THE 2025 PADC SKULLS AWARDS

CREATIVITY IN ALL ITS FLAVOURS

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CALL FOR ENTRY BOOK

CELEBRATING CREATIVITY IN ALL ITS FLAVOURS

This year, the PADC Skulls are looking beyond the big-picture ideas and polished final products. We're championing the creativity that lives in every stage of the project and every person who contributes.

The best work doesn't come from isolation; it's a vibrant combination of flavours, all flawlessly balanced.

When visionary thinking, bold concepts, and meticulous execution come together – that's creativity whipped to pure perfection.

And an award? That's just the cherry on top.

A MESSAGE FROM THE PERTH ADVERTISING AND DESIGN CLUB

Like all good origin stories, the PADC began with a single mission that stands the test of time – championing WA creativity. It all started in 1980, with the very first Skulls Awards night materialising just nine years later – our annual event that recognises the meticulous craft, bold thinking, and novel ideas that elevate our industry.

Each year, the Skulls is where we gather as an industry, to share our passion for creativity and celebrate another year of work. The film, photography, copy, design, strategy, digital, sound... the art of what it means to be commercial creatives.

And for those who get to feel the weight of a gold skull, this year they are handcrafted in collaboration with a local artist, the winner of the 2025 North Metropolitan TAFE and PADC Artist in Residence program, and sculptor Eric Schneider. More than an award, each one is a piece of WA's creative legacy.

This booklet covers everything you need to enter the 2025 Skulls Awards, to be held on Friday, 14th November.

This night is for you; we invite you to be part of it.

Key dates

CALL FOR ENTRIES SUBMISSION PERIOD: 30.06.2025 – 08.08.2025

To be eligible for the 2025 Skulls, entries must have been first published, launched, or aired between 1 May 2024 and 8 August 2025.

Please note the extended entry window, which overlaps with the 2024 entry window. Work entered into the 2024 Skulls Awards is not eligible to be re-entered in 2025.

Early bird discount week: Call for entries open
Monday, 30th June – Sunday 6 July (Best value)

Call for entries open: Monday, 7th July

Call for entries close: Sunday, 3rd August

Late fee extension: Monday, 4th August – Friday, 8th August
(Late fee applies)

JUDGING

Each year, the Skulls are judged by a panel of highly accomplished creatives, all based outside of WA to ensure objectivity. These judges are carefully nominated and must meet strict criteria to participate. They review the work with rigour, confidentiality, and the highest professional standards, spending time with each piece like it deserves. This commitment, across three rounds of judging, ensures fairness, celebrates creative excellence, and upholds the credibility of the Skulls Awards.

The hand-selected experts from across Australia and New Zealand are chosen for their depth of experience and understanding of each discipline. Judges are independent and focused solely on creative merit, with insight across local, national, and international work.

THE CATEGORIES

A. Film

A.01 Up to and including 60 sec – single
A.02 Up to and including 60 sec – campaign
A.03 Over (not including) 60 sec – single
A.04 Over (not including) 60 sec – campaign
A.05 Film for good – single
A.06 Film for good – campaign

B. Digital

B.01 Digital advertising – single
B.02 Digital advertising – campaign
B.03 Use of interface and experience design (UI/UX)
B.04 Websites
  B.04A Brand and experience
  B.04B Retail and e-commerce
B.05 Digital apps and tools
B.06 Digital for good
B.07 Innovation

C. Social media

C.01 Social media – singular platform
C.02 Social media – multi-platform
C.03 Social video – short form
C.04 Social campaign
C.05 Creator or influencer collaboration
C.06 Community engagement

D. Out of home and experiential

D.01 Out of home advertising – single
D.02 Out of home advertising – campaign
D.03 Out of home advertising – interactive, installations, or experiential

E. Radio, streaming, and audio

E.01 Single audio execution
E.02 Audio campaign
E.03 Branded audio and podcasts
E.04 Audio for good – single
E.05 Audio for good – campaign
E.06 Innovative use of audio

