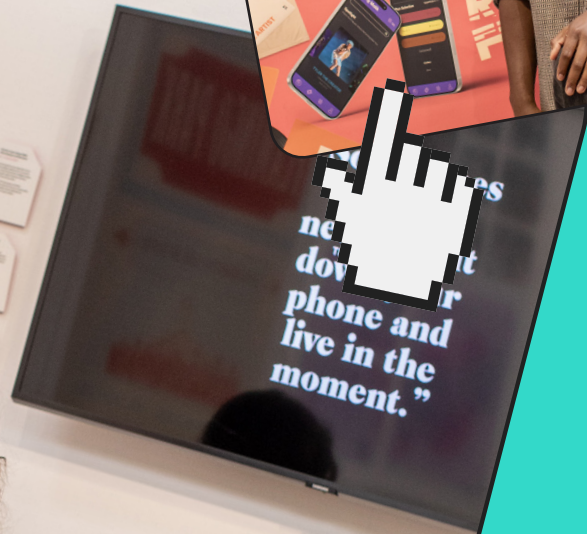


D&AD
New Blood
Awards

2025

SAY

YES



Tutor Pack

This tutor pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2025. If your students are entering, make sure you and they register at dandad.org/new-blood-awards and download the full brief packs for their chosen briefs. As well as the briefs themselves, these packs contain essential supporting resources and extra information.

You'll also need a dandad.org login so that your students can credit you on their entries, and so we can keep you up-to-date.

Take to Instagram for news and inspiration:
[@newblood_dandad](https://www.instagram.com/newblood_dandad)

And get in touch with any questions:
newblood@dandad.org

All briefs were written as a collaboration between brands, strategists and industry (including Design Bridge & Partners, Jones Knowles Ritchie, Ragged Edge, U-Dox, Christy Madden and Tanya Radwell) and D&AD.

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A rough guide to guiding your students

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Open Brief

Preparing your entries guide

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What is IP?

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1. Know the brief

They've picked their brief(s). But do they know them inside out?

- Can they explain it in one sentence?
- Have they researched the brand?
- Are they clear on what they're being asked to deliver?
- Send them to our [Brief breakdown](#) exercise for more pointers on understanding their briefs.

2. Challenge the idea

They have their idea locked down. But is it a winner?

- Why will anyone care?
- Would they do it / engage with it?
- How does it achieve its goals?
- How does it fit with the brand?
- Is it original?
- Why does it excite them?

You can find a full list of tips and tricks on our [New Blood Awards homepage](#).

3. Read 'Nailing your entry'

Make sure your students have read the 'Nailing your entry' document in their brief pack (also included in this tutor pack). It talks them through how to avoid common pitfalls in preparing and presenting their work.

4. Understand the judging process

Our selection process is tough. Here it is in a nutshell:

Judging Criteria

We have three simple judging criteria that judges use for all our briefs:

Does it have a great creative idea?
Is it well executed?
Is it on brief?

The importance of each criteria varies depending on the brief. See 'Essential information' to view a detailed breakdown. Please note, there are slightly different criteria for our Games Design brief.

All judging is done anonymously – the judges will put through work they think should win based purely on the assets the students have entered.

Round 1

Online shortlisting. A jury of top creatives and professionals relevant to each brief take a look at all main work entered. At this stage they're generous, earmarking work they'd like to see again.

Round 2

The judges view work carried forward from Round 1, looking at any supporting material and voting for everything they deem worthy of at least a New Blood Wood Pencil.

Round 3

After finalising the Wood Pencil selection, the judges pick the entries worthy of a Graphite Pencil.

Round 4

From the pool of Graphites, the judges select the entries which have elevated themselves to Yellow Pencil status.

White Pencil judging

From all of the awarded work, judges look for ideas that show a purpose beyond profit.

Black Pencil judging

Finally, the jury presidents come together to look at all of the Yellow and White Pencil winning work, and award the coveted Black Pencils – the best of the best. See behind the scenes of the Black Pencil judging room [here](#). Remember, the judges don't have to award **ANY** Pencils if they feel nothing has hit the mark.

5. Make it a winner

Finally, how can your students make sure their ideas stand out at judging? Here's a few things to remind them of...

- Don't go with an obvious idea. Chances are lots of other people will have too.
- Get to the point. Don't explain the brief, draw the judges in with the big idea.
- The judges watch hundreds of ideas back to back. Make sure your students make theirs memorable.

Want even more top-notch tips? We'll be launching lots of content throughout the year which we'll send to anyone who has downloaded the tutor pack or a brief, so keep an eye on your emails.



**D&AD
New Blood
Awards**

21GRAMS PART
OF REAL
CHEMISTRY

Brief set by
21GRAMS

COMING SOON

Deadline
20 March 2025, 5pm GMT

Page 1 of 1



Brief set by
Christopher Ward

Turn Gen Z into the ultimate watch advocates

Additional Prizes

Yellow Pencil winners will receive a Christopher Ward watch of their choice.

Deadline

20 March 2025, 5pm GMT

The backstory

Christopher Ward is known for creating exceptional, precision-engineered watches that embody timeless design, craftsmanship, and British heritage. Since its founding, the brand has built a reputation for offering luxury timepieces, without the typical luxury markup, making high-quality watches accessible to a global audience. Christopher Ward is now the UK's largest watch brand and last year their renowned chiming watch – the Bel Canto. This was the first British winner of a prestigious [GPHG award](#).

To sustain this legacy and resonate with the next generation of watch enthusiasts, Christopher Ward must authentically engage with Gen Z – a generation that values authenticity, creativity, and meaningful connection. For Gen Z, a watch isn't just a timepiece; it's an expression of personal style, a symbol of craftsmanship, and a connection to a story that resonates with their values.

What's the challenge?

Christopher Ward needs fresh ideas to build a bridge between its brand and Gen Z. Your concept should focus on how Christopher Ward can engage with this generation in a way that reflects their values of sustainability, craftsmanship, and transparency. It could be a digital experience, a social campaign, a physical or virtual space, or even a collaborative platform that encourages community interaction. The only rule? You can't create a new product.

Who are we talking to?

Gen Z, particularly those interested in fashion, sustainability, and craftsmanship. While your concept can target a specific market, it should have the potential to scale globally, allowing for broader brand appeal. In terms of gender, Christopher Ward doesn't sell men's or women's watches – they are just watches, for everyone.

Things to think about

Create moments of connection

Christopher Ward's philosophy is rooted in precision, craftsmanship, and authenticity. How can these qualities create meaningful, unexpected moments of connection with Gen Z?

Tap into Gen Z values

Your concept must align with what matters most to Gen Z – whether it's sustainability, personal identity, or social impact. There are a multitude of layers to how this audience behaves, don't assume they exist under any single banner. So how can Christopher Ward create a long-lasting, meaningful connection with Gen Z, making watches not just about timekeeping but about being part of a broader movement?

Be authentic

Using social channels may feel like a natural fit for this audience, but if you are using this route, how can you make sure that Christopher Ward shows up in an authentic way that adds to the wider zeitgeist of the platform? Don't just hop on trends, ensure what you're offering adds something new to the conversation.

Build on what's already there

Christopher Ward has a strong foundation in craftsmanship and storytelling. Build on these pillars – whether through collaborations, digital experiences, or creative campaigns – ensuring your concept complements the existing brand while offering something fresh and relevant for Gen Z.

The important stuff

Your idea should go beyond just brand awareness and aim to drive true engagement with Gen Z. How will you encourage them to connect, interact, and become brand advocates for Christopher Ward?

What and how to submit

Read ***Preparing your entries*** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGS**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGS** (max. 4).

Further information

Christopher Ward

christopherward.com

Loupe magazine

christopherward.com/loupe-magazine

20 year anniversary video

youtube.com/watch?v=1QLPc3Y0Wwo

Current TV & print ads

drive.google.com/drive/folders/1fSVfTQmml9uCPBKVQztCYh3jWOT8yj7B

GPHG Award

gphg.org/en/watches/c-1-bel-canto



Brief set by
D&AD

Make your mark

Deadline
20 March 2025, 5pm GMT

The backstory

In today's world, there's a lot of noise online. It can be tricky to stand out, get your dream employer's attention and really make your mark.

So what can you do to build your personal brand online, promote your portfolio, and help you land your perfect job; whether that's working for an agency or snagging the attention of your dream brand collab? Get noticed on social.

What's the challenge?

The world is more competitive than ever. How can you get people's attention on your work and talent? Create a compelling social media campaign that promotes **you**.

This isn't just about a single post or idea. You need to create something with longevity, that embodies important personal branding and social media strategies (see things to think about). You need to consider how your campaign will gain traction and build over time. Most importantly, you need to understand why you're doing it, either to specifically drive your audience to your portfolio, get work, or build notoriety (or all three!).

The channels you use are up to you (TikTok, Youtube, Instagram, Substack...) but you need to explain your decisions through a social strategy in your entry.

This is the only New Blood brief where you are permitted to include yourself (name/video footage/images, etc.) in your entry.

Who are we talking to?

Your dream employer, client or agency to represent you. Whoever you pick, you'll need to make sure you incorporate how your solution is specifically tailored to gain their attention, and why it will resonate with them. Equally, consider their painpoints – how are you the best person to address them?

Things to think about

Personal branding

This isn't just about making noise and grabbing eyes. You need to make sure that whatever you create feels authentic to you and your practice.

Social strategy

Spend time exploring the benefits of the various platforms and how they can best benefit you. For example, if your idea hinges on long form content, maybe TikTok isn't the right choice. But equally, if you have a compelling story to tell that will leave the audience wanting more, why let them know everything all at once!

Explore the important elements of building momentum on social media. From consistency to repetition, there's a lot at play, so make sure you embed these ideas into your practice.

And remember, this isn't just about eyes. It's about real outcomes – how can you make sure that once you've got your desired audience's attention, you'll be able to sell your skills?

Platform specific

If you're choosing to hit multiple platforms, you need to adapt your content. This doesn't just mean flipping a camera from vertical to horizontal. What type of content performs better on your chosen channels? How do you need to change your hook in the first three seconds? If you're creating a film, think about the audience behaviour on each platform; for example if you're on TikTok, people expect to connect and identify with you as a person, so face-to-camera is a must.

Find your niche

Tapping into the same trending sounds or challenges as everyone else isn't likely to make you stand out. How can you find the perfect niche that represents you and your craft, whilst still being engaging? With AI content bombarding everyone's social channels, having an authentic voice with nuance, creativity and originality is the greatest tool in your arsenal.

The important stuff

You do not need to include D&AD branding anywhere in your entry. This brief is about you. You're welcome to use any / multiple social channels to develop your idea, but whatever you create you need to make sure you include:

Your **overarching idea**, including how it relates to both your practice and your chosen audience

A **series of examples** of what this would look like on your chosen channel(s)

An explanation of your **social strategy**.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
Depop

Make Depop the talk of the town

Deadline
20 March 2025, 5pm GMT

Page 1 of 1

The backstory

Depop has consistently been **the** youth resale platform in the UK. And sitting at the intersection of style, community, value and sustainability, why wouldn't they be?

However, the market is getting crowded and the competition is all shouting loudly, promoting 'accessible' resale to a broad spectrum of users.

Despite this, Depop has never been in a stronger position to showcase their fashion, community and experience to more people than ever before thanks to consistent improvements to their offering. It's time to bring them more attention, more momentum, and ultimately more users.

What's the challenge?

Make Depop the talk of the town once again for those who have forgotten or dismissed them. Create a campaign focused on getting people talking, that lets them know that Depop is the most exciting, relevant, and inspirational place to buy and sell circular fashion.

More noise means more people, but Depop won't (and can't!) win by playing the resale competition at their own game. They need to represent something different and recapture the attention of their audience by doubling down on what makes them distinct.

Who are we talking to?

18-34 year olds in the UK who represent a broad range of styles and confidence. They don't need to be sold on secondhand, they're already there. Whether they're buyers who want access to a huge range of relevant fashion and style inspiration, or sellers who can make money easily to buy something else they'll love.

