

WONDERMENT



20



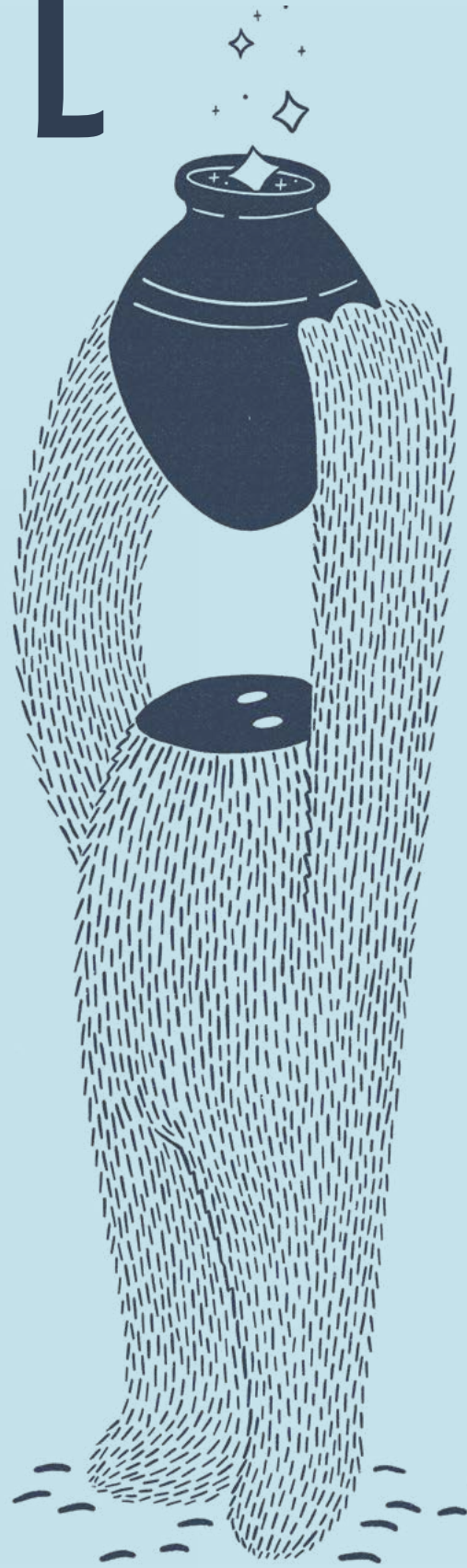
24

THE PADC SKULLS

CELEBRATE IN AWE



Creativity is not an exact science and can be hard to define. It has an artistic beauty that holds an element of magic that doesn't always fit the mould. Not always conforming to the status quo, it takes us by surprise and elevates the ordinary to the extraordinary and turns the memorable into the unforgettable.



AND WONDER



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A. FILM

A celebration of the moving image. This category includes any and all film content, regardless of media channel—broadcast, digital-only, cinema, or any other media channel.

Charity and NFP work in this category should be entered in A.05 or A.06 (For good) and they can be any length.

In this category, the judges will be evaluating the creative idea rather than specific elements of film craft (skip to category J for craft-specific entries). In the world of commercial creativity, the idea is evaluated alongside audience insights, intended outcomes, the resonant style, and its showcase of fresh thinking.

A.01

Up to 60 sec - single

A.02

Up to 60 sec - campaign

A.03

Over 60 sec - single

A.04

Over 60 sec - campaign

A.05

For good - single

A.06

For good - campaign

*Director's cuts, agency cuts, or versions that were not approved by the client are not eligible to be entered.

ENTRY REQUIREMENTS >



RADIO STREAMING

B. RADIO, STREAMING AND AUDIO

Experiencing sound in all its creative forms. Here, we celebrate work that communicates a brand message through sonic innovation or superior aural storytelling.

