金帆廣告大獎®
Kam Fan Awards

41st edition
List of Categories

Kam Fan 41st edition will deliberate on advertising works created and launched during the 2025 calendar year, with the final crowning and awards presentation scheduled for March 2026.

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Grand Kam Fan Award

Special Awards

- o Kam Fan 41 – Creative Agency of the Year
- o Kam Fan 41 – Media Agency of the Year
- o Client of the Year
- o Young Kam Fan Awards
- o HK4As Students' Award

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A. Print & Publishing

A 1   Print Single

Sectors

A-1.   Consumer Goods

All fast-moving and durable consumer goods, including but not limited to food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into A-4. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

A-2.   Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into A-7.

A-3.   Automotive

Vehicles, other automobiles.

A-4.   Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

A-5.   Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

A-6.   Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

A-7.   Not-for-Profit / Charity / Government

Government, public information, NGOs, military, charities, non-profit organisations.

A 2   Print Campaign

A-8.   Campaign submitted should be composed of 2 or more different executions of the Print Single.

A 3   Publications

A-9.   Commercial Publications (**NEW!!!**)
            Books and magazines created for commercial or promotional purposes, to increase brand
            visibility or profile.
            Please send physical samples for the jury to experience.

A-10.   Publications for Good **(NEW!!!)**
            Books and magazines created on behalf of charities, non-profit organisations, public sectors or
            NGOs.
            Please send physical samples for the jury to experience.

A 4   Innovation in Print & Publishing

A-11.   Innovative and Adapted Use of Print & Publishing (**NEW!!!**)
            Non-traditional and innovative print work that has been modified or adapted to have physically
            active elements. This may include, but is not limited to, print work with digital and interactive
            elements such as AI, AR, wearable tech, virtual worlds, gamification, downloadable applications,
            QR codes and 3D printing.
            Please send physical samples for the jury to experience.

B. Outdoors

B 1   Poster Single

Classic sheet and static digital posters made for public spaces. e.g. supermarkets, shopping malls, airports.

Sectors

B-12.   Consumer Goods

All fast-moving and durable consumer goods, including but not limited to food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into B-15. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

B-13.   Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into B-18.

B-14.   Automotive

Vehicles, other automobiles.

B-15.   Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

B-16.   Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

B-17.   Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

B-18.   Not-for-Profit / Charity / Government

Government, public information, NGOs, military, charities, nonprofit organisations.

B 2   Poster Campaign

B-19. Campaign submitted should be composed of 2 or more different executions of the Poster Single.

B 3   Outdoors Campaign (Including MTR, bus shelter, bus body, billboards etc.)

B-20. Creative Use of Standard Outdoor Billboard Space
Non-traditional poster use of spaces which include transit, bus shelter, bus body, regular outdoor billboard sites and digital screens

B-21. Creative Use of Outdoor Ambient
Non-standard and free-form outdoor advertising that are relevant to the ambience; including but not limited to special build, vehicles, ground vision, VR booths, flying objects etc.

B-22. Creative Use of Field Marketing and Event
Including direct sales, door to door, outdoor sampling activities, live pop-up executions, brand performance, street games, street art, events, exhibitions, trade shows, live concerts etc.

C. Film

C 1 TVC Film Single

Entry of this category is for films broadcasted on TV, media schedule & placements are needed as supporting materials.

Sectors

C-23. Consumer Goods

All fast-moving and durable consumer goods, including but not limited to, food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.
All fast-food entries should be entered into C-26. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

C-24. Healthcare

Pharma, OTC drugs, wellness.
If the work has been created for a Charity/NFP then this should be entered into C-29.

C-25. Automotive

 Vehicles, other automobiles.

C-26. Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

C-27. Media/Entertainment

 Music, film, television, publications and media, books, news, digital platforms and other media.

C-28. Consumer Services/Business to Business

 All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

C-29. Not-for-Profit / Charity / Government

 Government, public information, NGOs, military, charities, non-profit organisations.

C 2   TVC Film Campaign

C-30.   Entry of this category is for films broadcasted on TV. Media schedule & placements are needed as supporting materials. Campaign submitted should be composed of 2 or more different executions of the TVC Film Single.

C 3   Other Screens / Non–TV Broadcast Film / Webisode Single

C-31.   Entry of this category precludes entry into other categories and needs to be of longer execution and must be of a different version from TV. Excluding TV, alternative screens refer to online, cinemas, lifts, taxis, in-store, transportation TV, outdoor TV etc.

C 4   Other Screens / Non–TV Broadcast Film / Webisode Campaign

C-32.   Entry of this category precludes entry into other categories and needs to be of longer execution and must be of a different version from TV. Excluding TV, alternative screens refer to online, cinemas, lifts, taxis, in-store, transportation TV, outdoor TV etc.
Campaign submitted should be composed of 2 or more different executions of the Other Screens / Non-TV Broadcast Film / Webisode Single.