Things to think about

Steer clear of traditional tropes

Other resale competitors focus on having a huge presence across TV, social media and more, with very broad messages around secondhand. Therefore how can you challenge these spaces in a more effective way and get people talking?

Depop are nothing without their community. Whatever you create, they should either be featured and/or getting direct value from your idea. Think about how you can harness differentiation through Depop's people-power. Build out from the community and their advocacy; the people, talent and partners that can expand Depop's reach and earn attention via content, experiences and activations.

Don't depend on huge budgets

Ideas should not rely on big budgets – they need a challenger mentality that outsmarts their competitors while they're spending big on TV.

Be unexpected

The best way to get people talking? Taking your idea to unexpected places. Whatever your idea, make sure it's disruptive and bold.

Keep it broad

Think about a broad range of styles, partners and people. Depop is for the trendsetters and the trend followers, and serves a spectrum of style confidence and experimentation.

The important stuff

Develop a word of mouth driving campaign that gets people not only talking about Depop, but engaging with it too. You can explore new lines and call to actions (CTAs) that work for your idea.

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution, and key insights from your research – especially audience insights.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

giffgaff

Brief set by

giffgaff

In collaboration with

Christy Madde, Ragged Edge

Make it more giffgaff

Deadline

20 March 2025, 5pm GMT

The backstory

giffgaff's the mobile network that's up to good. An optimistic, spirited brand that can't understand why anyone wouldn't put their customer first.

Run by its members, community and decency always come first, across their pay-as-you-go and contract deals. How? Think free data top-ups if you run out. No mid-contract price-hikes. A leading refurbished phone marketplace. They'll even tell you if you'd be better off on a cheaper tariff.

In September '24, a new brand platform captured the euphoria of giffgaff's community: [are you on giffgaff or something?](#)

Now it's your job to take it one step further.

What's the challenge?

Create a guerilla marketing campaign that adds a fresh layer of richness and meaning to the new brand platform.

giffgaff want their audience to understand the idea that to be a member is to exist on a higher realm of unbridled optimism.

giffgaff has a rich history of cheeky communications, often saying unexpected things in unusual places, without a huge budget. Your work should reflect the brand's bold, playful, and optimistic spirit. And create surprising moments that get people and the press sharing.

Who are we talking to?

18 to 35 year olds in the UK. They value the latest tech, but also seek good value for money. They spend a lot of time online, and appreciate being part of a community.

You probably know a few. So feel free to dig into specific community interests if that helps (e.g. gamers, TikTok dancers, Etsy crafters, etc.)

Things to think about

Stay on message

Remember, you're extending the existing brand platform 'are you on giffgaff or something'. It's showcasing and inviting a feelgood community of in-the-know customers. There's more information about this in your brief pack.

What is guerilla marketing?

Guerrilla marketing is all about using surprise or unconventional interactions to get heard. Centre on imaginative ideas rather than big budgets and allow your creativity to make a big impact. It's not about breaking the law or doing anything illegal.

Stay 'up to good'

giffgaff is a B Corp (rare in this market!) centred on being for good. So be sustainable, keep it inclusive, and do the right thing. Their [responsible marketing manifesto](#) will help. Don't use any references to drugs or alcohol, and don't take a dig at a specific person or company.

Where to speak to your audience

With guerrilla marketing, you don't need to stick to expected media spaces. So think beyond the conventional locations: where could you speak to the most people, or engage them in relevant ways?

Gain traction

Consider not only how you'll grab people's attention, but also get them to repost/share it. It's crucial to seek an idea that has the scale to build momentum.

The important stuff

You should include:

- An outline of your audience insights
- Marketing strategy (how and where your idea will run, and how it will gain traction)
- Mock-ups of your idea in action

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGS**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGS** (max. 4).

Further information

Are you on giffgaff or something?

youtube.com/watch?v=w8f9A3IbDC4

Responsible marketing manifesto

giffgaff.com/blog/giffgaff-news/responsible-marketing-manifesto



Brief set by
Google Cloud

Help developers embrace the power of Gen AI with Google AI

Deadline
20 March 2025, 5pm GMT

Page 1 of 2

The backstory

Google Cloud is one of the main global providers of cloud based technologies in the world. In 2023, Google Cloud established 'The New Way to Cloud', showing that they are the providers who innovate and solve for the new generation of challenges and opportunities that organisations are facing (unlike their competition: built before cloud and stuck in 'the old ways').

What makes them new? Google's AI tools and Developer ecosystem. It's the most integrated platform to build, use, and succeed with [gen AI](#).

When AI first burst into the mainstream, it completely transformed what's possible with AI and the value proposition of the cloud. All players are moving fast on gen AI but it is typically a patch job of adhoc services and frenemy alliances. Business leaders, startup founders, and developers are cautiously optimistic about the future of cloud, AI, and gen AI. They want to separate the hype from what's actually useful: it needs to work for them. This is especially true for developers.

So who better to become the platform of choice for this audience than the builders of one of the market's leading AI capabilities for the past two decades?

What's the challenge?

Create a campaign that gets developers to recognise, try, and discover Google Cloud is the AI leader that will get them ready for anything in the (gen) AI era. Using Google Cloud AI tools and ecosystem will help them feel confident, supported, and inspired by their wide range of gen-AI customer success stories.

What this campaign looks like is completely up to you, but it needs to tap into the spaces, ideas, and interests of this specific audience, which means you'll need out of the box thinking.

Who are we talking to?

Developers around the world that are interested in taking advantage of AI in their work, and building AI solutions.

You can choose to have regional nuance to your idea, but if you do so you should consider how this could scale to wider markets.

Whilst this audience is enthusiastic about the transformative power of AI in their domain, their optimism is paired with a strong sense of realism.

Things to think about

Make it work for your audience

To nail this brief, you'll really need to spend time getting to know and understand your audience. They hate 'addy' communications

and value specificity, so how can you demystify the potential of AI whilst also providing a sense of optimism and excitement about it? Traditionally, they prefer a 'show' rather than 'tell' approach. See brief pack for more information.

Why Google?

Google Cloud might be 'The New Way to Cloud', but they certainly aren't the only way. So you need to understand what makes Google Cloud unique. You can find more information in your brief pack, but some of the headlines include:

- **Build with more, built in.** Only with Google Cloud do you get access to the widest array of customisable 1P (first party), 3P (third party), and OS foundation models, and AI assistance built-in to the console so you can train, tune, and deploy exactly what and where you want.
- **Vertically-integrated and vertically-optimised** AI technology stack consists of several important components that have been engineered to work together. This stack includes super-scalable AI infrastructure to train and serve models, a wide variety of world-class foundation models with diverse competencies, an AI platform called Vertex AI to develop applications with these models, and assistive AI agents in Google Workspace and Google Cloud to enhance productivity in day-to-day work.
- **In your control.** With Google's strong foundation in responsible AI practices and shared fate security, users can adhere to data privacy, security and responsible AI practices to stay in control and compliant.
- **Tried and tested for scale.** With an 18 year history of architecting today's AI capabilities, AI-optimised infrastructure to deliver global scale and performance for billions of users, and a 100k+ partner ecosystem, users are empowered with expertise, resources and support needed for massive, at-scale AI workloads and custom stacks.

Build community

How can you make sure your idea travels? This is an audience that values community and exists on multiple online social and community channels, so how can your idea tap into this?

The important stuff

Create a campaign that shows a fresh and bold approach to 'The New Way to Cloud' that creates a global conversation with developers.



Brief set by
Google Cloud

Help developers embrace the power of Gen AI with Google AI

You should consider multiple touchpoints, from social channels to public spaces, events and more.

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution, and key insights from your research – especially audience insights and why you chose your specific channels.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

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Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

Further information

Generative AI

cloud.google.com/use-cases/generative-ai

Google Cloud Guidelines

docs.google.com/presentation/d/1aBUzOkubXw2b_Kg6z-FbsMUFhEK02zhEDdwIFlqejqY

Deadline

20 March 2025, 5pm GMT



Brief set by
Hellmann's &
Design Bridge & Partners

In collaboration with
Will Rees-Hooper
(Design Bridge & Partners) with
Storm Kodde (Hellmann's)

Demonstrate Hellmann's status as the world's no. 1

Deadline
20 March 2025, 5pm GMT

Page 1 of 1

The backstory

Hellmann's is synonymous with mayonnaise. Since it first hit the scene in 1913, Hellmann's has grown to become the #1 mayonnaise in the world. Half of all fridges around the world have a jar of Hellmann's in them!

But as a leader, it's only a matter of time before competition tries to mimic you. Today, Hellmann's is facing challenges from competitor brands like Heinz and supermarket own labels.

Hellmann's wants to raise the bar and set itself apart from the copy-cats and make its superiority UNMISSABLE once again.

What's the challenge?

Develop an innovative idea that truly shows Hellmann's is the G.O.A.T (Greatest of All Time) when it comes to mayonnaise. I mean, after all, it isn't the World's No. 1 mayonnaise for nothing!

But what does it actually mean to be the G.O.A.T? How can Hellmann's show that it is ALL about transforming everyday dishes, about bringing rich and creamy flavour and texture to recipes, about elevating food to make it truly delicious? We know the food scene is always changing so how can Hellmann's resonate best in the food world of today and show everyday dishes can be exciting? How does Hellmann's show food lovers they are the G.O.A.T?

What you create is up to you, as long as it feels authentic to Hellmann's. Hellmann's is looking for big, impactful ideas so best to focus your efforts on creativity that will really make a difference and stand out.

Who are we talking to?

Hellmann's has been a brand loved by people for generations – and it still resonates the most with the generation of 40+. But how can Hellmann's catapult itself into the world of Gen Z and Millennial food lovers? This is where we see the #RealChef talent.

You can choose a specific audience that you think has great growth potential. In the end, please help Hellmann's increase relevance for younger audiences without alienating the existing Hellmann's core market.

Things to think about

The silent hero

Mayonnaise is a strange product. More an ingredient than a centrepiece in most dishes. But it brings richness, creaminess and deliciousness to almost everything it touches. Something of a silent hero; think of a tuna sandwich, or potato salad without mayonnaise... they just would not be the same. So how can you create something that makes Hellmann's the star?

Routine dishes of the day

We know that out-of-the-box food combinations and trendy recipes steal the spotlight on social today (think smashburger, creamy ramen, cucumber anything etc.) But what most people *really* need inspiration for is the everyday dishes (think sandwiches, burgers and salads). How can we make these routine dishes unmissable with the help of Hellmann's?

Pick the right channels

Hellmann's media strategy is shifting its bias towards social, so how can you embed this into your idea? What channels are best to reach your audience and get them to take notice?

Keep it Hellmann's

Originality and ownability is key, so focus your efforts on ideas that only Hellmann's could say or do. Your response should activate Hellmann's in a bold, confident manner.

Hellmann's is a brand of the people. Like their real mayonnaise, made from real ingredients, they like things simple, honest and unpretentious. As such, their personality is not brash or arrogant; "show me you're the best, without telling me you're the best."

Things to avoid

Whilst cutting food waste is still an important issue, Hellmann's don't want to see ideas that are related to, or build on the existing "make taste not waste campaign." Think more along the lines of showing Hellmann's is the best, the World's No. 1, the G.O.A.T.

The important stuff

No matter which idea path you come up with, it should showcase the issue at hand and your solution. Remember to clearly explain who your idea is targeting and why, the message and impact it delivers and how it sets Hellmann's above the rest.

Show your creative process and how you arrived at your solution with key insights from your research. Feel free to bring your concept to life through storyboards, prototypes, wireframes, illustrations or animatics.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGS**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGS** (max. 4).



Brief set by
HSBC

A new, global platform for international students with HSBC

Deadline

20 March 2025, 5pm GMT

The backstory

HSBC understands that life, business and careers are never a straight line – and for those who seek to live, study and then work abroad at some point in their lives, it's even more of a leap into the unknown.