B.01
Up to 30 sec - single

B.02
Up to 30 sec - campaign

B.03
Over 30 sec - single

B.04
Over 30 sec - campaign

B.05
Branded audio and podcasts

B.06
For good - single (any length)

B.07
For good - campaign (any length)

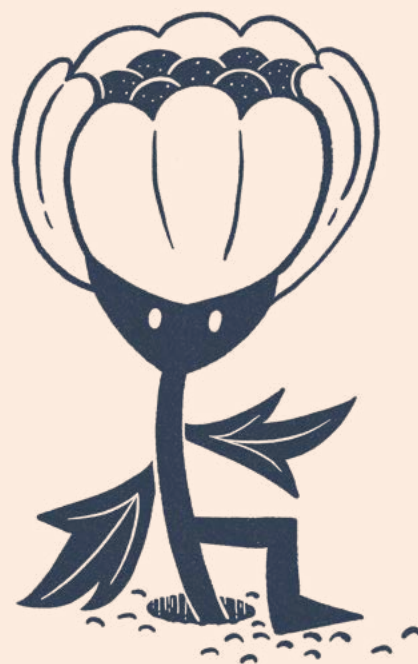
B.08
Innovative use of audio

Please note, charity and NFP work can be any length and should be entered in B.06 or B.07 (For good).

ENTRY REQUIREMENTS >

AND AUDIO





C. PRINT ADVERTISING

Where visuals and copy become physically tangible. Here, we are searching for work that exhibits ingenuity and makes an impact worthy of the printed page. This category encompasses a range of print creativity, including traditional advertising, PR, press and sponsorship that appears in printed publications, newspapers, magazines, brochures, and books.

C.01
Print advertising - single

C.02
Print advertising - campaign

C.03
For good - single

C.04
For good - campaign

ENTRY REQUIREMENTS >

OUT OF HOME

D. OUT OF HOME AND EXPERIENTIAL

Commercial creativity experienced through out of home. In this category, you will need to show how the idea engages people out in the world, leveraging public spaces to communicate a message or immerse consumers in a brand experience.

D.01

Out of home – single

D.02

Out of home – campaign

D.03

Interactive, installations, or experiential

Please note, OOH covers everything from bus shelters, Shopalives, Shopalites, pop-up activations, in-store activity, guerrilla marketing campaigns, and large-format billboards.

ENTRY REQUIREMENTS >



AND EXPERIENTIAL

INTEGRATED

CAMPAIGN

E. INTEGRATED CAMPAIGN

Effective storytelling across multiple media channels. Here, the judges are looking for at least three unique examples of creative work across a minimum of three unique channels.

Our focus is on campaigns where both the idea and the execution have been adapted to fit each media channel; working together to create a harmonious message and become bigger than the sum of their parts.

E.01

Integrated campaign - brand

E.02

Integrated for good - community/charity/NFP

ENTRY REQUIREMENTS >



SOCIAL MEDIA

F. SOCIAL MEDIA

F.01

Single platform

Social media account on a single platform. Looks at the use of platform-specific features to maximise engagement and effectiveness.

F.02

Multi-platform

Social media presence across more than one platform. Looks at the use of platform-specific features to maintain a consistent brand representation, and maximise engagement and effectiveness.

F.03

Social video short-form

Social-specific video content created by, or for, a brand or organisation. Single, campaign or series.

F.04

Social campaign

Social media campaign (paid or organic). Focuses on campaign objectives, strategy, implementation, results, and campaign creative.