C 5   Innovation In Film
Innovative use of the film medium to communicate a brand's message.

C-33.   TV/Cinema Film
Innovative use of TV/cinema to communicate a brand's message.

C-34.   Online & Viral Film
Innovative use of online film to communicate a brand's message.

C-35.   Screens & Events
Innovative use of film content shown at public and private events to communicate a brand's message.

D. Audio & Radio

The Audio & Radio celebrate creativity that is wired for sound - work that communicates a brand message through audio excellence, sonic innovation or superior aural storytelling across the airwaves and digital streams.

D 1 Sectors

D-36. Consumer Goods

All fast-moving and durable consumer goods, including but not limited to, food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into D-39. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

D-37. Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into D-42.

D-38. Automotive

Vehicles, other automobiles.

D-39. Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

D-40. Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

D-41. Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

D-42. Not-for-Profit / Charity / Government

Government, public information, NGOs, military, charities, non-profit organisations.

D 2   Channels

D-43.   Use of Audio & Radio as a Medium

The innovative or creative use of audio or radio as a medium, with evidence of how it was used in a creative and innovative way to communicate the brand's message.

D-44.   Use of Audio & Radio Technology

Forward-thinking ideas that directly enhance the experience of the listener. This could include, but not be limited to, use of apps or mobile/web technology, software development and technology that demonstrates a development in the production process and distribution of audio.

D-45.   Voice Activation

The innovative application and use of voice platforms and voice-activated technologies to create interactive/immersive storytelling that drives engagement and enhances the experience of the listener.

D-46.   Branded Content/Podcasts

Paid-for, sponsored or brand funded content/programming on all audio platforms including radio stations, streaming platforms, podcasts, programme sponsorship, etc. Content that exemplifies the brand message/ethos and enhances the experience of the listener.
Please provide a sample audio file of up to 30 minutes.

D-47.   Content Placement

The contextually relevant creation and placement of sponsored messaging within appropriate programming.

D-48.   Audio-Led Creativity

The innovative integration of different audio driven elements or channels that complement and build on each other to communicate the brand's message and/or change consumer awareness and attitudes.

D-49.   Use of Music

Including, but not limited to, original composition, licensed recordings or adapted/altered versions of an existing recording.

D-50.   Sound Design

The process of specifying, acquiring, manipulating or generating audio elements, including sound effects, location recordings, 'Atmos', etc.

E.   Digital

E 1   Web Campaign

E-51.   Online-only campaigns that consist of two or more web executions i.e. 1 website, online video, social
              posts, etc. (For single website/microsite, please see E2. Web Platform)

E 2   Web Platform

E-52.   Website
              An always-on (long term) web platform for a brand, product or service that delivers
              unique/innovative consumer experience and engagement

E-53.   Web App/Microsite
              Creative short-term campaign site made specifically to support a branded campaign

E 3   Online Ad

Single execution of paid/owned online display advertising

E-54.   Ad Format Solutions
              Execution of online paid advertising that utilizes innovative technology, solutions or formats
              including banners, social and native advertising

E 4   Branded Games

Games specifically created for a brand (games that have not been specifically made for a brand will not be
accepted)

E-55.   Interactive Gaming Experience
              Digital interactive games created to deliver brand or product stories/experiences

E-56.   Live Digital
              Outdoor/offline digital games

E 5   Branded Tech

Branded technology or digital solutions that have been utilized or harnessed in order to enhance a brand

E-57.   Technology Innovation

The creative use of technological solutions or innovations (in the form of product, service or advertising) that helps brands or consumers to break through, advance, enrich and improve the consumers' lifestyle or experience. (Not limited to robotic, AR/VR, wearables & biotech, tools, data-led, programmes, hardware, software, and online advertising.) Technology entered must be beyond concept stage.

E 6   Best Digital Campaign

E-58.   Best Digital Campaign

A campaign that demonstrates the best use of multiple digital, social media or mobile channels and can be proven how its target audience are engaged throughout these touch points in the cyberspace. All entries are expected to have been extended to at least three different digital, social media or mobile channels in order to demonstrate their creativity has encompassed these channels seamlessly. Offline campaign that only uses digital, social, or mobile media as a secondary channel should not enter this category.

E 7   Omni-Channel Experience

E-59.   Omni-Channel Experience

Leverage digital, social and/or technology to deliver a seamless brand experience for consumers across the different stages of their journey (online and/or offline).

E 8   Best Live Streaming

E-60.   Best Live Streaming

A work that incorporates the effective and innovative use of live streaming video on any live video platform (not limited to social media and ecommerce platform), that enhances audience engagement and drives better business outcomes.

E 9   Best Personalisation Experience

E-61.   Best Personalisation Experience

Online-only work designed to drive personalised experience by providing the most relevant and tailored messages to consumers resulting in great engagement and performance for brands. Entries in this category should demonstrate how the creative messages are developed with the insightful use of data and media to deliver the most effective communication and experience.