International students and emerging talent represent a powerful community of future wealth and business leaders. They are a diverse community from all over the world, bound together by a love for personal growth, exploration, experiences, career and business opportunities. Becoming an international student is one of the most exhilarating experiences in life. It can often be the first time you really get to fully immerse in a different culture, leave home, and be part of something bigger.

HSBC wants to support these students and own the space around those who want to live their lives on the international stage. They also want to change the perception of financial institutions to help them not only attract new customers, but also showcase the brand as a great place to work itself.

What's the challenge?

Build an emotional connection with HSBC's most valuable audiences of the future through a campaign that lives across multiple platforms.

You need to create a campaign that speaks directly to international students that can expand across everything from events to social media to out of home activations.

Who are we talking to?

International students (those studying away from home) around the world, but with a particular focus on ASEAN, China, India, MENAT, UK and Hong Kong.

Whilst your core audience should be those still studying, you should also consider how your idea might span to those who are at the very start of their careers, including recent graduates and interns.

Things to think about

Why HSBC?

International is HSBC's sweet spot. And that's why it's the perfect place for international students. Their international networks mean they can spot insights, connections, and know-how that other, smaller networks can't.

They can connect their customers to experienced people and businesses that have been there. Provide innovation from those who are getting there. They can open up a world of opportunity. By being with HSBC you're not just connected to their network, you're connected to the network they are part of too.

Student life

What are the unique issues that international students are facing and how can your campaign showcase how HSBC can solve them? HSBC have included a range of audience insights in their brief pack to help you get started.

Career starters

A great campaign can build brand notoriety. How can your idea give inspire this audience so much they might even choose to work with HSBC? By creating a campaign that can debunk the myth that banking is boring, and innovation is everywhere, you can not only build brand loyalty but also inspire audiences to want to work for the brand too.

The important stuff

You must develop a campaign that speaks to international students in HSBC's key markets.

Present:

Your solution. Clearly explain your idea and how it would work. You should include at least three different executions of your idea across various platforms (social media, OOH (Out of Home), in-branch, airport media, etc) and the justification for your chosen outputs.

Your creative process. How you arrived at your solution and key insights from your research, especially audience insights.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
Kraft Mac & Cheese

Make KMC big cups the ultimate gaming snack

Deadline
20 March 2025, 5pm GMT

Page 1 of 2

The backstory

Kraft Mac & Cheese (KMC) is on a mission: to shake off its image of being a “kid” food and become the go-to comfort food for all ages. To shift this perception, KMC has done everything from launching a new campaign to remind people of the uniquely satisfying physical and emotional feeling they get from KMC to innovation, like more filling sizes & formats.

But they want to do even more. So what audience is in need of a quick, yet satisfying, snack that KMC would be perfect for? Gamers.

[27% of Americans are spending 11 hours or more a week gaming.](#) And that’s not even taking into account the additional time they’re watching others game on streaming platforms. Combine this with the fact that 54% of gamers snack whilst gaming, and hunger can have some disastrous consequences if you’re mid-game, what better audience to speak to? Especially since the KMC “big” cup is ready to eat in just 3.5 minutes.

What’s the challenge?

Develop an experience that convinces gamers that the hand-held snack they’re craving can best be satisfied by a Kraft Mac & Cheese “big” cup.

Your response needs to feel authentic to gamer culture, and find a way to overcome the convenience of stereotypical snacks like hand held crisps (chips), and instead showcase the benefits of a microwavable cup. Whatever you create should also build talkability; because this is an audience for which community is king and the right idea can be spread organically with ease.

Who are we talking to?

Gamers, streamers, and the people that watch them, in the USA. Remember, gamers come in all shapes and sizes; from first-person shooter aficionados to ‘cosy’ gamers. How can you create something that gets people engaged, even if they don’t necessarily see themselves as a ‘typical’ gamer?

Things to think about

Convenience

Currently, the number one go-to snacks for gamers are crisps/chips and crackers, which benefit from convenience. How can your idea showcase that, despite that 3.5 minute wait, KMC “big” cups can still be convenient and offer extra benefits?

Flip the script

Crisps/chips might be the go to snack, but over a third of gamers are frustrated by the sound of munching over the headset; not least as these distracting noises negatively impact their performance. Some brands have

already [tried to combat this](#), so what can you do to make KMC show up differently? Equally cup of noodles and other shelf-stable warm snacks could be other logical options, so is there something you could create to make KMC the ultimate opposition to the traditional fare?

Equally, KMC is often associated with being a “kids” food, so is there anything you can do to change this mentality without alienating the brand’s core audience (millennial families)? Or perhaps you could use this nostalgia to your advantage...

Uniquely KMC

KMC has a growing list of aggressive, copy-cat competitors. Where KMC shines is in its uncomplicated, balanced flavour; a warm, buttery cheese taste profile; and the emotional space it holds in people’s memories as their first, and most reliable, comfort food. So how can you make sure your idea gets people reaching for the real deal? Also, KMC will never show up as offensive, mean or controversial. The role the brand wants to play is to reassure through grounding comfort, and to bring people together in a positive way.

Community

Community in gaming is HUGE. Is there a space that feels natural to create an experience for gamers that would really celebrate this community-first mentality? Think about places that gamers show up in beyond the game itself, like Discord, Twitch, YouTube and more...

The important stuff

Whatever experience you create must feel connected to the broader Kraft Mac & Cheese brand world (colours, fonts, distinctive assets, etc.) (*Find more information in your brief pack*).

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution; key insights from your research; a convincing rationale for your focus and design decisions.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

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Brief set by
Kraft Mac & Cheese

Make KMC big cups the ultimate gaming snack

Deadline
20 March 2025, 5pm GMT

Page 2 of 2

Further information

KMC “Big” Cups

KMC “Big” Cups are a larger format than the original microwavable snack cup, with 2x more food than the original size. Like the original cup, it is ready to eat in 3.5 minutes.

Things to avoid

You should always emphasise appetite appeal; the product should never look messy, dry, fake, discoloured or broken.

Links:

Weekly time spent playing games according to adults in the USA, Statista

[statista.com/statistics/202839/time-spent-playing-games-by-social-gamers-in-the-us](https://www.statista.com/statistics/202839/time-spent-playing-games-by-social-gamers-in-the-us)

The sound of crunching chips is annoying, The Washington Post

[washingtonpost.com/lifestyle/2023/11/27/doritos-silent-gaming-crunch-cancellation](https://www.washingtonpost.com/lifestyle/2023/11/27/doritos-silent-gaming-crunch-cancellation)



Monotype.

Brief set by
Monotype

In collaboration with
Pentagram

Freedom, Law & Order

Deadline
20 March 2025, 5pm GMT

Page 1 of 1

The backstory

Democracies are constantly grappling with the tension between protecting the freedom of individuals and groups, and providing safety and well-being to all citizens through the maintenance of law and order. This tension manifests in the right to political protest; in hot-button topics like gun ownership in America; in the issue of freedom of speech in traditional and new media; and in the governance of social media platforms themselves.

Design and typography already have an important role in this debate. From providing creative and practical means of expression in protest, to allowing for the distribution of messages of support, law and debate, type is an important vessel to unite people through traditional and new media.

But how can the role of typography be reimagined as a more active and explicit aspect of the tension between freedom and law & order? Does that reimagining take sides—toward freedom or toward law & order? And how does the form of the type (font) act *with* and *independent* of its context (design and media)?

What's the challenge?

Reimagine the role of typography in the tension between freedom and law & order, using the latest font technology, font displays/media/carriers, and novel typographic form.

Choose a cause or idea that grapples with this tension and create a campaign that puts typography at the core. Whatever you create should enable the type to become more than just a messenger, and instead an active partaker in the conversation.

Who are we talking to?

Your audience will completely depend on your chosen tension. Whatever you choose, you should also consider who will then engage with (and potentially shape) your campaign, and ensure its resonance for them. Whoever you choose, your designs and solutions must also speak to key creatives and design allies.

Things to think about

The key player in social dialogue

How does type create change and contribute to social dialog? Think about all aspects of typography: the form of type, the use of type, the effect of type on readers, the dialog surrounding type, even the way type is sold/distributed.

Freedom vs. Law & Order

Not sure how to find a tension? Think about the coming 18–24 months. What's bubbling up? Where are the themes of freedom and law & order likely to play out in the next two years? Reimagine the role of type in relation to those places, players, and times.

And remember, authenticity is key here.

Do your research. Get first-hand feedback. Make sure your design ideas centre on being authentic, thoughtful, and true.

Play with type

To really find the right way to articulate your type, you need to give yourself time to play with words and forms. Reinvent the expected. Explore emerging font technology. Find the output that really feels right for your idea.

The important stuff

Your campaign can be in any language. If you choose a language other than English, you'll need to provide an English translation and explanatory descriptions. Any content not in English should be reviewed by a native speaker or translator, not just put through translation software. Clearly indicate any key features of your design, especially if you use a non-Roman writing system.

Present a typography-led graphic design campaign that is showcased across at least three different platforms, enabling type to be more than just a messenger.

What and how to submit

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**D&AD
New Blood
Awards**

THE ORIGINAL
MORRIS & Co
FOUNDED BY WILLIAM MORRIS IN 1861

Brief set by

Morris & Co

In collaboration with

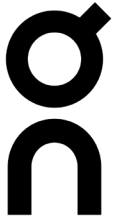
Sanderson Design Group

COMING SOON

Deadline

20 March 2025, 5pm GMT

Page 1 of 1



Brief set by
On

Tell the story of Swiss Engineered apparel to a new audience

Deadline

20 March 2025, 5pm GMT

Page 1 of 2

The backstory

On is a mission-driven, premium sportswear brand that revolutionised the footwear game with cutting-edge Swiss Engineering. Their innovation, from CloudTec™ to LightSpray™, sets them apart in the world of performance gear.

While their technology-driven designs naturally appeal to dedicated athletes and active lifestyle community, On's goal is to expand their reach to a younger audience — those who love to move, and are already engaged in the activewear space, but haven't yet made the connection between On's innovation and their desire for lightweight, breathable, distraction-free apparel.

Born in Switzerland but global from day-one, help On tell the story of Swiss Engineering through the lens of its lightweight apparel.

What's the challenge?

Tell the story of On's Swiss Engineering apparel technology to a generation already hooked on activewear who don't know what they're missing. You need to link the narrative of "Swiss Engineering" & technology that enables On's "Feel Nothing. To Feel Everything." mantra. On's Swiss Engineered garments gives wearers the freedom to feel everything that happens when you get up and move.

Create an integrated campaign that showcases On's apparel technology in a way that resonates with Gen Z, combining their core message "Feel Nothing. To Feel Everything." with the dynamic and energetic lifestyle of this audience.

You'll need to develop platform-first, disruptive ideas that go beyond traditional media to hook your audience, considering how your campaign can be activated from everything from social channels to real-world activations.

Who are we talking to?

Gen Z have been dubbed 'the generation that moves', with [36% exercising regularly](#), and another 50% wanting to start. Whether it's the casual jogger battling a love-hate relationship with running, the fitness enthusiast taking on high intensity training, or the marathoner pushing limits – they want sportswear that matches their energy, individuality, and desire for innovation.

Things to think about

Spread the word

As well as incorporating On's ownable message about Swiss Engineering through the lens of On's apparel, you also need to get across the core message, "Feel Nothing. To Feel Everything." But what does that mean? On's apparel is designed to feel lightweight, breathable, and distraction-free. On want their wearers to forget about sweat, moisture,

and discomfort so they can focus on what really matters—the workout, the intensity, the challenge. So this means that the feeling of movement, whether it's that extra mile or the burn in the muscles, should be at the centre of your story.

Skip the jargon

Despite the strength of the tech, On's Swiss Engineered technology can sometimes be seen as too technical. So whatever you make, ensure the brand feels accessible to this audience.

Connect with the new

Another brand challenge is that On's identity is often associated with an older audience or a more seasoned athlete. How can you challenge this perception in a way that feels authentic to the brand and doesn't alienate their existing customers?