F.05

Creator or influencer

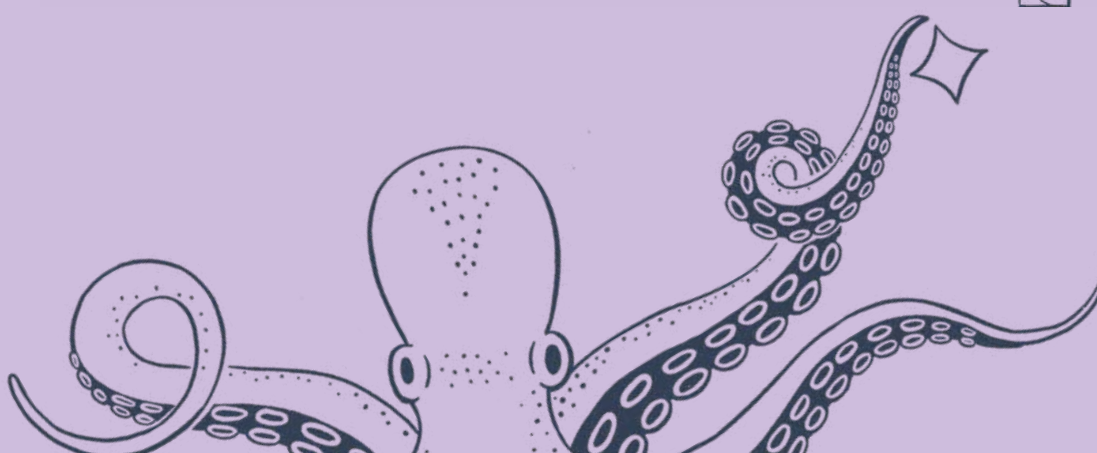
Collaboration for social media that showcases the effective and creative use of influencer or creator endorsements.

F.06

Community engagement

Celebrates the use of innovation and creativity to represent a brand that engages, interacts with, or builds a community through social media.

ENTRY REQUIREMENTS >



DIGITAL AND



G. DIGITAL AND TECH

A spotlight on WA’s digital industry—its ability to foster new talent and champion industry best practices. In this category, the digital web industry is illuminated: their technical artistry, design, coding, and digital innovation.

Digital advertising recognises MarTech and digital marketing campaigns that drive results and engagement. Websites, tools, and app entries will be evaluated on design, performance metrics (e.g. speed, load time), effectiveness (hitting their success criteria), digital transformation, accessibility, SEO, and content. They are inclusive of those in startup and SME categories, as well as big business, NFPs, and e-commerce.

While the ‘Digital for good’ is a standalone sub-category, you are encouraged to enter work of this ilk—social impact, environmental sustainability, health and wellness, education, etc.—across any digital sub-category.

G.01
Digital advertising - single (a standalone ad, video, or interactive piece)

G.02
Digital advertising – campaign (a cohesive set of digital ads, working towards a specific goal)

G.03
User experience design (UX)

G.04
User interface design (UI)

G.05
Websites - brand and experience

G.06
Websites - retail and e-commerce

G.07
Digital apps and tools*

G.08
Digital for good

G.09
Innovation**

*Digital apps and tools includes mobile apps, web apps, a Software as a Service (SaaS), AR, VR, IoT.

**Innovation will be judged on the innovative use of technology, which may include: best use of data, (generative) AI, Web3, VR/AR, and other emerging platforms to show off tech-driven advancements or breakthroughs.

ENTRY REQUIREMENTS >

TECH



H. DESIGN

Celebrating powerful visual creativity. Here, we are seeking design, brand identity, and visual craftsmanship executed with mastery of form and function. Entries must demonstrate how design has been used to define a brand or communicate its key messages.

This category includes work from creative and marketing agencies, in-house teams, and corporate communications. For digital-focused entries, see category G.

H.01

Brand identity - small to medium (smaller scale, bespoke projects for a new organisation, product or service)

H.02

Brand identity - large (comprehensive, larger scale projects for a new organisation, product or service)

H.03

Brand refresh - small to medium (smaller scale, bespoke projects for an existing organisation, product or service)

H.04

Brand refresh - large (comprehensive, larger scale projects for an existing organisation, product or service)

H.05

Campaign branding

H.06

Publications/books

H.07

Logos

H.08

Design communications*

H.09

Business communications**

H.10

Packaging

H.11

Spatial design (environmental graphics, exhibitions, murals, signage, and wayfinding)

H.12

Design for good

*The communication of an idea across a variety of mediums including, but not limited to brochures, catalogues, print campaigns, social media, digital, direct response, posters, street posters, and billboards.

**This includes both external and internal communications: corporate comms, brochures, catalogues, annual reports, profiles, brand books, and style guides.