F. Social & Mobile

F 1 Social

Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components or activity as a secondary element should not be entered.

F-62.   Social Business

Creative social activity that utilises the power of a no loss business, non-dividend company or an online community to positively impact people, profit and planet. Created and designed to address a social problem, to optimise business results and/or to enhance the relationship with a brand, community or consumers. This may include content, operations, intelligence, resourcing, sales, product development, subsidising and other aspects of the value chain.

F-63.   Social Commerce

Creative approach to buying and selling goods or services directly within a social media platform to encourage users/communities to participate in social activities

F-64.   Social Currency

This is a homonym. For one, entries may rely on social currency or bartering alternatives (data, social currency, services, etc.) that do not rely on a monetary exchange or payment. Secondary, social currency can be understood as "influence currency" as well. There is a monetary value to a brand's followers, likes, comments, shares and views. It is how consumers measure the credibility of one's brand based on its social media presence.

F-65.   Social Purpose

Social initiatives designed to engage people through authentic, meaningful experiences with clear proof of impact. Entries should harness the core values and culture of the brand, product or service through focusing on a wider social purpose. These can also include, but not limited to, not-for-profit social responsibility initiatives.

F-66.   Real-time Activity/Response

Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large-scale conversational insight and responsive social listening.

F-67.   Co-Creation & User Generated Content

Social based activity designed to engage with a community /fan base and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content or products generated will also be considered.

F-68.   Influencer/Talent

Social initiatives or executions that utilise a celebrity, a social ambassador, or a social influencer in order to engage with a specialised audience

F-69.   Innovative Use of Social or Community

Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.

F-70.   Use of Content

The strategic and creative use of content with great storytelling launched on digital/ social in the form of a fiction/non-fiction editorial, video or music. The execution, context and audience engagement strategy will be considered.

F-71.   Community Management / Building

Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity/loyalty. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-non active users will all be considered.

F 2 Social and Interactive Video

A single video execution that has never been broadcasted on television or other non-online channels such as elevators, buses or in-store TV screens. Any aired TV commercial is not eligible to enter unless it is a different edited execution of the original broadcast version. The films/videos can be uploaded to any website (corporate site, mini site or mobile site & etc.), online portal (e.g. ViuTV, TVB.com & etc) or Social Media channel (e.g. YouTube, Vimeo, Facebook page, Instagram Live, TikTok & etc). Single only.

F-72.   Social Video
Online videos specifically created for the internet or online social platforms that are intended for widespread sharing. Entries will be evaluated on their creative excellence, execution, levels of engagement, social reach and the creative use of social networks and activities to its non-paid media related viral success.

F-73.   Interactive Video
Online, interactive videos that have at least one of the following levels of interactivity: conversational, customisable, narrative, gamified, and explorative. Entries will be evaluated on their creative excellence, concept and execution.

F-74.   Video Execution on Non-Social Digital Devices
Video and computer-generated content created for immersion and/or interaction. Entries can include either 360-degree live action photography, 3D, AR, VR, mixed reality, holographic or exportable digital simulations.

F 3 Mobile

F-75.   Technology

Celebrating device-driven creativity: the creative application of mobile technology to enrich a brand, product or service. These can include location-based activations, AR, VR, mixed reality, 360º videos and images, voice-activation, wearables, connected devices, data and insight, mCommerce, AI, chatbots, facial and voice recognition, cloud, tech, Web3, Metaverse and etc.

F-76.   Websites

Mobile/tablet/phablet specific websites, (progressive) web apps, or unique layout based on responsive design, fully fluid or with mobile specific breakpoint. Please highlight what, if any, mobile specific interface paradigms and metaphors are introduced to make it uniquely mobile.

F-77.   Apps

Any application (native, hybrid, web based or pre-installed) for a mobile device (smartphones, tablets, in-car and in-flight screens, etc.) or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms.

F-78.   Rich Media

Mobile banners, interstitials, display ads, and other rich media designed for and played on a mobile phone, smartphone, tablet or any other mobile device. Please show how the ad was originally displayed on the mobile device.

F-79.   Games/eSports

Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device. These can include tournaments of any scale.

G. Design & Craft

Design & Craft celebrate craftmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages; it's extremely important that real, actual physical pieces of entries are sent in for the jury to experience properly.

G 1   Design

G-80.   Brand and Corporate Identity
Creation of items that can build a new identity or rebrand an existing brand, such as logo, stationery with logo, etc.

G-81.   Offline Publications & Brand Collateral
Including but not limited to magazines, newspapers, brochures, articles, press kits, annual reports, books, calendars etc.

G-82.   Promotional Item Design
Including but not limited to clothing, promotional gifts, invitation cards, tickets, brand merchandise etc.

G-83.   Point of Sales
In-store merchandising and catalogues, on-shelf, product display, and shopping bag design etc.

G-84.   Brand Environments and Space Design
Retail environment, transportation spaces, pop-up stores, showrooms, public space exhibitions etc.