Build loyalty

Gen Z are all about brand loyalty. [Especially when it comes to the activewear space](#). How can you tap into this idea of loyalty and belonging for a brand they might not yet feel like they belong to?

Things to avoid

No matter what you create, you should avoid any wordplay with the brand name (On).

The important stuff

Create a campaign that clearly communicates the "Feel Nothing. To Feel Everything." message, with an ownable message around Swiss Engineering for On's apparel, in a way that feels unique and meaningful to young, active individuals. You must:

Tell the story of On's Swiss-engineered technology but in a way that feels fresh, relevant, and exciting for younger audiences.

Build a strong emotional connection with Gen Z movers — those who crave performance but also prioritise style, individuality, and meaningful experiences.

Consider **how your campaign can come to life across one/multiple touchpoints**, including (but not limited to) social media, retail or experiential activations.

What and how to submit

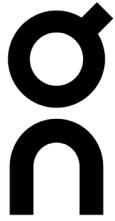
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Brief set by

On

**Tell the story of
Swiss Engineered
apparel to a new
audience**

Further information

Swiss Engineering

On's Swiss Engineering enables the "Feel Nothing" experience in their apparel products; for instance their Performance T features the On DryTec™ material innovation that is engineered to handle serious sweat in the most intense workouts. The "Feel Everything" message is focused on the emotional benefit their product experience delivers; the discomfort and distraction-free ability to fully immerse yourself in the freedom of movement.

Your campaign should clearly communicate this message, using On's Swiss-engineered innovation as the key to providing this "Feel Nothing" experience, but in a way that feels unique and meaningful to young, active individuals.

Performance T (example product)

on.com/en-gb/products/performance-t-m-1me1023/mens/black-eclipse-apparel-1ME10230106

Gen Z Fitness: Cracking the Code

lesmills.com/uk/clubs-and-facilities/research-insights/fitness-trends/landmark-report-lifts-the-lid-on-gen-z-fitness

How sportswear brands won over Gen Z

madetrends.com/how-sportswear-brands-are-winning-the-battle-for-gen-zs-loyalty

Deadline

20 March 2025, 5pm GMT



Brief set by

Orbit Extra Freedent Yida (Mars)

In collaboration with

Energy BBDO &
Essence Mediacom

Chew your way to a fresh perspective

Deadline

20 March 2025, 5pm GMT

The backstory

We all live with a backdrop of uncertainty. From years of increased isolation due to the pandemic to social media pressure to the general state of the world, it's a difficult time no matter your age. But Gen Z have been front and centre growing up in uncertain times, making it more difficult for them than most, with [one in three 18-24 year olds experiencing a common mental health problem](#) (compared with one in four in 2000).

With so many different places to turn to get support, it's important to remember that there's still no fix-all solution. It takes a holistic approach, and even the small things can make a difference... in fact, [it's scientifically proven](#) that even the small act of chewing gum can increase focus via a reduction in stress and anxiety.

So how can Extra Gum, one of the biggest players in the market, raise awareness and help new audiences Chew (You) Good?

What's the challenge?

Gum is fast losing its cool. And Extra wants to change that through their biggest repositioning to date: Chew (You) Good. Communicating that chewing Extra is about more than just fresh breath. It's a refreshing way to feel good.

They want to help today's anxious, overwhelmed teens looking for additional wellness solutions to see Extra as an easily accessible way to recentre themselves. And your job is to make Extra famous for accessible wellness amongst teens. How can you showcase that Extra can support teen's emotional wellness? How you do this is completely up to you, from showing how Extra supports passions to make them feel good, to lifting the emotional load in some way. Whatever way you choose, you just need to make sure it aligns to the existing campaign and aligns to the brand tone.

Who are we talking to?

Gen Z under 25, with a specific focus on teens aged 14-17 around the world.

This is a generation that isn't afraid to speak up for their wellbeing. They don't hide it, they champion it. Gravitating towards positive, disruptive, empowering wellness brands like StarFace (not Gwyneth drinking green juices).

See further info and the brief pack for more audience insights.

Things to think about

Tap into accessible, proactive wellbeing
[76%](#) of Gen Z define wellbeing as something much more accessible, anything that makes you feel good, which involves mini breaks, feel-good contents, and TikTok #lifehack videos, e.g. [#glimmers](#),

[#stupidwalkchallenge](#). They are also proactive about taking charge of their mental health. So how can your response utilise this messaging and tap into this existing culture?

Unapologetic realness

Gen Z is choosing realness and authenticity over artificiality. They're gravitating towards platforms like BeReal & Picnic to share their true selves rather than a filtered facade. And they're more openly/publicly and unapologetically sharing their feelings or struggles around mental wellbeing.

Word of mouth

To really find the right way to articulate your type, you need to give yourself time to play with words and forms. Reinvent the expected. Explore emerging font technology. Find the output that really feels right for your idea.

Stick to the act

Remember, it's the ACT of chewing that is a little everyday companion/tool/hack that helps people feel recentred. This isn't about saying that gum products are a magic solution to wellbeing struggles, so be careful in your messaging to ensure this is clear. Think about times and places where chewing gum could be beneficial to your audience and how you could embed this into your idea.

The important stuff

Remember, Chew You Good is an existing campaign that is already running, and will continue to air and expand, so make sure whatever you create complements this. You can find existing visual identity and TOV guidelines in your brief pack to help you.

Extra is a global brand, so consider the ability to travel across many markets (both in insight, creative idea, and execution/translation/adaptation). Avoid hyper local ideas to ensure work has a global dimension.

Responsible marketing guidelines – As you are speaking to teens, you need to be responsible in your approach and adhere to Mars Marketing code. *Please see further info.*

What and how to submit

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Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGS**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGS** (max. 4).



**D&AD
New Blood
Awards**



Brief set by

Orbit Extra Freudent Yida (Mars)

In collaboration with

Energy BBDO &
Essence Mediacom

Further information

What's up with Generation Z?

The Guardian, March 2024

theguardian.com/society/2024/mar/03/whats-up-with-generation-z

National Library of Medicine

pubmed.ncbi.nlm.nih.gov/31125164

How Gen Z are creating their own wellness culture

Little Black Book

lbonline.com/news/how-gen-z-are-creating-their-own-wellness-culture

Teen's most recommended brands in 2024

YPulse

ypulse.com/teen-recommended-brands-2024

Mars Marketing Code

mars.com/about/policies-and-practices/marketing-code

**Chew your way to a
fresh perspective**

Deadline

20 March 2025, 5pm GMT

Page 2 of 2



Brief set by

Suntory Global Spirits &
Design Bridge & Partners

In collaboration with

Sharan Sethi

Reimagine an SGS spirit as a non-alcoholic offering with it's own brand identity

Deadline

20 March 2025, 5pm GMT

The backstory

For over 200 years, Suntory Global Spirits (SGS) has been crafting spirits of the highest quality with an unwavering attention to detail and an enduring respect for nature. To deliver brand experiences that consumers will love.

Their portfolio of brands spans across the spirits category, from Scotch to Gin and Tequila – recognised the world over for their quality and craftsmanship.

In a world that is growing more conscious of the drinks they consume; how can these spirits reinvent themselves with credibility, in the moderation space?

What's the challenge?

Reimagine **one** of these existing Suntory Global Spirit brand to be a credible non-alcoholic offering:

- Roku**
- Jim Beam**
- On the Rocks**
- Maker's Mark**

Think about their identity, a campaign and/ or a brand experience that speaks to this new proposition.

Your response should consider how this new non-alcoholic offering still lives up to the brand's personality, beliefs, and craftsmanship of the product, whilst creatively engaging audiences that are exploring a sober-curious lifestyle.

Who are we talking to?

The next generation of consumers that are of Legal Drinking Age. Think Gen-Z, famously known as The Moderation Generation. They are curious and experimental and prioritise their health and well-being. Gen-Zers are growing up in a unique social landscape, weighed down by financial and societal worries, they're more risk averse. They have a nuanced understanding of how drinking impacts their health and that of people around them. Gen Z reshapes the idea of a 'good night out' and often socialises without drinking.

Things to think about

Choice of brand

Make sure you think about which brand you are choosing as a non-alcoholic offering and why. You should ensure your reasoning for your brand choice is clear in your solution, as this will drive your design choices.

Brand credibility

This isn't about inventing a new brand. Most of SGS' drinks brands have long legacies that need to be considered and refreshed for a new cultural context.

More than an extension

This is a response to a real consumer need, so it needs to feel like it is more than just a 0.0% version of the brand as it exists now. (For example, take a look at brands like Martini Non-Alcoholic L'Apertivo and how they have achieved this).

Channels and places

Think about the key places that you would promote this brand – what are the key drinking occasions/environments and what does the brand show up in different types of outlet (e.g. bar, restaurant, liquor store...)?

Brand experience

How might this reinvention come to life in a bar or at an event? Does it even need to be in a bar? Think broadly about the occasions where drinks facilitate social engagement – how can this new non-alcoholic offering deliver?

The important stuff

You must create:

An Identity that honours the original brand but reimagines it for the new category, is driven by real expectations of the Moderation Generation, and works cohesively across touchpoints like packaging or campaigns.

Brand Activation(s) that are either physical experience or digital. Whatever you choose should expand the acceptance of the brand to appeal to a younger demographic. It should be exciting and engaging, creating a big splash across the drinks industry.

What and how to submit

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Brief set by
Wise

Spread the Wise word to new audiences

Deadline
20 March 2025, 5pm GMT

Page 1 of 2

The backstory

Ask an AI for a list of tech companies that transformed the way people move money globally – and Wise will be right up there on the list.

Wise did this by making fast, transparent, low-cost global payments possible – across 160+ countries and 40+ currencies.

Wise has an ambitious mission: to build and manage the best way to move the world's money. 'Instant, convenient, transparent and eventually free.' They already handle ~5%* of the world's money, so only have 95% left to go!

*(Personal customers only)

Visit wise.com to learn more.

What's the challenge?

Money's one of the most emotional things people have to deal with day-to-day. Stressful, exciting, confusing. Maybe all at once.

From paying for your shopping to sending a life-changing amount of cash, add the complexities of international financial systems, and you've got a problem on your hands. The banks don't make this any easier – hiding fees and making a profit when changing currencies.

But it all comes down to the people who need Wise, and what they need it for. Use storytelling to show how Wise is the best answer for people who need to do things in other currencies.

Think about this within the context of a customer's journey with Wise. From first awareness to using Wise everyday. What this looks like is up to you, your final solution could be:

- A physical or digital experience
- A product feature (for our app or website)
- Or a broader brand awareness campaign or film

Who are we talking to?

Wise is for people who move between culture and class lines. People who are open minded, curious and questioning. People who are future oriented, optimistic and positive. People who live international lives, and feel at home in different countries.

You should pick one from these four groups as the target audience for your chosen solution; Travellers, Global Networkers, Relocators or Nomads:

Travellers - *"I live in the country I was born. I travel frequently but have no other ties abroad."*

Global Networkers - *"I live in the country I was born. I have one or multiple ties abroad."*

Relocators - *"I live in a different country to where I was born."*

Nomads - *"I live in multiple countries during a typical year"*

Things to think about

Why Wise?

Wise want to communicate to their customers that they are a trusted international solution on a mission to make the world's money work. They strive to achieve this within four pillars:

Instant: Moving money overseas as fast as you send an email.

Convenient: Best-in-class service that lets you do what you need to, whenever you want.

Transparent: No hidden fees. Everything we do, you can see. Clear T&Cs.

Lower costs: All this shouldn't cost the earth. Fair prices, sustainable growth.

Focus your brief on solutions for Wise Personal customers only. Whilst Wise offer Wise Business and Wise Platform solutions, these are not included as part of this brief.

Build on what's come before

Wise is already doing great work to meet regionally specific needs (see *Further Information*). How can your response evolve and adapt these principles for your own response?