F. Print and publication

F.01 Print and publication advertising – single
F.02 Print and publication advertising – campaign
F.03 Print and publication advertising for good – single
F.04 Print and publication advertising for good – campaign

G. Integrated campaign

G.01 Integrated campaign – brand
G.02 Integrated campaign – for good (community, charity, or not-for-profit)

H. Design

H.01 Brand identity
  H.01A Small to medium – smaller scale, bespoke projects
  H.01B Large – comprehensive, larger scale projects
H.02 Brand refresh
  H.02A Small to medium – smaller scale, bespoke projects
  H.02B Large – comprehensive, larger scale projects
H.03 Campaign branding
H.04 Publications/books
H.05 Logo
H.06 Design communications
H.07 Business communications
H.08 Packaging
H.09 Spatial design
H.10 Design for good

I. Strategy, media, PR, and promotion

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

J. Communications crafts

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

K. Diamond Skulls

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
K.08 Editor of the year
K.09 Photographer of the year
K.10 Sound designer of the year
K.11 Cinematographer of the year
K.12 Client service person of the year
K.13 Producer of the year
K.14 Strategist of the year
K.15 'The Mettle Skull'

L. Student Skulls

L.01 Design and advertising
L.02 Digital experience
L.03 Visual narrative

A NOTE ON AI

Artificial Intelligence is becoming a powerful tool in the creative process and we're not here to shy away from it.

The PADC accepts the use of AI, where it meaningfully contributes to the creative outcome. What matters most is transparency.

If AI was used in your submitted work – in ideation, development, execution, or delivery – you must clearly explain how it was used as part of your entry. Our judges are active creative professionals who also navigate AI in their own practices, and they'll take your approach into thoughtful consideration.

Lack of disclosure around the use of AI is taken seriously. Should you fail to disclose AI involvement where used, PADC reserves the right to revoke awards without refund and/or disqualify future entries.

We hold ourselves and our community to the highest standards of honesty and integrity – that's part of what makes the Skulls meaningful.

Creativity evolves, but honesty remains the benchmark.

Film

A CELEBRATION OF THE MOVING IMAGE

This category recognises all branded film content, no matter where it was released – including broadcast, digital, cinema, social media, or other platforms.

Judges will assess the strength of the creative idea, not the production craft. They're looking for originality, audience insight, relevance to the brief, and how well the work connects with its intended audience.

If your work stands out through clever conceptual thinking, powerful storytelling, or a fresh creative approach, this is the place for it.

What qualifies as 'film'?

- TV commercials
- Online videos and pre-rolls
- Social films
- Cinema ads
- Branded content
- Animation and any moving image created for a brand or organisation

This is not a craft category. If your strength lies in the cinematography, editing, animation, motion graphics, sound design, or direction, consider entering 'Category J: Communication Crafts'.

Campaign vs. single – what's the difference?

- Single: A standalone piece
- Campaign: A series of three or more executions that form a cohesive idea

What qualifies as 'film for good'?

If your film was created for a charity, not-for-profit, or social cause, enter it under A.05 (single) or A.06 (campaign). These entries can be any length and will be judged within their own sub-categories, but they will be held to the same creative standards.

Sub-categories

A.01 Up to and including 60 sec – single

A.02 Up to and including 60 sec – campaign

A.03 Over (not including) 60 sec – single

A.04 Over (not including) 60 sec – campaign

A.05 Film for good – single

A.06 Film for good – campaign

Please note, only work that was released and approved by the client is eligible. Director's cuts, agency edits, or unreleased versions cannot be entered.

Digital

This category celebrates the strength, creativity, and innovation in WA's digital landscape – covering everything from UI/UX and digital products to websites, apps, and other interactive experiences. It recognises the strategic use of technology, creative thinking, and performance that drive effective digital work.

Digital nominees will champion innovation, inclusiveness, and design. While also juggling security, accessibility, and performance.