G-85.   Event Storytelling
The use of technology, interactivity and multisensory experience to deliver the event's key messages through narrative and storytelling, enhancing attendees' physical and emotional journeys.

G-86.   Self-promotion
Any type of media format designed by agencies to promote themselves

G-87.   Advertising Posters Design
Focus will be on the design of the poster for the use of sales promotion and brand communication

G-88.   Event Posters Design

Focus will be on the design of posters for the use of announcement and publicizing of film festivals, concerts, events and programmes

G-89.   User Interface

Virtual or physical interface that sets an industry standard of excellence for user interface design by creating a seamless experience for end users (not limited to sites, apps or digital installations).

G-90.   User Experience

Sites, apps or digital installations that offer the best user experience through innovative design and useful functionality

G-91.   Sound Design

The use of sound or music to enhance the user or audiences' experience. Entries in this category may include but not limited to websites, apps, video, games, installation etc.

G-92.   Packaging Design

Packaging used to promote, sell and display. Please supply a sample of the actual packaging piece or range.

G-93.   Consumer Product Design

Focus will be placed on its visual impact as well as the use and experience of the brand values through design. Form, function, problem solving, innovation, production and research are the elements to be considered.

G-94.   Environmental & Social Impact

It's about making people's lives better through design or the design process. Area of consideration for the jury will include but not limited to health and medical, educational, environmental, energy saving, disaster relief.   Entries will be judged by the scale and audience reach of the client involved.

G-95.   Digital Design (NEW!!!)

The execution of design to aid the function and use of the digital product. This may include, but is not limited to, websites, online publications, digital installations, apps, data visualisation, virtual worlds, etc. Does not include prototypes of early-stage technology.

G 2   Print Craft

G-96.   Typography

Best use of type as an aid to communicate the brand or its intended message

G-97.   Illustration

Best use of illustration as an aid to communicate the brand or its intended message

G-98.   Photography

G-99.   Computer Generated Imagery, Retouch & Image Manipulation

G-100.   Art Direction

G 3   Film Craft

G-101.   Cinematography

G-102.   Editing

G-103.   Directing

G-104.   Production Design

How the execution of a cohesive overall aesthetic via production design, including set design, location builds, prop design, costume, styling etc. has enhanced a story and made the idea stronger.

G-105.   Use of Music

The impact and success of original music compositions, created specifically for film advertisements.

G-106.   Special Effects & Animation

How the use of special effects and animation has enhanced a story and made the idea stronger

G-107.   AI Craft **(NEW!!!)**

Celebrating design work that could only exist because of AI - design work that pushes beyond conventional creative limitations to achieve outcomes, experiences, or innovations that would be fundamentally unattainable through traditional methods alone.

G 4   Copy Craft

G-108.   Best English Slogan

English writing line for brands / tone of voice created to enhance the brand message or campaign

G-109.   Best Chinese Slogan

Chinese writing line for brands / tone of voice created to enhance the brand message or campaign

G-110.   Best Film/Video Script (English)

Including but not limited to voice over, super, lyrics and story flow

G-111.   Best Film/Video Script (Chinese)

Including but not limited to voice over, super, lyrics and story flow.

G 5   Digital Craft

The Digital Craft celebrates technological artistry in a digital context. Key criteria
for judging are the execution and experience.

Form
This category looks at the overall creative aesthetic value of the work.

G-112.   Form - Digital Illustration and Image Design

Creative application of illustration within a digital context and digital manipulation of still
imagery including photography.

G-113.   Form - Video / Moving Image

Creative use of online video and digital footage with technical skill involved. This includes
but is not limited to 360 and interactive video.

G-114.   Form - Motion Graphics Design and Animation

Creative use of motion graphics design and animation in a digital context.

G-115.   Form - Overall Aesthetic Design

The overall achievement in aesthetic composition and fluidity of digital/graphic design.

G-116   Form - UX & Journey Design **(NEW!!!)**

Design practice focused on the emotional and behavioural response to a digital product or service with relevant, seamless and consistent user experience at every point of interaction, with particular focus on the overall support, structure and usability.

G-117   Form – Experience Design: Multi-Platform **(NEW!!!)**

Immersive large- or small-scale digital experiences and events that are set up to engage and strengthen relationships with the consumer. This may include but is not limited to VR, AR, installations, voice-activated technologies, multiscreen/multidimensional experiences, the metaverse and virtual worlds. Does not include prototypes of early-stage.

Content

G-118.   Content - Cross-channel Storytelling

The creative use of content, placement, and delivery of message in a digital context – involving a variety of platforms or channels.

G-119.   Content - Real-time Contextual Content

The creative use of real-time or near-time content to answer to real-time activities or events, in an immediate and meaningful way.

G-120.   Personalised Storytelling & Experience **(NEW!!!)**

Dynamic, intuitive, targeted and highly relevant content or digital experiences created for specific audiences.