ENTRY REQUIREMENTS >



STRATEGY MEDIA

PR

I. STRATEGY, MEDIA, PR AND PROMOTION

This year, we're recognising the backbone of creative work. The strategy component of this category celebrates the research and insights that guide creative ideation and communications crafts. Judges will be looking at how the brand or campaign strategy has influenced opinion and driven business, societal, and/or cultural change.

For the media, PR, and promotional sub-categories, you should demonstrate how the work established, protected, or enhanced the reputation and business of an organisation or brand via media, promotion, or public relations.

I.01
Brand strategy

I.02
Campaign strategy

I.03
Product or service launch/
relaunch

I.04
Sponsorship or partnership
campaign

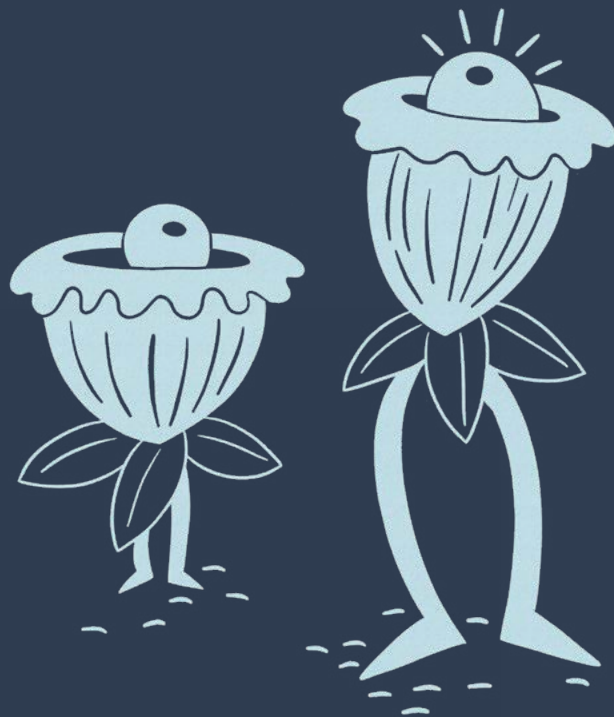
I.05
Creative use of media

ENTRY REQUIREMENTS >



AND PROMOTION

COMMUNICATION CRAFTS



J. COMMUNICATION CRAFTS

Witnessing artistry coming to life. Under the banner of communication crafts, the execution is in focus.

J.01

Copywriting

J.02

Long-form copy

J.03

Art direction and design

J.04

Typography

J.05

Photography

J.06

Digital image manipulation/
finished art*

J.07

Illustration

J.08

Direction

J.09

Cinematography

J.10

Editing

J.11

Digital visual effects and animation

J.12

Motion design

J.13

Use of sound

J.14

Original composition

J.15

Digital development

*This sub-category includes the use of existing and digitally-created images for a campaign, brand, or other application. It recognises creativity in concept, as well as technical skill.

ENTRY REQUIREMENTS

J.01 - J.07 >

J.08 - J.12 >

J.13 - J.14 >

J.15 >

THE DIAMOND



K. THE DIAMOND SKULLS

Honouring the individuals who take a leading role in creating the most inspiring commercial creative work in WA. The Diamond Skulls will be judged on a portfolio of work, rather than a one-off piece; therefore, submissions must include three pieces of work (an integrated campaign counts as one piece of work) from your area of specialty.

For example, a photographer could enter a portfolio series, a photo session for a brand, and a print campaign.

A designer could enter a brand identity piece, a logo, and a typography project.

As long as three different pieces of work are entered that reflect your best work in 2023/24.

K.01
Art director of the year

K.02
Copywriter of the year

K.03
Composer of the year

K.04
Digital talent of the year

K.05
Designer of the year

K.06
Director of the year

K.07
Emerging talent of the year
(under five years in the industry)

K.08
Editor of the year

K.09
Photographer of the year

K.10
Sound designer of the year

K.11
Client service person of the year*
- including, but not limited to, account managers, business directors, business development managers/directors, and those in creative services management.