Things to avoid

Wise already has an award-winning brand and design system (see *Further information*), so they don't need a new brand identity or design system from this brief.

You should also avoid creating an entirely new product, but you can consider enhancements or feature builds.

Stick to the code

Wise is authorised and regulated by the Financial Conduct Authority and must comply with certain regulations in each market. Your solution must be in line with Wise's [acceptable use policy](#). E.g. nothing of a violent nature.

The important stuff

It's up to you what form your idea takes, but your response should cover how you'll reach your audience, and an explanation of how your idea will go beyond just creating awareness to getting your chosen audience to use Wise.



Brief set by
Wise

Spread the
Wise word to
new audiences

Deadline
20 March 2025, 5pm GMT

Page 2 of 2

What and how to submit

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Further information

Wise Design

Wise Design is an award winning design system at Wise. It covers both their brand and product design systems, and helps them create consistent, high-quality experiences for their users – from button to billboard.

Design system including TOV Guidelines:

wise.design/foundations

Homepage: wise.com

Wise design principles: wise.design/design-at-wise/work-at-wise#our-design-principles

Awards and recognition for the design system:

wise.design/design-at-wise/work-at-wise#discover-more

Existing regional campaigns

US homepage targeting relocators and global networkers: wise.com/us

Brazil homepage targeting travellers: wise.com/br

TV ad in Brazil with Debinha: youtube.com/watch?v=00Z02Ht3u5k

TV ad in Australia: youtube.com/watch?v=sc0l7LeSrfU&index=3

Wise Products

In the last financial year, Wise was used by 12.8 million people and businesses to move their money globally. For this brief please focus on the following three products:

(Send) Sending money: Whether it's 50 euros or 50,000 dollars, sending money shouldn't cost the earth. Wise lets you transfer money internationally, free from hidden fees.

(Wise Account) Manage your money worldwide:

Save money when you send, spend and get paid in different currencies. All you need, in one account, whenever you need it.

(Wise debit card) The card that's always got the

right currency: Wise's debit card enables people to spend online, at the checkout, and to withdraw cash in the currency you need right away.



Brief set by
Xbox

Celebrate Gamers wherever and however they play

Deadline
20 March 2025, 5pm GMT

Page 1 of 1

The backstory

Xbox believes in play. Play matters. So they want it to be available to all gamers. Games are about people, not hardware, software or pixels. Games bring people together and Xbox is here to help all gamers be a part of it.

But in a world where you can now play anywhere, from your TV to your smartphone, what does that look like for a brand traditionally associated with a static 'box'? To reach more players with more games, Xbox needs to expand what it means to be an Xbox gamer.

With the success of Game Pass, acquisition of Activision Blizzard and the promising future of cloud gaming, Xbox now shows up in more ways for more and more gamers. Because now every screen can be an Xbox.

So how can Xbox showcase this opportunity and celebrate the different types of gamers and ways they can play?

What's the challenge?

Create a copy-led campaign that celebrates gamers wherever and however they play. Whether it's a smart TV, mobile, console or PC, you need to tell the story that with Xbox, gamers can PLAY ANYWHERE.

Your response should help audiences discover that, no matter what type of gamer they are, Xbox has a way to game that's right for them.

Who are we talking to?

People around the world who have a shared love of games. There's a diverse range of gamers out there, from cosy-core, to deep RPG, to shooters. You need to speak to them all and make them feel there is something for everyone with Xbox.

This is not trying to change the audience's gaming behaviour, e.g. to game on different or additional touchpoints, but instead should celebrate the different types of gamers and make sure they see that Xbox has something for them.

Things to think about

Focus on the experience

This isn't about trying to push the number of different places audiences can play Xbox, but instead about showcasing they can use Xbox to play in the way that suits them.

Keep it diverse

Remember, Xbox has a range of different audiences they're trying to reach. How can you create a story that can speak to people no matter what gaming niche they might consider themselves to be in? Whether they're a core or casual gamer, you need to help them understand that Xbox is for them.

Pick the right channels

As important as your copy and idea is, where you put it can make or break the campaign. You need to consider how best to reach your audience and get them to take notice.

The important stuff

Create a **copy-led campaign** that speaks to international gamers and helps them realise that with Xbox, they can play anywhere.

You must include at least three executions of your copy and make it clear where they would appear.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).



Brief set by
Yahoo

In collaboration with
Jones Knowles Ritchie

Create the next generation of Yahoos

Deadline
20 March 2025, 5pm GMT

Page 1 of 1

The backstory

In the nineties, Yahoo was the face of startup success and a pioneer of the internet. The brand was eccentric, anti-corporate and beloved by its communities. Yahoo was the first to market tools and products, have a range of useful digital offerings, and ultimately help people navigate the complexities of the internet.

Yahoo's business remains extremely relevant today – with 9 out of 10 Americans visiting a Yahoo property each month and product verticals such as Sports and Finance being the most trusted in their categories.

Yahoo has also undergone an update across its products to be more useful, intuitive, and smarter at helping consumers achieve their goals, no matter how big or small.

But the Yahoo parent brand is not seen in the way it once was, despite its strong legacy and unique DNA. There's a disconnect in how people think about the brand. And it means a lot of different things to a lot of people. Despite its popularity, there is a low (or non-existent) perception of the brand.

What's the challenge?

Yahoo wants to put its brand back in the minds and mouths of consumers. Its goal is to create the next generation of consumers for the brand, those who are currently saying: 'Ya-WHO?'

Whilst many Gen Z and Gen Alpha have heard of and even visited Yahoo, they don't know what the brand stands for (or what it truly does). We need to go beyond Yahoo's products and get people to reconnect with the brand, supporting its goal to help us navigate our digital lives.

Your task? Create a brand activation idea that can help Yahoo reach these consumers in an authentic way, driving brand love and perception shift. You need to tell Gen Z and Gen Alpha who Yahoo is and why they should care, encouraging this audience to talk about the brand.

Who are we talking to?

You guessed it. Gen Z and Gen Alpha. Across the world, but with a focus on the US market.

This audience have heard of and even visited Yahoo, but don't know what the brand is or what it stands for. They believe the internet is socials, accessed through their mobile devices. Gen Z and Gen Alpha grew up during a period where the internet was beginning to be seen as untrustworthy, a place actively spreading misinformation.

Our audience spans all US geographies, identities, ethnicities, income levels, genders, and abilities.

Things to think about

Think of unique experiences

Yahoo is interested in bringing the brand to life in non-traditional ways. It has always been a pioneer, finding quirky ways to speak to its consumers outside of the standard channels.

Elevate what makes the brand distinctive

Yahoo has a unique personality that has always made it stand apart from other technology companies. From wacky commercials to its iconic Yodel sonic identity, its personality has always been on display. Tap into Yahoo's real, helpful, and unconventional brand voice, using it to connect with consumers in a deeper way.

Put the audience first

It's people who decide what the brand means to them and whether it fits with their cultural identity. Think about what this audience cares about, and how Yahoo can help them achieve that.

The important stuff

A successful idea will hit these 5 points:

1. Capture the unique personality of the brand
2. Culturally powered and relevant insight
3. Shift consumer perceptions of Yahoo
4. Engage the target audience through their passion points
5. Make the audience understand what Yahoo offers

Present:

Your solution. Clearly explain your idea and how it would work.

Your creative process. How you arrived at your solution, and key insights from your research – especially audience and cultural insights.

What and how to submit

Read **Preparing your entries** before you get started for full format guidelines.

Main (essential):

Either a **presentation video** (max. 2 min) OR **JPEG slides** (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is **JPEGs**, you can also submit **video** (max. 1 min total); if your main piece is **video**, you can also submit **JPEGs** (max. 4).

There's a lot here, we know. But it's essential to get your entry right – so read on.

To find out what to submit...

1. Check your chosen brief. The **What and how to submit** section will tell you the formats you can submit your response in. It'll be a combination of the following: **video, JPEG, interactive** and **PDF**.
2. Find the full specifications for each format (file type, file size, etc) in the following pages. Make sure you meet these specs when preparing your work, or it may not be accepted / may not display properly at judging.

Title and description

- You'll need to give a title and description when you enter online.
- Title: The name of your concept, not simply the name of the brief (e.g. "Moms Dance" not "21GRAMS entry").
- Description: A short summary of your idea (max. 100 words). Don't include or recap the brief in this description, but do make sure to mention the brief sponsor. We will use this to help promote your work if it wins and it will be available to the judges as supporting material. Your brief may ask you to include specific info in this description.

Main vs optional submission material

- Most briefs have options for the main deliverable(s) and optional supporting material.
- The **main** deliverable is what you **must** submit for that brief and what the judges will base initial decisions on. They'll view this first, then look at any optional material only if they want to – if your main piece has impressed them enough that they want to see more.
- Your **main** piece(s) must clearly and effectively present your idea and execution; anything the judges will need so they can understand your response, and anything specified under **The important stuff** on the brief.
- The **optional** pieces are your chance to show additional executions (e.g. ads, product mock-ups, app prototypes), or give further insights into your research and development.
- You should name every asset (each file you upload or URL you input) clearly, indicating whether that asset is one of your **main** deliverables, or an **optional supporting** piece (e.g. "Main Deliverable 1 of 4", "Supporting Image 3", etc).

What else do you need to know?

- You can enter online from early 2025. Please note, D&AD host a number of awards, so **make sure you're on an entry site that says 'New Blood Awards'** at the top of the page before starting to create your entry. You'll be able to access the entry site by heading to dandad.org/newbloodawards and selecting 'enter now' when the entry site is live.
- The entry site will walk you through the process, but before you start, make sure all your team members and tutors have registered and can login at dandad.org.
- Keep it **anonymous**. This is for your benefit – we want the judges to look purely at your work and keep the process free of unconscious bias. So don't include your name, or the names of your teammates, tutors or college anywhere in your entered work, or in file names. If these are included, we may ask you to resubmit without them, or remove them ourselves. There may be some exceptions, e.g. if your identity is somehow part of your concept, such as with the D&AD Make Your Mark brief – check with us if you're not sure.
- All work must be submitted in English unless specified by the brief. Any explanations must also be in English.
- You must upload all your files on the entry site. We will not accept data disks or files uploaded on other sites e.g. submitting a video via Youtube or Vimeo. You have to upload it directly. The one exception is for interactive executions – see the following pages for more info.
- **PDFs are not accepted.**
- All entries **MUST** be in response to a New Blood Awards 2025 brief. If your entry doesn't appear to be answering any of this year's briefs, it may be withdrawn. To make it clear that your entry is a response to one of the briefs, make sure you mention the sponsor in your entry description and clearly explain how it is solving the problem outlined in the brief.

Use of other creative material

If you use any images, writing, music or other creative material belonging to someone else (such as background music or stock footage for a case video), you must comply with any copyright restrictions. Entries into New Blood Awards are not commercial projects, but if you win brands may want to work with you to make your idea a reality, so ensuring your work meets the necessary copyright rules is very important.

Check the rules on any work you include in your entry, e.g. stock images or typefaces you've bought the license for, copyright-expired text, music made available under a Creative Commons License or that you've received appropriate permissions to use. Make sure you credit or acknowledge the source if / as required. You should not include work created by other artists from sites such as Instagram without their explicit permission as, if you win, your entry will be hosted on our website.

We can't provide detailed advice on copyright but for more information, try:

gov.uk/government/organisations/intellectual-property-office
creativecommons.org

You could use a piece of music that is made available under a suitable Creative Commons License. Take a look here for more inspiration:

creativecommons.org/legalmusicforvideos

Research and development

A lot of the briefs ask you to show highlights from your creative process, research, and development. To do this, you could include:

- A summary of your research approach.
- The key insight(s) that led to your solution.
- How you developed the idea from insight(s) to solution.
- Alternative ideas you explored.
- Scamps, initial hand sketches, prototypes, mock-ups.
- Mood boards and other reference imagery.

The formats

Make sure you know which formats are allowed for your brief before you get stuck in.

Video

Use this for presentation films, moving image executions and TV ads.