The work may come in the form of websites, MarTech campaigns, e-commerce platforms, content-led experiences, or digital products that deliver measurable results.

What will the judges be looking for?

- Creativity, design, and originality
- Execution, accessibility, and user experience
- Innovation of the digital medium
- Technical craft, security, and functionality
- Results and engagement (if applicable)

Entries will be assessed according to their sub-category, with criteria applied based on context, such as creativity, load time, usability, accessibility, and effectiveness.

Sub-categories

B.01 Digital advertising – single

A one-off digital ad or branded piece, such as a banner, social ad, digital video, or interactive execution.

B.02 Digital advertising – campaign

A cohesive set of digital ads working towards a common goal. Must include at least three related assets.

B.03 Use of interface and experience design (UI/UX)

Recognises excellence in the combined practice of user interface (UI) and user experience (UX) design. Judges will assess visual design, clarity, and brand expression (UI) as well as structure, usability, flow, and interaction (UX).

B.04 Websites

Includes sites built for brand experience. Judging will include performance and responsiveness across different screens.

B.04A Brand and experience websites

Focussed on storytelling, content, and brand elevation.

B.04B Retail and e-commerce

Focussed on driving transactions, conversion, and digital transformation.

B.05 Digital apps and tools

Mobile or web-based products such as apps, SaaS platforms, AR/VR tools, and IoT solutions. Judges assess usability, impact, and usefulness.

B.06 Digital for good

Digital work created to drive meaningful change, including social impact, environmental, sustainability, health, education, inclusivity.

B.07 Innovation

Recognises smart, bold, or unexpected uses of technology. Judges are looking for inventive applications of tools like AI, AR/VR/XR, spatial computing, IoT, or resource-conscious tech. Entries should clearly explain what makes the work original, effective, or forward-thinking

A note on using AI for 'B.07 Innovation'

AI is welcome, where it's integral to the idea or solves a real business problem in a unique way. Basic tools like AI-generated stock photos or chatbots won't qualify as innovation. Stronger examples include personalised MarTech or AI-driven product customisation using live data

Clarifying 'B.06 Digital for Good'

This sub-category celebrates work that drives social impact, accessibility, inclusiveness, sustainability, and/or the public good. If your purpose-driven project is best represented by its execution (e.g. a campaign or website), you may instead enter the work under a different sub-category, like B.02 or B.04. Choose the category that most clearly reflects how your work excels

Social Media

This category recognises outstanding creative work built for social platforms – whether that's a campaign, content series, brand presence, or creator collaboration. The focus is on how social media was used to connect with audiences, drive engagement, and deliver meaningful outcomes.

Judges are looking for work that taps into the unique behaviours, formats, and tone of each platform – while remaining aligned to a broader brand or campaign idea. Entries will be assessed on creativity, execution, audience engagement, platform relevance, and effectiveness.

Introduced in 2024, this category reflects the growing role of social media in commercial creativity – not just as a channel, but as a space for storytelling, interaction, and brand building

Sub-categories

C.01 Social media – single platform

A brand's presence on one platform (e.g. Instagram, TikTok, LinkedIn) that uses features, trends, and tone native to that channel. Judged on entertainment or educational value, engagement, and effectiveness.

C.02 Social media – multi-platform

Use of multiple social platforms to build a consistent, tailored brand presence. Entries should show how each platform was used strategically and creatively.

C.03 Social video – short form

Short-form video created specifically for social (e.g. TikToks, Reels, YouTube Shorts). Can be a single piece or a series.

C.04 Social campaign

A one-off campaign (paid or organic) designed for social. Judged on the strength of the idea, execution, platform fit, engagement, and results.

C.05 Creator or influencer collaboration

Work that features a creator or influencer partnership. Judges will consider collaboration fit, creative execution, and the impact on brand or business goals.

C.06 Community engagement

Celebrates social media management that fosters real community. Entries should show how the brand uses voice, tone, and dialogue to build loyalty, spark conversation, and maintain an active presence.