Data & AI
The presentation of data and artificial intelligence used to enhance brand experience.

G-121.   Data - Data Storytelling **(NEW!!!)**

The creative use of data to convey a brand story to a specific audience group.

G-122.   Data - Data Visualization **(NEW!!!)**

The creative presentation of digital data and insights in a visual format.

G-123.   Data - Curation of Data

The creative ways of collecting, tracking and using data to enhance the user experience.

G-124.   ==AI Craft== **(NEW!!!)**

Celebrating digital craft work that could only exist because of AI - work that pushes beyond conventional creative limitations to achieve outcomes, experiences, or innovations that would be fundamentally unattainable through traditional methods alone.

Technology

G-125.   Technology - Innovative Use of Technology

The use of existing or new technology to enhance the user experience.

G-126.   Technology - Technological Achievement in Digital Craft

Digital creative work that is well balanced in aesthetics and technical details, enhancing the user experience and communication journey.

G-127.   Technology - New Realities

The creative application of new realities (tools or experiences) in enhancing the digital communication and user experience.

H. Creative B2B (NEW!!!)

The Creative B2B celebrates a business product, proposition, service, solution or experience whose primary buyer is a business decision-maker or group of decision-makers/buyers who make purchases/transactions on behalf of another businesses. The work should demonstrate a blend of short-term tactics and long-term brand-building strategies that connect with customers, improve brand health and ultimately drive growth.

A number of criteria will be considered during judging, weighted as follows:
  i.   Creative idea (20%)
  ii.   Strategy (30%)
  iii.   Execution (20%)
  iv.   Results (30%)

  H-128.   Cross-Channel Storytelling
            Online or offline multichannel experiences made to engage and amplify a brand's message, product or service.

  H-129.   Brand Experience
            Online Physical or digital experiences that are set up to engage and strengthen relationships and make the brand more memorable. This may include but is not limited to immersive brand storytelling, experiential marketing, live events, use of mobile, VR/AR, installations, virtual worlds and multiscreen and multidimensional experiences. Does not include prototypes of early-stage technology.

  H-130.   Innovative use of Content
            Creative use of content to increase business or customer activity. This could include, but not be limited to, film, audio and radio, branded content, PR, etc.

  H-131.   Targeting & Engagement
            Work that effectively attracts new customers, drives engagement or strengthens existing customer relationships through targeting. The work should show innovative use of data and insights leading to an increase in new business or customer activity.

  H-132.   Effectiveness & Measurement
            Work that demonstrates deliberate and thoughtful introduction of measurement techniques that have had real impact on the performance of an organisation. This could include, but not be limited to, traffic, conversion rates, renewal rate, brand awareness, salience, consideration, innovation in measurement, etc.

H-133.   Long-Term Brand Building
Customised brand positioning strategies that demonstrate long-term brand affinity, growth and effectiveness. Methods should demonstrate how a long-running campaign was instrumental in achieving a brand's strategic objectives.
There is an increased eligibility for this category of 3 years: Jan 2023 – Jan 2026

H-134.   Breakthrough on a Budget
Creative use of modest budgets and/or resources in relation to the market and/or industry to create maximum impact. The work should demonstrate how fresh insight, smart spending and compelling strategic thinking solved a business problem despite limited resources.

H-135.   Challenger Brand
Brands that have creatively adapted their approach in response to competitor pressure by challenging the status quo
to create game-changing work that uses progressive thinking and innovative creativity.

H-136.   Corporate Purpose & Social Responsibility
Purpose-driven work/brand activism that addresses social, ethical and environmental issues. The work should demonstrate how the brand's purpose has created value and affected communities by connecting customers to culture.

H-137.   Market Disruption
Brands that have creatively adapted their strategy in response to local / regional / global issues, embracing new ways of delivering their brand while showing consideration for the consumer.

H-138.   Craft in B2B
Creative B2B ideas brought to life through exceptional craft. This could include, but not be limited to, art direction, digital craft, film craft, copywriting, illustration, typography, photography, etc.

H-139.   Integrated Campaigns
Work that successfully carries a brand's message across multiple platforms/channels, both online and offline. The work should demonstrate how B2B content featuring a brand's message, product or service has been seamlessly implemented on various channels to amplify meaningful experiences and customer engagement.

H-140.   B2B Influencer Marketing
Creative use of influencers to drive industry conversation and purchase decisions and improve brand perception and impact business objectives, community or consumers.

I. Media

The Media categories celebrate the context of creativity. Entries need to

- demonstrate an inspiring and innovative implementation of media ideas
- be enhanced and amplified through an effective game changing channel strategy that takes consumers on new journeys and unlocks new experiences

Judging will be based on criteria, weighted as follows:

i. Channel Strategy (30%)
ii. Creative idea and insight (30%)
iii. Execution (20%)
iv. Results (20%)

I 1   Sectors

I-141.   Consumer Goods

All fast-moving and durable consumer goods, including but not limited to food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into I-144. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

I-142.   Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into I-147.