Format specs:

- MP4 and MOV formats only.
- These must be multiplexed with audio and video in one single file.
- Do not include a clock or slate at the start.

See below for full specs.

Codec	H.264
File format	MOV MP4
Aspect ratio	1920 x 1080 1280 x 720 1024 x 576 (64 x 480) (720 x 576)
Audio	ACC Stereo 48kHz
Bitrate max	Minimum: 8.5mbps (15mbps for HD) Maximum: 50mbps
File size	500mb

Tips for a great presentation film

Use your time wisely and wow the judges:

- Don't include the brief – you don't have long so don't waste time telling the judges what they already know. You can, however talk about how you interpreted the brief and how this led to your response.
- Summarise your project / killer idea in the first 30 seconds and get the jury's attention. You can use the rest of your time to go into more detail if you need to. Don't make the judges wait until the end of the film to find out your solution.
- Focus on the creative idea and its relevance to the audience.

- You don't need to make it elaborate and fancy. Simple films with a clearly presented idea are just as effective.
- If you're demonstrating an idea using mock-ups and screenshots, clearly show how it would work.
- It's fine to include a voiceover speaking over footage, but to keep judging fair and unbiased, don't include footage where you talk directly to camera and don't include your name, university, or any other information revealing your identity.

JPEG (image)

Use this for presentation slides, photos, illustrations, and posters.

Format specs:

- JPEG is the only image format we can accept.
- Colour mode: RGB.
- Image resolution: at least 300dpi.
- Maximum file size: 100mb.
- Dimensions: at least 410mm on the longest side.
- Orientation: images will be viewed on-screen, so landscape is strongly recommended unless portrait format is integral to the response.
- Aspect ratio: up to you. But your work will be viewed on-screen, ranging from judges' own laptops to widescreen TVs, so images will look their best in landscape at 16:9.

Tips for creating great presentation slides

- You should combine images and text in one JPEG, to show your idea as well as explain it.
- Work will be viewed on-screen at judging, with no option to scroll and limited zoom function. Your slides must be clear and easy to view when the image is viewed to fit-to-screen on a standard laptop. **We strongly recommend landscape format.**
- Make sure text is big enough to be read without zooming and keep it short, clear and relevant. Basically use the same principles as a PowerPoint or

Keynote slide.

- Show the key elements of your work.
- Keep the layout clean, simple and uncluttered.

Here's an [example](#) of good presentation slides.

Interactive work (URLS)

Use this for interactive executions, digital prototypes, websites, apps, etc.

Format specs:

- URLs are only accepted where the website itself is part of the entry, or used to send zip files via Dropbox (see below).
- URLs cannot be submitted as your main piece, only as optional supporting material.
- Interactive work must be Chrome compatible.
- If the work is online, submit the URL.
- If you can't host the work online, submit a ZIP folder – instructions below.

Submitting zip files

- Zip files are OK for interactive work, HTML, websites, widgets or apps. We won't accept zip files for anything else.
- When you start the online entry form, you'll get an entry number. Use this as the name for the zip folder itself, and at the start of file names for the root folder, index file, and Flash or Shockwave files.
- Submit websites in their entirety as Chrome compatible HTML projects.
- To submit a ZIP file, please upload it to Dropbox ([dropbox.com](https://www.dropbox.com)) and then submit the Dropbox link as a URL. If using a file transfer site, please make sure the transfer link does not expire before the end of May 2025.

Physical work

We don't accept any physical entry material.



When submitting your entry...

Don't include your name, university/college/institution or place of work anywhere in the work

You'll be able to credit everyone on the entry site, but please don't put your name anywhere on your work (including the title), or anything that denotes where you study or work, as the awards are judged completely anonymously. If you do, we'll be in touch to ask you to remove it. If we don't hear back, we may have to remove it ourselves. The only exception to this is if your identity is integral to your response.

Don't repeat the brief back

Don't waste precious minutes or slides re-explaining the brief to the judges. They all have the brief in front of them and will know it inside out. They'd much rather hear about your project!

Insight, Idea, Execution

Make it really easy for the judges to understand what your idea is and how you came to it. A great presentation explains what the insight was that helped you create the idea, what the idea is itself, and then shows how you've executed it.

Stick to the submission formats

One of the main judging criteria for the awards is 'is it on brief?'. Part of the brief is the deliverables, the way you present your work. So it's really important you stick to them. And remember the judges look through hundreds of pieces of work each year, so make sure yours gets the opportunity to shine.

Don't panic!

We have a team of people who look through all your entries before they are seen by the judges. If there's any issues, we'll be in touch! Be sure to keep an eye on your email inbox (and double check your junk folder) for emails from newblood@dandad.org as this is how we'll contact you.

No matter which brief you're working on, there's a few words of wisdom that will help you to nail your response. If you'd like even more advice, we offer a completely free online learning course to help you work through the brief. You can access last year's course [here](#). The 2025 course will be released shortly.

Stay. On. Brief.

Ideas and execution are hugely important, but every year the judges' number one piece of feedback on where work fell short is that it wasn't on brief. New Blood briefs are centred around commercial creativity, which means your response needs to solve a client problem. Make sure you read the brief, read it again, then read it again. D&AD have a few exercises for cutting down a brief to its core elements which is part of the online course mentioned above.

Entries which aren't in response to one of this year's briefs may be removed from the competition.

Research, research, research

Once you've read and understood the brief, it can be really tempting to jump straight into ideas. But research is an integral part of the creative process. Make sure you spend time researching not just the brand (and what they've done before), but also their competitors, audience and anything else that might be relevant to help you solve the problem. The more research you do, the better equipped you are to create a response.

Speak to your audience

Focus on your audience and consider what will make them sit up and take notice. Think about how your idea can infiltrate spaces they exist in, and engage with them directly. No matter how great your idea is, if you can't ignite your audience's interest, it won't make any headway, so get to know who you're talking to.

Understand the brand/product

If you don't have a strong understanding of the brand/product your brief is centred around, you're unlikely to develop a response that really fits with what they want/need. Don't just spend time ideating, but really try to get under the skin of the company you're creating for.

Many brief packs will also include brand guidelines and other helpful documents to help you stay on track. Read them. Get to know them. Even if you want to subvert the brand, you can't do this without first understanding what it currently is and grasping what their current challenges are.

Be realistic

One of the best parts about the New Blood Awards is that many brands are genuinely looking for work they might be able to turn into a reality (and to pay you for it, or hire you to work it up, in the process).* Some briefs are looking for big scale thinking, others want something more nuanced. Whatever your brief, make sure you consider reality in your ideas. You can do something new and innovative without breaking the bank or asking a brand to invent new technology. Be adventurous with your ideas, but always keep at least a toe on the ground...

**Unlike some creative competitions, you retain your IP when you enter the New Blood Awards. If you're entering similar contests, be sure to check this before you submit your work.*

New Blood: The Portfolios

Prepping your portfolio?

If you're currently working on honing your personal website, we've got some exciting news... D&AD will be running our Portfolio Competition again in 2025.

New Blood: The Portfolios recognises creatively excellent portfolio websites across a number of disciplines, including Advertising, Animation, Illustration, Commercial Photography, Graphic and Digital Design. Entry for the competition will open after the New Blood Awards close in 2025. D&AD will select and promote a curated selection of must-see portfolios to prospective employers at New Blood Festival 2025.

Winners will also be eligible to apply for the New Blood Academy.

Register your interest [here](#) and we'll email you the details as soon as they're available.

So, what do all these Pencils mean?

All New Blood Pencil winners get a guaranteed place in the D&AD Annual, an invite to the New Blood Awards Ceremony, a Pencil per team, and a winner's package.

But if you're still wondering exactly what each Pencil represents, we've put together a handy cheat sheet for aspiring New Blood winners.

New Blood Wood Pencil

Awarded to a shortlist of the best work submitted for each brief. Winners of a Wood Pencil display excellence in at least one of the judging criteria.

New Blood Graphite Pencil

Awarded to work that represents a fully rounded response that shines in the primary judging criteria relevant to the discipline (craft or idea), and is on brief.

New Blood Yellow Pencil

Awarded to work that is outstanding, excelling across all judging criteria and potentially causing a pang of jealousy.

New Blood White Pencil

Awarded to outstanding work in response to any of the briefs, that uses the power of creativity to do good in the world.

New Blood Black Pencil

Given to the best of the best, this is the ultimate award for new creatives. Each individual will receive a Pencil, and there's also a £2,000 prize fund shared between New Blood Black Pencil winners.

Winners' packages

Each Pencil level will receive a bespoke winner's package which will be revealed later in the year, including mentoring, the New Blood Academy (an exclusive 2 week creative bootcamp for selected winners – more information will be released after the winners are announced in May 2025), access to D&AD learning tools and more.

Additional prizes

Some briefs also have additional prizes – you can find out about these in the brief pack.

Key Dates

Briefs launch
October 2024

Open for entry
January 2025

Entry deadline
5pm GMT, 20 March 2025

Judging
April - May 2025

Winners announced
(without Pencil levels)
May 2025

Winner's package opportunities
Summer/Autumn 2025

Ceremony
(and announcement of Pencil levels)
July 2025

Who can enter?

All briefs are open to:

Students of any age.

To enter as a student, you must be enrolled on a recognised full or part-time Further or Higher Education level course, anywhere in the world, on 1 January 2025. Being a student means you are automatically eligible and do not need to match any other criteria. To enter the Suntory Global Spirits brief you must be of legal drinking age in your country.

Anyone over 18 not employed in (or formerly employed in) the creative industries.

You must not have cumulatively worked for 6 months or more** in a paid creative role* at the point of entry.+

It doesn't matter where in the world you are – if you fit one of the descriptions above, you can enter.

* **A creative role** is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation (including in-house agencies). This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non-creative role.

****6 months' cumulative experience** can be gained over a longer period of time, for example 3 x 2 month paid placements. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of 6 months or more.

+ If you aren't eligible to enter the New Blood Awards, you should take a look at the [D&AD Awards](#) which features a range of other opportunities, including a Side Hustle programme, for a wide range of creatives.

Am I eligible?

If you're not sure if you're eligible, you can take our eligibility quiz [here](#) or drop us an email on newblood@dandad.org

What can I enter?

The New Blood Awards aren't for work you've done already – all entries have to be a response to one of this year's briefs.

You can respond to as many briefs as you like. You can also submit more than one response per brief – you'll just need to create and submit a separate entry for each response. So you can enter as many times as you have ideas.

The brief and brief pack will tell you everything you need to know about what to submit.

How much does it cost?

There are two options to enter:

1. **By Voucher.** Completing a 5-10 minute entrant survey (one survey per team member) at the point of entry will generate a unique voucher entry code. This voucher covers 100% of the entry fee. We will use the information collated from this survey to develop an Insights Report to help make the creative industries a better place for emerging creatives. Enter your voucher code at the checkout.

2. **By debit/credit card.** You can pay a £15 entry fee at the checkout when you submit your entry. The price is per entry, not per person.

How do I enter?

Download any and all briefs you like the look of. Each one comes with its own brief pack, full of useful things like background information, inspiration and brand logos to help you on your way. Then it's up to you to create your response. The brief and brief pack will tell you how to format and present your work ready to submit.

Teams & tutors

Can we enter as a team?

Yes. You can enter as an individual, or **up to five people** can work together and enter as a team. Teams of more than five people are not eligible. Everyone on the team must be eligible to enter, and everyone on the team needs to register beforehand at dandad.org.

Can I team up with friends from other universities? Or who have already graduated/are not at university?

Yes. You can enter with anyone who's eligible, even if they don't study at the same uni or college as you. Students and non-students can work together too.

My background / university subject isn't creative. Can I still enter?

Yes. As long as you meet our eligibility criteria you can enter – whatever your background or subject.

Do I need a tutor to enter?

No – but if you're a student, you should credit any tutors who helped you. For you to do this, your tutors need to register before you enter at dandad.org. You'll then be able to add them to the entry credits when you enter online.