Out of Home and Experiential

COMMERCIAL CREATIVITY THAT LIVES IN THE REAL WORLD

This category celebrates work that uses public spaces to connect with audiences – whether through a striking visual, a disruptive placement, or an immersive brand experience.

Judges are looking for ideas that stand out in public settings, create impact, and engage people beyond the screen. This includes traditional outdoor formats as well as installations, activations, and experiential environments.

Out of home includes bus shelters, street posters, billboards, retail spaces, pop-ups, in-store experiences, guerrilla marketing, and more

Sub-categories

D.01 Out of home advertising – single

A standalone outdoor execution that delivers a powerful idea through placement, format, or creative concept.

D.02 Out of home advertising – campaign

A cohesive OOH campaign made up of multiple placements or executions, working together to deliver a unified message.

D.03 Out of home – interactive, installation, or experiential

Work that goes beyond static display, including interactive pieces, physical installations, or immersive brand experiences in public spaces.

Radio, streaming, and audio
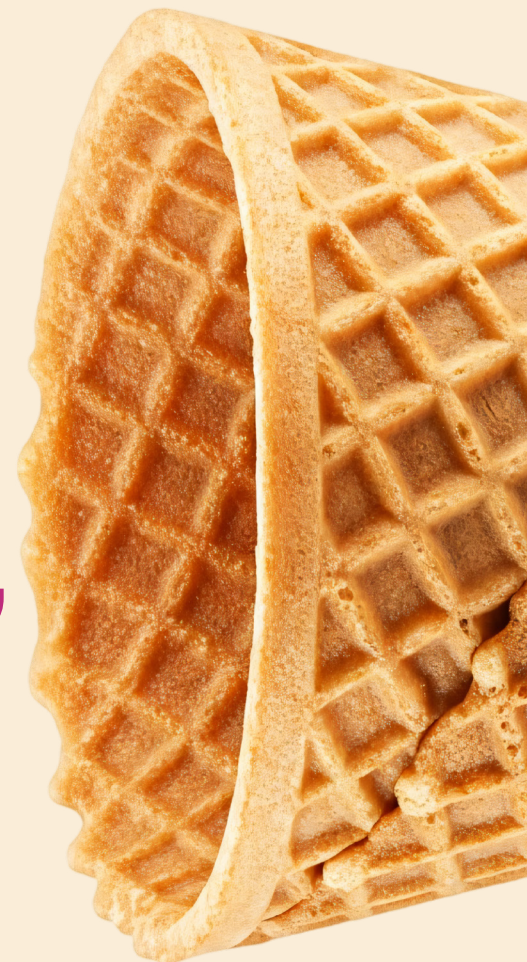
THE POWER OF SOUND IN ALL ITS CREATIVE FORMS

This category celebrates work that communicates a brand message through sonic innovation, rich storytelling, and purposeful use of audio.

Judges are looking for work that uses sound to connect, provoke, and engage. This could include traditional radio, streaming platforms, branded content, or experimental audio experiences. Entries should demonstrate creativity, clarity, and effectiveness in using audio as a core component of the idea.

Work created for charity or not-for-profit organisations can be entered into any relevant sub-category. However, if it is being judged primarily on its social impact, it should be submitted to E.05 or E.06.

A change from last year

Last year there were categories based on audio length (i.e. 30 or 60 sec), this year any length of audio can be entered into any category.

Sub-categories

E.01   Single audio execution

A one-off piece of audio work, including radio ads, streaming audio, or sonic content that brings a message to life.

E.02   Audio campaign

A series of audio executions developed to work as a cohesive campaign. Should include at least three connected piece.

E.03   Branded audio and podcasts

Audio storytelling developed as part of a brand, organisation, or creative project. May include branded podcasts, audio series, or long-form content.

E04   Audio for good – single

A one-off audio piece created for charity, community impact, or social good.

E.05   Audio for good – campaign

A campaign of audio work created for charity, community impact, or social good. Should include multiple executions.