I-143.   Automotive

Vehicles, other automobiles.

I-144.   Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards.

All entertainment- and leisure related services, including museums, festivals and gyms.

All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

I-145.   Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

I-146.   Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

I-147.   Not-for-Profit / Charity / Government

Government, public information, NGOs, military, charities, non-profit organisations.

I 2   Channels

I-148.   Use of Print

Including, but not limited to, newspapers, magazines, insets and trial journals

I-149.   Use of Screen

Including TV, cinema, inflight screening, showrooms, touch screens etc.

I-150.   Use of Audio

Including radio, podcasts, music app and other audio technology

I-151.   Use of Outdoor

Traditional billboard of poster sites, bus shelters and transit advertising using standard advertising space

I-152.   Use of Ambient

Effective use of the interior environment; including items in bars, restaurants and convenient stores, etc., and effective use of exterior space; including 3D & non- standard shaped sites, floor media, signage, buildings, street furniture and other executions on an existing permanent feature.

I-153.   Use of Digital Platforms

Including websites, microsites, search engines, online banners, instant messaging etc.

I-154.   Use of Social Platforms

Including effective use of social media, virals, blogs, consumer generated content and other editorial influence.

I-155.   Use of Mobile

Mobile technology including smartphones, tablets, Bluetooth, GPS, QR codes, mobile games, augmented reality, and other mobile applications. Work entered in this category should be planned and executed on social platforms as opposed to campaigns that went social.

I-156.   Use of Technology

Use of existing or new technology to execute or support a media campaign, which creatively pushes the boundaries of existing platforms or media formats. Including but not limited to AR, VR, AI, wearable tech and mobile devices, voice technology, blockchain technology, gamification, virtual words, metaverse and all other emerging platforms. Does not include prototypes of early stage technology.

I-157.   Innovative Use of Influencers

The creative and innovative use of influencers to drive brand message and awareness to a specific audience and/or to drive business results.

I-158.   Use of Event

Including live shows, festivals, concerts, event sponsorship etc.

I-159.   Use of Stunt

Including guerrilla marketing, on-off experiential, large and small scales stunts etc.

I-160.   Retail Media **(NEW!!!)**

Brands that strategically harness retailer-owned channels (such as websites, apps and in-store displays) to engage consumers at crucial decision-making moments, using targeted insights to enhance brand relevance and drive measurable business outcomes.

I 3   Insights & Strategy

I-161.   Use of Data-Driven Insight

Entries in this category should demonstrate how data and analytics were used to uncover or generate insights that contributes to the effectiveness of the campaign.

I-162.   Use of Real Time Data

Entries should demonstrate how data, created or used in real-time, has provided content or enabled an on-going consumer relationship.

I-163.   Use of Data Driven Targeting

Entries should demonstrate how the creative use or interpretation of data delivered effective targeting, and how data contributed either to programmatic targeting, or provided a key insight that has helped define the target and channel.

I-164.   Use of Branded Content & Sponsorship

Entries should demonstrate how media partnerships contribute to the brand/product storytelling via branded/non-branded content generation and sponsored activations.

I-165.   Use of Co-creation and User Generated Content

Use of content generated by engagement with an audience who have contributed to or collaborated with a brand initiative. Content must have been used as part of the overall branded platform.

I-166.   Best Integrated Media Campaign

Entries must show that multiple types of media were used in the campaign. Entrant will be judged on how successfully they have integrated the chosen media throughout the campaign, with emphasis placed on how well the different types complement and build on each other.

I-167.   Best eCommerce Programme

Entries of this category should demonstrate the effectiveness of the eCommerce strategy that maximises its eCommerce business performances including and not limited to acquiring new customers, driving engagement, and growing high-quality leads or sales.

I-168.   Best Omni-Channel Campaign

A campaign that demonstrates the most effective and creative use of omni-channel strategy in delivering seamless brand experiences across the different stages of the purchase journey (online and/or offline), resulting in customers engagement and loyalty and increase in business outcomes.

I-169.   Use of Small Budget (Up to HK$0.2M Media Spending)

I 4   Excellence in Media Craft

Work that exhibits ingenuity and outstanding craftsmanship in harnessing media to deliver a brand message, change behaviour or engage consumers at scale.

The work in this section can only be submitted and paid for by Media Agencies (network or independent).

I-170.   Media Insights & Strategy

The use of unlocked insights and understanding of consumer behaviours /needs in order to develop a customised media strategy to meet a brand's specific business objectives, marketing goals and overall positioning.

I-171.   Media Planning

Sourcing and selection of media platforms to deliver a brand's message based on deep audience insight and creative use of media channels. The work should detail the reach, penetration and frequency of the message to generate the desired response.