K.12
Producer of the year*

K.13
Strategist of the year*

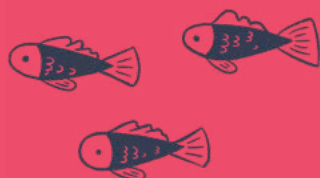
K.14
'The Mettle Skull' - nominated for a client who has championed commercial creativity*

*Please include a short overview (written or filmed) explaining how you/they were integral to either the creation, selling, and/or producing of the work within your/their role.

ENTRY REQUIREMENTS >

SKULLS

THE STUDENT



L. THE STUDENT SKILLS

Celebrating the future of our industry. The student skills category is centred on highlighting emerging talent, with entries open to anyone currently studying at a Western Australian-based tertiary institution or someone who has recently graduated (within 24 months), not currently employed in the industry.

To enter this category, you cannot currently be employed in the commercial advertising, design or marketing industry.

The judging criteria for this category is based on answering the Student Skills brief within design and advertising, digital experience, or photography.

The briefs and all specifications, deadlines, and requirements are available from Monday, 22nd July.

L.01

Design and advertising

L.02

Digital experience

L.03

Photography

SKILLS

ENTRY

REQUIREMENTS

ENTRY REQUIREMENTS

A. FILM

J. COMMUNICATION CRAFTS (J.08 - J.12)

Uploads

- Spot MOV or MP4 (min 3 spots to be eligible as a campaign)
- Campaigns, no clappers, 5 secs black top and tail, no countdown
- 4 x stills, JPEG
- Signed Award Entry Declaration form, PDF (page 23)

Submit Online

- Creative Overview, max 100 words
- Rationale, max 500 words
- Entry credits (please ensure they are PADC members and correct as this how they will appear on the physical award. Non-PADC members will be noted but not printed on the physical awards).

Note

- Submitting a script is optional for any entry
- All entries must remove all agency branding



ENTRY REQUIREMENTS

ENTRY REQUIREMENTS

B. RADIO, STREAMING AND AUDIO

J.13 USE OF SOUND

J.14 ORIGINAL COMPOSITION

Uploads

- MP3 (campaigns must have a min of 3 components)
- Script, PDF
- Signed Award Entry Declaration form, PDF (page 23)

Submit Online

- Creative Overview, max 100 words
- Rationale, max 500 words
- Entry credits (please ensure they are PADC members and correct as this how they will appear on the physical award. Non-PADC members will be noted but not printed on the physical awards).

Note

- Entries must have 3 or more components to be eligible as a campaign
- All entries must remove all agency branding



ENTRY

REQUIREMENTS

ENTRY REQUIREMENTS

C.
PRINT ADVERTISING

D.
OUT OF HOME
AND EXPERIENTIAL

H.
DESIGN

J.
COMMUNICATION
CRAFTS (J.01 - J.07)

Uploads

- 1 x PDF of the creative work(s) (campaign must have min 3 components/executions)
- 4 x stills, JPEGs (may include in situ imagery, which is highly recommended)
- Signed Award Entry Declaration form, PDF (page 23)

Submit Online

- Creative Overview, max 100 words
- Rationale, max 500 words
- Entry credits (please ensure they are PADC members and correct as this how they will appear on the physical award. Non-PADC members will be noted but not printed on the physical awards).

Note

- Entries must have 3 or more components to be eligible as a campaign
- Case study videos are optional
- All entries must remove all agency branding



ENTRY

REQUIREMENTS

ENTRY REQUIREMENTS

E.
INTEGRATED CAMPAIGN

F.
SOCIAL MEDIA

I.
STRATEGY, MEDIA,
PR AND PROMOTION

Uploads

- 1 x case study video MOV or MP4 (max 2 mins) and/or A4 written submission PDF document clearly outlining the brief, strategic insight, creative solution and results (max 5 pages)
- One of each individual component that makes up the campaign eg. TV or social video as MP4, print as PDF, etc.
- Signed Award Entry Declaration form, PDF (page 23)

Submit Online

- Creative Overview, max 100 words
- Rationale, max 500 words
- Entry credits (please ensure they are PADC members and correct as this how they will appear on the physical award. Non-PADC members will be noted but not printed on the physical awards).