My institution wasn't on the list when I registered – can I still enter?

Yes. When registering select 'Organisation not listed' and you can manually complete your details.

Do you offer mentoring?

Yes, mentoring is available for anyone without access to an educational tutor or industry contact. You can apply for mentoring and find out more [here](#).

Judging Criteria

The general New Blood Awards judging criteria is as follows:

Is it a great creative idea?
Is it well executed?
Is it on brief?

However, the way these are prioritised varies from brief to brief:

Advertising/big idea briefs (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it a great creative idea? *Is the idea inspiring or unique? Does it use audience/product insights to deliver an idea that will really create an impact?*

Is it well executed? *Is the idea well presented, easy to understand and fully rounded?*

Craft briefs including UX/UI/Interaction Design, copywriting and graphic design (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it well executed? *Does the craft make you sit up and take notice? Is the idea fully realised and executed with precision? Is there beauty in the details?*

Is it a great creative idea? *Is the craft underpinned by a unique or inspiring idea? Does it use audience/product insights to deliver an idea that will really create an impact?*

The White Pencil

What is the White Pencil?

It's awarded to work that uses commercial creativity to do good. Find out what won in 2024 [here](#).

Where's the New Blood White Pencil brief?

There's no dedicated White Pencil brief. Although some of the briefs specifically ask for responses that make the world better, you could choose to answer any brief in a way that does good. That's because we can and should consider social and positive change in everything we do. Maybe your packaging design revolutionises sustainability, or your ad campaign, while it spreads the word about the brand, also engages consumers with a social issue.

How do I win a New Blood White Pencil?

Whichever brief you're answering, if your entry uses creativity to do good, you can also put it forward for the New Blood White Pencil. When you enter online, you can opt in. There's no extra charge, all you'll need to do is give us a short explanation of why you think your work is White Pencil material: how it goes beyond the brief and uses it as a platform for positive impact.

Then if your entry gets awarded within its brief, the White Pencil jury will judge your entry at a later stage.

You can only submit work that's a response to one of this year's briefs. You must create and submit an entry for one of the briefs to be able to opt in for the New Blood White Pencil.

After you've entered

Who will judge my work?

Your ideas will be seen by representatives of the brands, along with a panel of top creatives and professionals from around the world. We'll announce the juries nearer the time.

What could I win?

All winners will receive one New Blood Pencil per team (the key to getting your foot in the industry's door), a digital certificate per team member, and lots more. Check out 'What winning means' for a full breakdown.

Anything else?

If you have any questions that aren't covered, email us at newblood@dandad.org.

Or get in touch on Twitter or Instagram:

[@DandADNewBlood](https://twitter.com/DandADNewBlood)

[@newblood_dandad](https://www.instagram.com/newblood_dandad)

In 2024, we reviewed all of the New Blood Awards Judges' feedback on why what won, won, and what was missing from work that didn't quite make the cut.

We'd recommend taking a look through all this feedback to make sure you avoid common pitfalls with creating an entry, and make your work the best it can be.

Where did unsuccessful work fall down?

1. Not reading the brief properly

Really interrogate the brief to make sure you understand what you're being asked to do. Keep referring back to it to make sure your idea hits the brief and the target audience.

2. Poor Execution

Some people had great ideas but lacked the execution to tell the story. Think about the story you're trying to tell and make sure you present your ideas in a clear and exciting way. And most importantly, don't waste time reiterating the brief back to the judges!

3. A lack of brand/client voice

Channel the brand identity – we saw lots of ideas that had potential but they could work for any company, rather than being specific to the brand they were creating work for.

4. Lack of originality

Go back to the brief, dig deeper and really nail those ideas and execution. Don't waste time reiterating the brief back to the judges!

5. Going too big

Big ideas are great, but don't try to squeeze in so many that it overrides the main concept.

6. Lacking research

RESEARCH IS KEY. Don't skip this step as the judges will notice. Read all the information available to you.

7. Misuse of AI & VR

AI and VR might be themes of the moment, but if you choose to use them, make sure it elevates your work as a unique selling point rather than acting as a solve-all crutch.

8. Relying on shock tactics

Don't rely on shock tactics to do the heavy lifting for your idea. As much as it is important to stand out, your idea should still be balanced and effective.

How to create winning work

1. Feedback

For a lot of winning entries, it was clear they had iterated, scrapped ideas and gotten feedback throughout the process. Don't skip this step!

2. Be social-first

Social media was a huge theme in last year's work, but only the very best entries considered how to be social-first in their ideas. This means not just bolting on an Instagram ad to your idea, but really thinking about how social media could drive the idea itself.

3. Creative PR

The entries that stood out in this category last year really understood how PR and earned media differ from traditional advertising campaigns. Be creative with how you approach this, thinking about the multiple ways you can use this as a channel to promote the brand's message

3. Look into cultural trends

Don't just look at what's come before. Reach into current conversations and niche audiences to create true stand out work.

4. What does the future look like?

In a constantly evolving industry, it can be easy to tap into the now. But spend time thinking about what the future of the industry might look like, and how your idea could be the first of its kind.

Everyone who enters work in the New Blood Awards retains their IP. If a brand would like to move forward with your idea, they will need to enter into a negotiation process with you. To help make the rules around IP easier to understand, law firm [Lewis Silkin](#) have broken it down for New Blood entrants:

What are Intellectual Property rights and why do they exist?

'Intellectual property rights' help protect the results of an individual's creative or intellectual effort. In other words, when an individual (we will call them an 'author') creates something (the thing they create is known as a 'work'), the law grants them a right to control the 'work' that they produce and to prevent others from exploiting it without permission. In the present day, intellectual property rights have evolved into a small number of distinct categories or 'types' of intellectual property rights, namely: copyright and moral rights, trade marks, design rights, patents and confidential information. Different laws apply to each type of intellectual property right. In this guide, we will focus on copyright and trade marks.

What is copyright?

Copyright is simply the exclusive right of the author of an original work to use, control and exploit that work. Generally speaking, copyright can exist in any literary, dramatic, musical or artistic work, as well as in films, sound recordings, broadcasts, and in the layout (known as the 'typographical arrangement') of a published work. The copyright owner can:

- make an adaptation of the work (e.g. by translating it);
- sell the work (known as an assignment), or allow others to use it in various ways via licensing arrangements;
- perform, show or play the work in public (e.g. performing a play, or showing a video in public);
- communicate the work to the public by broadcast or electronic transmission (e.g. via TV or radio broadcasts; or via the internet).

What about 'ideas'?

It's important to note that copyright protects the recorded form of the author's work. It doesn't protect the underlying 'idea'. In other words, an author cannot own the copyright in an idea, but they can protect their expression of the idea. A script, photograph, film and so on are all capable of copyright protection, but if an author can simply describe the broad outline of an idea or concept to a friend or client during a meeting there, isn't yet a copyright work which is capable of protection.

The 'recorded' element could be in the form of putting pen to paper, recording the work electronically or any other similar method that creates a record.

Example 1:

Taking book designs as an example, anyone is free to design a book cover with a boy wizard on the front – provided it is not a direct copy of the actual appearance of Harry Potter's character, or a similar appearance to the Harry Potter character in the Harry Potter books/franchise, along with similar story contents.

In other words, it is not possible to protect a mere idea (the idea of a boy wizard on a book design with story contents about being a student wizard), but it is possible to protect the expression of the idea (the actual appearance of Harry Potter's character and storyline in the Harry Potter books/franchise).

A book design in this example that is likely to be infringing would be a design with a boy wizard who has black hair, glasses and a distinctive facial scar, with the design labelling the book as 'The Boy Wizard and the Sorcerer's Gem' and contents about an English boy wizard with two friends called Rob and Hermie. Alternatively, if the character used on the design and in the story was a Brazilian boy wizard with the book labelled as 'Wilfredo the Wizard', who has curly purple hair, this is less likely to cause an infringement on the copyright.

Example 2:

Taking animation submissions as an example, anyone is free to design an animation with an animated ogre amongst its characters – provided it is not a direct copy or too similar to the big green ogre character, Shrek, as seen in the Shrek animation franchise.

In other words, it is not possible to protect a mere idea (the idea of a green ogre as an animated character), but it is possible to protect the expression of the idea (the actual appearance and depiction of Shrek's character). Establishing a claim for infringement is very fact specific and the merits of such will depend on the expression of the idea of a story about a big green ogre. Specific considerations could be if the ogre in the animation has a Scottish accent, wears the same or similar clothes, is it the same size and shape, has an outspoken American-accented donkey accomplice, or has other similar characteristics.

Example 3:

Taking a commercial ad campaign as an example, anyone is free to create a campaign about a postman who delivers letters and works for Royal Mail. However, there would be copyright infringement if the advert was about

the job of a postman who had a black and white cat called Jess, and is working in a town called Greendale for the Royal Mail, and the features of his character closely resembled the famous TV show and character Postman Pat. This advert may infringe a copyright. As with the previous examples, it is not possible to protect a mere idea (the idea of an ad campaign about a postman), but it is possible to protect the expression of the idea that is used in the ad campaign (the appearance and storyline of Postman Pat).

In practice, whether or not someone has copied a work or developed it independently, will depend on the facts (and evidence) of each individual case, which again is why it is important for all creatives to keep accurate and, if possible, dated records of their creation and developmental process. It is not impossible that two creatives or brands could develop a very similar campaign. If an author cannot prove that someone has copied the work, then it may be difficult for them to prove their rights have been infringed. However, an inference of copying can be made if the author's work is in the public domain or has previously been shared with the other party. The burden would then be on the other party to prove that they didn't copy and/or it was independent creation.

What are the consequences of infringing copyright?

If an author believes their rights are infringed, they are entitled to take action through the courts. The courts may, if they agree that copyright has been infringed (and no exceptions or defences apply):

- grant an injunction to stop the current infringement and/or prevent further infringement;
- order the infringing party to pay damages or an account of profits to the author; and/or
- order the infringing party to deliver up the work to the author, or destroy the infringing copies.

In practice, suing a party for copyright infringement at court is uncommon and most allegations of infringement can be resolved without the need for legal action. The first step for an author would be to send a 'Letter Before Action' to the infringing party, putting them on notice of their rights and particularising the author's allegation of copyright infringement. The claimant party may ask for undertakings, which are contractual promises that the alleged infringing activity will cease and not occur again in the future.

The contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. The New Blood Awards contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. By entering the contest entrants agree to comply with these terms and conditions.

Entry Period

The contest opens for entry in January 2025 and closes at 5:00pm (UK time) on Thursday 20 March 2025.

Eligibility Criteria

Anyone aged 18 and over on 1 January 2025 can enter the New Blood Awards without significant experience in a paid creative role (see below). The awards are also open to students enrolled on a recognised full or part-time further or higher education level course, anywhere in the world, on 1 January 2025.

All team members entering the Suntory Global Spirits brief must be of legal drinking age in their country.

If you are not entering as a student, you must not have worked in a paid creative role for a cumulative period of six months or more at the date of entry. For example, six month's cumulative experience can be gained over a longer period of time, such as three x two month paid placements or two x three month paid placements.

A creative role is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation. This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non-creative role. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of one year or more.

Not eligible: Even if they meet the above criteria, the following persons are not eligible to enter the contest: (i) any individual employed or engaged by D&AD or any of its associated companies; (ii) members of the immediate family and/or household (whether related or not) of any of those individuals; and/or (iii) anyone else professionally involved or associated with the operation, promotion or administration of the New Blood Awards 2025.

1. Entering the Contest

1.1. Entry is open to individuals working alone or groups of up to five persons working as a team.

1.2. All members of a team must fit the Eligibility Criteria outlined above.

1.3. If a team of more than five enter, D&AD

have the right to withdraw the entry.

1.4. Entrants should register on the D&AD Site (www.dandad.org/new-blood-awards), download a brief, generate a response to that brief ("the Response"). Entrants must submit their work digitally in accordance with the deliverables as laid out in their chosen brief and in the accompanying 'Preparing Your Entries' document. Entrants must ensure they submit their Response within the Entry Period.