I-172.   Media Execution

The work should demonstrate how media thinking and skillful negotiations with media owners contributed to the execution of a campaign strategy across selected channels and achieved business goals. Consideration will be given to effective use of media channels as part of the brand storytelling and to the creative delivery.

I-173.   Use of Channel Integration

Work that connects multiple brand touchpoints, successfully blurring the line between chosen media channels and demonstrating how the different mediums complement and build on each other to cut through and deliver results on clear brand objectives.

The work in this category must show that multiple types of media were used in the campaign (e.g. screens, social, outdoor, print, new realities).

I-174.   Use of Data & Analysis

The application of data and analytics to form the basis of a media strategy or drive insights that help define the target, brand message or channel. The work should provide evidence of research or insight, quality of thinking and the development of a strategy.

J. Promo & Direct

The Promo & Direct categories celebrate targeted and response-driven creativity. The work will need to demonstrate how insights and/or data were used as part of the strategy to engage specific target audience groups and develop customer relationships, inspiring action and producing measurable results.

Judging will be based on criteria, weighted as follows:

i. Strategy (20%)
ii. Idea (30%)
iii. Execution (20%)
iv. Results (30%)

J 1 Sectors

J-175. Consumer Goods

All fast-moving and durable consumer goods, including but not limited to food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into J-178. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

J-176. Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into J-181.

J-177. Automotive

Vehicles, other automobiles.

J-178. Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

J-179. Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

J-180. Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

J-181.   Not-for-Profit / Charity / Government
Government, public information, NGOs, military, charities, non-profit organisations.

J 2   Channels

J-182.   Use of Ambient (Small Physical Scale)
Including items in the bar, restaurant, convenient store, supermarket etc.

J-183.   Use of Ambient (Large Physical Scale)
Non-traditional outdoor including 3D and non-standard shaped sites, outdoor or transit installation, digital billboard, window clings, building wrapping, helicopter banners, and executions that utilise a space or an existing permanent feature.

J-184.   Use of Broadcast
Cinema, TV and radio

J-185.   Use of Print
Newspapers, magazines, inserts and trade journals

J-186.   Use of Standard Outdoor Space
Traditional billboard or posters, sites, bus shelters and transmit advertising space

J-187.   Use of In-Store Customer Experience
Including indoor temporary installations and displays, special promotions, incentives, product demonstrations, posters, banners etc.

J-188.   Use of Field Marketing & Event
Including direct sales, door to door, outdoor sampling activities, li pop-up executions, street stunts, street art, events, exhibitions, trade shows, live concerts etc.

J-189.   Use of Product and Package Design
Entrants should demonstrate how a promotion or activation campaign was enhanced, or driven by a product or packaging design.

J-190.   Flat Mailing
One dimensional mailing without samples or pop-ups, including greeting cards, invitations etc. Physical samples are needed for the jury to experience.

J-191.   Dimensional Mailing
Multi-dimensional mailing with samples or pop-ups. Physical samples are needed for the jury to experience.

J-192.   **Use of Gaming (NEW!!!)**

Celebrating the use of gaming and games to effectively target a specific audience. The work should demonstrate how the chosen game or gaming platform drove engagement and brand affinity within the target audience.

J 3   Digital, Social and Data & Technology

J-193.   Use of Digital Platform

Including websites, microsites, search engines, banners ads, AR, VR, screensaver, email marketing etc.

J-194.   Use of Mobile

Including the usage of smartphones, tablets, QR code, Wi-Fi, Bluetooth, GPS, messaging, mobile games and other mobile devices

J-195.   Use of Social Network

Including social networking sites, blogs, video sharing sites, hosted services etc.

J-196.   Use of Data

Entrants should demonstrate how a promotion or an activation campaign was enhanced or driven by data.

J-197.   Real-Time Activity

Target social activity that utilises social platforms (not limited to online) in order to respond to world events, public affairs and other real-world, real-time movement in an immediate and meaningful way, which may prompt social sharing and elicits a measurable result.

J-198.   Co-Creation & User Generated Content

Social activity designed to encourage a community / fan base to contribute to a brand initiative through a clear call to action. Engagement may be intent to drive long term value through collaborative interaction.

J-199.   Use of Technology

Use of technology that pushes the boundaries of digital innovation in a direct marketing campaign including but not limited to digital installation, AR, VR, 3D printing and wearable technology.

J-200.   Best Integrated Direct Campaign

Entries must have used at least 3 different media where the results are quantifiable.

K. Integrated

To be jointly submitted by Creative & Media Agencies, if both parties involved.

K-201.   Best Integrated Campaign

Entries should demonstrate diversified marketing activities that are integrated with at least three different forms of advertising e.g. radio, TV, print, poster, outdoor, direct, digital, mobile, DM, collateral etc. Entries will be evaluated on creative idea, design, response mechanism, execution and use of media including new channels.

L. Positive Change

This category recognizes work that have amplified and repositioned brands in keeping with their core values; or which have contributed to overcoming the obstacles through purposeful pivots and initiatives during good or bad days.