Note

- Entries must have 3 or more components to be eligible as a campaign
- PR clippings are optional and left to the entrant's discretion
- All entries must remove all agency branding



ENTRY REQUIREMENTS

ENTRY REQUIREMENTS

G.
DIGITAL AND TECH

J.15
DIGITAL DEVELOPMENT

Uploads

- 1 x Case study video MOV or MP4 (max 2 minutes) where relevant
- 4 x JPEGs
- PDF document of all URLs
- Signed Award Entry Declaration form, PDF (page 23)

Submit Online

- URL or PDF of the work
- URL (overview video/case study)
- Creative Overview, max 100 words
- Rationale, max 500 words
- Entry credits (please ensure they are PADC members and correct as this how they will appear on the physical award. Non-PADC members will be noted but not printed on the physical awards).

Note

- All URLs must be live up to and including the judging period in September 2024
- If the campaign is no longer live, a self-contained site on your server should be created
- The PADC will not be held responsible for URLs submitted live that do not function on judging days
- Entries must have 3 or more components to be eligible as a campaign
- All entries must remove all agency branding



ENTRY REQUIREMENTS

ENTRY REQUIREMENTS

K. THE DIAMOND SKULLS



Uploads

- The Diamond Skulls entry requirements are different depending on your particular discipline. The Diamond Skulls are judged on a portfolio of three pieces of work, which can be in any combination of file formats. For example, if you're entering the Editor category, you can enter 3 pieces of film. A Sound Composer might enter a combination of film and MP3s.
- Client Service, Producer, and Strategist entries can be any client project that they were integral to the creation, selling and/or production of.
- 'The Mettle Skull' entries should be in the form of a case study explaining how the client and work champions commercial creativity.

Formats

- Case study video MOV or MP4 (max 2 minutes)
- A4 written submissions PDF (max 5 pages)
- One of each individual component that makes up a campaign eg. TV or social video as MP4, print as PDF, etc
- MP3
- MP4/MOV
- JPEG/PDF where appropriate
- URLs for live digital components

FILE FORMATS

FILE FORMATS

Naming conventions

Please use the following naming convention for all your uploaded supporting documentation:

{entry-id}_{title}.extension

Example:

1-A.01_mytitle.pdf

Where can I find my Entry ID?

Your Entry ID is generated on the online award system.

To find your Entry ID, please select MY ENTRIES from the left-hand navigation panel.

Your Entry IDs will be listed on this page.

Document – PDF

- 300 dpi (max A3 or 3840 x 2160 px) - PDF

Image – JPEG

- 300 dpi (max A2, approx. 7,000 x 5,000 px)
- JPEG compression 10

Video still – JPEG

- 300 dpi (minimum 1,920px x 1,080 px)

Overview video – MOV or MP4

- Maximum duration - 2 mins
- 1920 x 1080, 10,000-12,000 kbit/s, AAC 192 kbit/s or greater

Radio – MP3

- 44.1kHz, 16bits at 320kbit/s or greater

Creative overview

- 100 word description of the entry



GUIDELINES

ENTRY CHECKLIST

ENTRY CHECKLIST

Each category provides a simple checklist for you to follow. Here is a simple three step process to ensure your entry is ready.

- Check the category you have entered your work into. Make sure your submission meets the criteria of this category. Once entered, the submission cannot be cancelled.
- Please reference the checklist provided in each category on the award entry site, as they do vary. Fields not labelled optional are mandatory. You won't be able to process your entry until you have provided all the mandatory fields.
- Double check and triple check your credits. Make sure that names are spelt correctly as they will appear on awards as they are entered.
- Definitions and further details are provided on the award entry site.

Award Entry Declaration

In order to keep the entry requirements as simple as possible, the Award Entry Declaration replaces the client letter as an entry requirement. The declaration is also provided on page 23 of this Call for Entry booklet. Please remember to keep all PADC Skulls entries in the spirit of the awards and celebrating the great work that ran.

All entries must be accompanied by a completed Award Entry Declaration in order to be eligible for entering the awards.