1.5. All team members and tutors involved with the entry project must also register on the D&AD Site and be added to the entry credits at the point of entry.

1.6. Entrants can download and respond to as many briefs as they wish; they may also submit more than one Response per brief. Each Response is considered a separate entry and will need to be accompanied by the relevant fee.

1.7. All Responses must be the original work of the entrants and must not be copied wholly or substantially from another source. Responses must not infringe the rights, including the intellectual property rights, of any third party. Entrants who incorporate any images, writing, music, video, animation, sound, or other creative material belonging to or featuring someone else must obtain permission from the other party (or their parent or legal guardian if a minor). The entrant must provide a copy of any written consent if requested by D&AD. By submitting a Response, entrants warrant (i.e. guarantee) that they have procured the necessary consents, licenses, and other such authorisations from any third parties.

Entrants may be asked to evidence their ownership of the Response and should keep dated records of all working materials.

1.8. Responses must not be, or contain any material which is or may reasonably be considered to be, threatening, defamatory, obscene, indecent, offensive, pornographic, abusive, liable to incite racial hatred, discriminatory, menacing, inflammatory, in breach of confidence or otherwise unlawful.

1.9. Entrants must choose to submit their Response by either:

1.9.1. Paying an entry fee of £15 per Response; or

1.9.2. Completing a short survey to help inform D&AD's Insight Report for 2025 per team member, and, in order for a Response to be accepted by D&AD, entrants must ensure that payment of the entry fee or completion of the survey (as appropriate) has been done in full prior to the expiry of the Entry Period.

1.10. Entries must be submitted by a member of the entering team to allow individuals to be credited accurately.

1.11. All Entries must be submitted via our

online entry system. Any digital file uploaded or otherwise supplied to D&AD must not include or contain any code of a malicious, destructive or disruptive nature (including malware or spyware).

1.12. D&AD accepts no responsibility for lost or undelivered entry material. Proof of uploading of digital files does not guarantee that work has been received by D&AD.

1.13. In order to assist D&AD in promoting the winning work after judging, all entrants are asked to provide or confirm credits for each entry at the point of entry. These must include:

1.13.1. Full names of entrant(s), including all team members

1.13.2. Full names of tutor(s) (as applicable)

1.13.3. The name of their college or university (as applicable)

1.14. By submitting your Response, you and your team members each individually consent to your contact details being passed to sponsors, partners or New Blood Awards judges at D&AD's discretion in the event the Response wins an award, in order to help promote the winning work, deliver prizes and help with the operational running of the awards.

1.15. By entering the contest, entrants agree that if they win an award they will take part in reasonable publicity connected with the awards if so requested, and that D&AD is entitled (but not obliged) to use the winner's name, image and entry in connection with such publicity.

1.16. D&AD reserves the right to withdraw any Response(s) from the contest that it deems, in its absolute discretion, do not meet the criteria of a New Blood Awards 2024 brief. Responses that D&AD may deem not to meet the criteria of a brief may include (without limitation), Responses that do not refer to the relevant Sponsor and/or Responses that do not include all of the requirements in the 'The important stuff' section of the brief. If an entry fee has been paid in respect of a Response withdrawn by D&AD pursuant to this condition, then D&AD may, at its discretion, refund the entry fee paid.

1.17. All entry data and relevant contact details of Belgian Responses may be passed to Creative Belgium (www.creativebelgium.be), a partner organisation of D&AD, and may be submitted into Creative Belgium's Young Talent Award. A 'Belgian Response' is defined as Responses from institutions in Belgium, or Responses from teams or individuals with Belgium indicated as their country of origin in their D&AD registration data.

1.18. Winning the Young Talent Award does not constitute and is not equivalent to being awarded in the New Blood Awards.

1.19. All entries must be created, uploaded and paid for by the closing deadline, Thursday

20 March 2025 at 5pm GMT.

1.20. D&AD is under no obligation to refund payments made for either individual entries or groups of entries. In the event of a technical error D&AD may refund payments, at its absolute discretion.

1.21. D&AD reserves the right at any time to disqualify entries or entrants that D&AD, in its absolute discretion, regards as being in breach of these terms and conditions, any applicable laws, any rules or guidelines referred to in these terms and conditions, or the spirit of the New Blood Awards.

2. Sponsors' Logos and Names

2.1. Sponsors may submit their own branding or that of the sponsors' clients for the purpose of inviting Responses. All rules (including the relevant sponsors' brand guidelines) relating to the sponsors' branding apply equally to the sponsors' clients' branding.

2.2. All sponsors operate strict controls on the use of their names, trademarks and logos. Any misuse of sponsor brands by an entrant will lead to the disqualification of all that entrant's Responses in accordance with condition 1.21 and may expose the entrant and D&AD to legal liability and subsequent legal claims.

2.3. By submitting a Response, entrants agree to use the sponsor branding only in accordance with these terms and conditions, and any prevailing sponsors' brand guidelines.

2.4. The sponsors permit entrants to use the submitted branding for the sole purpose of responding to the brief sponsored by that sponsor.

2.5. Entrants may:

2.5.1. Only use sponsor branding on Responses submitted to the D&AD New Blood Awards 2025;

2.5.2. Include a submitted Response in their personal portfolio after the winners have been announced, in exactly the same format as that submitted to the D&AD New Blood Awards 2025 with a supporting statement that declares that the work was made in response to a New Blood Awards brief and was not commercially released.

2.6. Entrants must not:

2.6.1. Use sponsor branding on any other material or for any other purpose;

2.6.2. Upload their submitted Response to any online location before the winners have been announced, whether as part of an open or access-restricted site, unless all sponsor branding is first removed from the uploaded version of the Response;

2.6.3. Denigrate sponsors or sponsor branding, subject sponsor branding to derogatory treatment or otherwise bring the sponsor and /or its brands into disrepute;

2.6.4. Do anything to suggest that the entrant is endorsed by, associated with or otherwise affiliated with the sponsor;

2.6.5. Provide or make available sponsor branding to any third party for any purpose.

2.7. For the avoidance of doubt, the sponsors for the D&AD New Blood Awards 2025 are as listed on the brief pages of www.dandad.org/new-blood-awards.

2.8. For the avoidance of doubt, the sponsors' clients for the D&AD New Blood Awards 2025 are as detailed on the individual briefs.

2.9. Entrants who submit a Response that contains any trademark or logo, or other branding other than those specifically submitted by the sponsors, may be asked to re-submit their work without such branding.

3. Ownership of Your Work

3.1. Entrants retain ownership of their Responses submitted into the contest, but where such work incorporates sponsor branding entrants may only use the work in accordance with the sponsor's brand guidelines. Entrants may remove sponsor branding from their Responses, after which they may use such Responses at their own discretion.

3.2. By submitting a Response, entrants grant D&AD and the relevant sponsor a non-exclusive licence for the duration of copyright protection under English law to reproduce or distribute a reproduction of their entry in all media in order to promote, or act as a historical record of, the D&AD New Blood Awards or D&AD as an organisation or a sponsor's involvement with the D&AD New Blood Awards; or as part of any D&AD publication (whether online or offline). In particular entrants should also review the sponsors' brand guidelines for the relevant terms affecting the grant of such licence.

3.3. Entrants agree that, should a sponsor wish to develop or use a Response for commercial purposes, the entrant will enter into negotiations with that sponsor to agree terms for such development or usage before negotiating with any other party in relation to the Response. We refer to this as the First Negotiation Agreement. The First Negotiation Agreement will remain in operation from the date of submission of a Response until one week after the New Blood Awards Ceremony. Initial contact between entrants and sponsors will be facilitated by D&AD only. Entering into a First Negotiation Agreement does not constitute a guarantee that either party will reach a final agreement. In particular entrants should also review the sponsors' terms and conditions for the relevant terms affecting the right of usage of material.

3.4. D&AD advises all entrants to obtain independent legal advice in respect of any agreements being discussed between

sponsor and entrant.

4. Judging the Contest

4.1. D&AD will appoint a jury that shall be composed of judges who, in D&AD's sole discretion, have the appropriate qualifications to judge the work. Responses will be to judge the work. All eligible Responses will be considered in accordance with D&AD's selection criteria. For all briefs, these are:

4.1.1. An excellent creative idea;

4.1.2. Great craft or execution;

4.1.3. Answers the brief.

4.2. The judging criteria for the 21GRAMS brief is as follows:

4.2.1. A great idea that the judges wish they could play

4.2.2. Well executed and easy to understand;

4.2.3. Answers the brief.

4.3. Each jury will award a select number of the Responses whom the jury considers, in its sole discretion, to be the best Responses. The Award levels are as follows:

4.3.1. New Blood Wood Pencil: A shortlist of Responses to act as a record of the best submitted for each brief.

4.3.2. New Blood Graphite Pencil: Chosen from the New Blood Wood Pencil Winning Responses.

4.3.3. New Blood Yellow Pencil: Chosen from the New Blood Graphite Pencil Winning Responses.

4.3.4. New Blood White Pencil: Responses which demonstrate excellence in terms of positive impact on top of meeting the standard judging criteria; selected from all Winning Responses across all Award levels and Briefs.

4.3.5. New Blood Black Pencil: The best of all Responses, selected from the New Blood Yellow and White Pencil winners across all Briefs.

4.4. The jury is not limited in the number of Responses it can award, and similarly there is no guarantee that a jury will grant an award in a category, if they do not feel that work is of the standard required.

4.5. The jury has the right to edit pieces submitted as part of a Response and to ask for only certain parts of the Response to be displayed or promoted.

4.6. General feedback will be gathered from the jury, and may be made available to view on the D&AD website when the winners are announced. Individual feedback will not be available.

4.7. If D&AD is made aware of any concerns that a Response does not constitute the original work of the entrant, then in the first instance, D&AD will contact the entrant and will ask for copies of any notes or drawings which evidence the entrant's assertion to be the creator of the work. D&AD will also contact credited tutors for further information.

Where possible, D&AD will consider the evidence gathered and decide whether to allow the Response to remain within the contest or to remove it. D&AD's decision is in its sole discretion and is final.

4.8. The judges' decision is final and cannot be appealed.

5. Prizes

5.1. The prizes to be awarded are as follows:

5.1.1. New Blood Wood Pencil: Name included in the D&AD Annual, winning work featured on the D&AD website, and additional prizes

5.1.2. New Blood Graphite Pencil: As New Blood Wood Pencil

5.1.3. New Blood Yellow Pencil: As New Blood Graphite Pencil, plus winning work featured in the D&AD Annual.

5.1.4. New Blood White Pencil: As New Blood Yellow Pencil.

5.1.5. New Blood Black Pencil: As New Blood Yellow Pencil, plus £2,000 cash prize (to be shared among all New Blood Black Pencil winners).

5.2. In addition to the above, further prizes may be listed on the New Blood Awards page on the D&AD Site: www.dandad.org/new-blood-awards.

5.3. Any further prizes relating to specific briefs are at the discretion of the sponsor and dependent on the suitability of winning Responses. These prizes cannot be guaranteed.

6. Return of Materials

6.1. Physical supporting materials will not be accepted in the 2025 New Blood Awards. All entries must be made digitally (see condition 1.11 above).

6.2. D&AD reserves the right to vary, suspend or cancel the 2024 New Blood Awards if it considers it necessary or appropriate to do so, including if there is any actual or anticipated breach of applicable law or if variation, suspension or cancellation is necessary due to an event outside D&AD's reasonable control. In the event of cancellation, the judges may select winners from the Responses received prior to cancellation.

7. General

7.1. D&AD reserves the right to make changes to these Terms and Conditions, if necessary, from time to time.

7.2. The Terms and Conditions are subject to English law and any dispute that is not resolved by consultation between the parties shall be subject to the exclusive jurisdiction of the courts of England and Wales.

For enquiries relating to the D&AD New Blood Awards email newblood@dandad.org or telephone: +44 (0)20 7840 1111.