Sectors

L-202.   Consumer Goods

All fast-moving and durable consumer goods, including but not limited to, food and beverages, toiletries, cleaning products, other household goods, other FMCGs, clothing and accessories, furniture, and consumer electronics.

All fast-food entries should be entered into L-205. Travel, Leisure, Retail, Restaurants & Fast-Food Chains.

L-203.   Healthcare

Pharma, OTC drugs, wellness.

If the work has been created for a Charity/NFP then this should be entered into L-208.

L -204.   Automotive

Vehicles, other automobiles.

L-205.   Travel, Leisure, Retail, Restaurants & Fast-Food Chains

All transport- and travel-related services, including public transport and tourism boards. All entertainment- and leisure related services, including museums, festivals and gyms. All shops, including online shopping, opticians, hairdressers and estate agents. All restaurants and fast food chains, including cafés and bars.

L-206.   Media/Entertainment

Music, film, television, publications and media, books, news, digital platforms and other media.

L-207.   Consumer Services/Business to Business

All commercial public services, legal, financial, B2B technology, consultancies and professional services, other business services, internal and corporate communications.

L-208.   Not-for-Profit / Charity / Government

Government, public information, NGOs, military, charities, non-profit organisations.

M. Hong Kong Roots

a.k.a. "Local Ginger"「本地薑」

Entries should demonstrate the uniqueness and excellence of Hong Kong creativity with strong relevancy to local insight, culture or behaviour.

M-209.   Culture Roots

This is an award that recognizes how local culture was leveraged and implemented in the creative solution, celebrating the heritage and value of local culture.

M-210.   Music Roots

This is an award that recognizes how local music was leveraged and implemented in the creative solution, celebrating the uniqueness and heritage of Hong Kong.

M-211.   Language Roots

This is an award that recognizes how local language was leveraged and implemented in the creative solution, celebrating the rich history of Cantonese.

M-212.   Typography Roots

This is an award that recognizes how local culture was leveraged and implemented in the design of typography.

M-213.   People Roots

This is an award that recognizes how local people, from celebrities, to influencers, to everyday people, were leveraged and implemented in the creative solution, celebrating the richness and/or diversity of the community.   All people that have a connection with Hong Kong are considered as local people regardless of nationality, race, colour, mother-tongue etc.

M-214.   Design Roots

This is an award that recognizes how local design was leveraged and implemented in the creative solution, celebrating the uniqueness and heritage of Hong Kong.

The Legendary Roots, *powered by TVB* (**NEW!!!**)

a.k.a. "Old Ginger" 「老薑傳奇」

This is an award that celebrates the revival or resurgence of classic, vintage, or historic brands.   Whether the brands are local or international, the campaigns or creative works should specifically resonate with Hongkongers across all genres.

There is no strict age requirement for eligibility, but as a general reference, the brand should ideally be at least 20 years old.

  M-215.   TVC or Video Format

  M-216.   Other Formats (excluding TV or Video)

N. Hong Kong Unlimited (NEW!!!)

N-217. Celebrating creativity without border

This category celebrates work conceived and crafted by Hong Kong agencies — no matter where the idea, client, or execution takes place. Hong Kong Unlimited highlights the global influence of Hong Kong's creative community, honouring bold concepts that embody imagination, innovation, and impact across any industry or medium.

Eligibility:

Entries may be submitted under any of the following scopes:

I. Work for international brands launched in global markets outside Hong Kong

II. Work for Hong Kong or local brands launched in global markets outside Hong Kong

III. Work for Mainland Chinese brands launched in global markets outside Hong Kong

IV. Work for international or local brands launched in Mainland China (excluding Hong Kong)

Submit your complete campaign or project, accompanied by any supporting details or results you consider relevant. Cross-border work that was also launched in Hong Kong should enter the Kam Fan major categories.

Grand Kam Fan Award

This award recognizes the most outstanding piece of work or campaign launched in Hong Kong during the eligibility period. Gold winners in the Kam Fan categories (excluding Hong Kong Roots and Hong Kong Unlimited) are automatically considered for this honor—no separate submission is required. The decision of the international jury is final.

Special Awards

1. **Kam Fan 41 – Creative Agency of the Year**

   Awarding to the creative/digital agency that tops the tally

2. **Kam Fan 41 – Media Agency of the Year**

   Awarding to the media agency that tops the tally

3. **Client of the Year**

   Awarding to the Client that shows bravery in his/her campaign idea(s).
   Out of convention, not the typical "in-category" type of execution and media spots.
   The Client shows consistency in pushing the envelope and inspiring other brands to do the same.

   This is also an award to honour the Client who's been supportive in partnering with his/her creative and media agency partners.

   Client of the Year award will be granted at the jury's discretion. All work will be considered. No entry required.

4. **Young Kam Fan Awards**

5. **HK4As Students' Award**

- ends -