This declaration must be uploaded online with each entry.

As the declaration can list various entries it can be uploaded multiple times as long as the entry is listed in the declaration.



Entries must have been first published or aired between 2 August 2023 and 1 August 2024 to be eligible for the 2024 Skulls.

Call for entries open 29 July 2024

Call for entries close 23 August 2024

Judging 9 September - 22 September 2024

KEY DATES



ENTRY FEES

SINGLE CATEGORIES

PADC Members	\$232
Non-Members	\$286

CAMPAIGN CATEGORIES

PADC Members	\$358
Non-Members	\$412

DIAMOND SKULLS

Members	\$85
Non-Members	\$160

STUDENT SKULLS

Members	\$0
Non-Members	\$45

Please note, there is a \$100 late fee per entry for any Single, Campaign or Diamond Skull entry submitted after 23 August 2024 until midnight Monday, 26 August 2024.

- 1 Any work first published or aired between 2 August 2023 and 1 August 2024 is eligible for the Awards.
- 2 All entries must be accompanied by a signed award entry declaration in order to be eligible for entry into the awards. The declaration must be uploaded with EACH online entry, as different categories will be judged by different panels.
- 3 PADC accepts work that has appeared anywhere in the world, with the following requirements:
 - In all non-craft categories; the work must have originated, and the execution overseen, by Western Australian-based creatives. In the case of work produced by an agency in partnership with a non-WA based agency, WA-based creatives must have played a significant role in the work's conception and execution, at the discretion of the PADC.
 - In craft categories; the work must have been completed by a Western Australian supplier, even if originated elsewhere.
- 4 Check with your production company, agency, collaborators and suppliers before entering work to avoid any duplicate entries. Please note that PADC does not refund for duplicate entries.
- 5 If a piece of work is entered more than once into one category, PADC reserves the right to remove one of those entries from the Awards. In the case of Craft in Film, if both a production or post-production company and an agency enter the same work, the post production company's entry will be favoured over an Agency's.
- 6 Please choose the category/section you are entering your work in with care. Read thoroughly through these Call for Entry details before submitting work.
- 7 If you are entering the same work into more than one category, you must provide a separate piece of work and entry for each category. PADC can suggest moving work from one category to another at the discretion of the judging panel.
- 8 Have you entered it before? Work entered in previous years is only eligible as part of a campaign entry and only when outnumbered by new advertisements of the same campaign. PADC will remove any ineligible work which has appeared in the PADC Awards in previous years.
- 9 If work is submitted in a language other than English, please consider including an English translation or English subtitles, as all entries will be judged in English.
- 10 Any person or company professionally engaged in, or studying any fields, covered by the categories listed may submit work. For example: Advertising Agencies, Design Groups, Film Production Companies, Marketing or Manufacturing Companies, Radio Stations, etc.
- 11 All entries awarded must be able to provide proof of publication or broadcast if required, plus proof that the work was approved and paid for by the client. If proof is not provided (if requested) or deemed insufficient, then work will automatically be disqualified. The judges' decision on validity of proof is final. Directors' and Agency cuts that did not air and/or, were not approved by the client, are not eligible.
- 12 PADC judges reserve the right to reject a piece of work they feel doesn't comply with the spirit of the PADC (i.e. entering work that has been created solely for award shows and not for bona fide clients).
- 13 The entrant grants PADC permission to show the entries at any time PADC deems appropriate. The entrant agrees not to hold PADC responsible for any claim made against it by reason of such uses.

With respect to film and television, radio and interactive media, the entrant grants the right for PADC to use the agency's spots for similar purposes. Under no circumstances shall the entrant or anyone claiming through or acting on behalf of the entrant, require any royalty payment by PADC in respect to the use of such entries or material for any purpose.

ANY QUESTIONS REGARDING CATEGORY REFERRAL CONTACTS, UPLOADS, CREDITS AND FEES, PLEASE CONTACT THE PADC FOR ASSISTANCE:

LAURA VULLING
0451 833 544
MANAGER@PADC.COM.AU



GOOD LUCK