E.06   Innovative use of audio

Audio that pushes the boundaries of format or execution including interactive audio, sound design, spatial audio, or experimental uses of voice and sound technology. Entries should clearly outline what makes the work original and/or inventive.

Print and publication

WHERE COPY AND VISUALS MEET THE PRINTED PAGE

This category recognises creative work brought to life through physical formats– from newspapers and magazines to brochures, catalogues, and books.

Judges are looking for ideas that make an impact in print. This could mean beautiful design, bold thinking, clever headlines, or inventive use of format.

What matters is how well the work captures attention and communicates its message in a printed medium.

Sub-categories

F.01 Print and publication advertising – single

A standalone print ad created for a newspaper, magazine, brochure, flyer, or other printed format.

F.02 Print and publication advertising – campaign

A series of related print ads designed to work together across one or more formats. Must include at least three executions.

F.03 Print and publication advertising for good – single

A one-off print execution created for a charity, community cause, or social impact message.

F.04 Print and publication advertising for good – campaign

A campaign of multiple print ads created for a charity, community cause, or social impact message.

Integrated campaign

CREATIVE THINKING THAT CONNECTS ACROSS CHANNELS

This category celebrates campaigns that use multiple media types to tell a consistent and compelling story.

To be eligible, entries must include at least three distinct creative pieces delivered across three or more different channels.

Judges are looking for ideas that adapt effectively to each format. Strong entries will show how concept and execution come together across platforms to build a message that is greater than the sum of its parts.

Sub-categories

G.01 Integrated campaign – brand

A multi-channel campaign created for a brand, product, or service. Should include at least three different types of media, with creative adapted to suit each.

G.02 Integrated campaign – for good

A multi-channel campaign created for a charity, not-for-profit, or community initiative. Same eligibility as above, judged with a focus on social or community impact.

Design

CELEBRATING POWERFUL VISUAL CREATIVITY

This category recognises design that brings ideas to life through clear thinking, visual craft, and strategic execution.

Judges are looking for work that uses design to define a brand, express a message, or elevate an experience. Entries can come from marketing agencies, in-house teams, or corporate communications.

Please note, if your project is primarily digital (such as a website or app), consider entering it in Category B: Digital.

Sub-categories

H.01   Brand identity (for a new organisation, product, or service)

H.01A Small to medium – smaller scale, bespoke projects

H.01B Large – comprehensive, large-scale projects

H.02   Brand refresh (for an existing organisation, product, or service)

H.02A Small to medium – smaller scale, bespoke projects

H.02B Large – comprehensive, large-scale projects

H.03   Campaign branding

Visual identity systems developed to support a campaign across multiple touchpoints.

H.04   Publications and books

Design of editorial, long-form, or printed publications, including books, reports, or magazines.

H.05   Logo

Standalone logo design developed as part of a broader brand or as a single mark.

H.06 Design communications

Creative work that communicates an idea through design across various formats – brochures, print campaigns, catalogues, direct response, digital, social, street posters, billboards, and other OOH and visual campaign assets.

H.07 Business communications

Corporate design projects for internal or external audiences – corporate comms, annual reports, brand books, and style guides.

H.08 Packaging

Packaging that balances form, function, and brand impact across physical goods.

H.09 Spatial design

Design within physical spaces – such as environmental graphics, murals, signage, or wayfinding.

H.10 Design for good

Design-led work created for social, cultural, environmental, or community impact.

Strategy, media, PR, and promotion

THE THINKING THAT DRIVES GREAT CREATIVE WORK

This category recognises the insights, strategy, and execution that shape how a brand shows up in the world, including positioning, campaign planning, PR, media, and launch moments.

Judges are looking for work that demonstrates clear thinking, strategic direction, and measurable impact. This could include influencing opinion, shifting behaviour, growing a brand, or helping an organisation connect more meaningfully with its audience.

Entries may include written strategy, creative executions, results, media planning, launch tactics, or PR activity (depending on the sub-category).

Sub-categories

I.01   Brand strategy

The strategic thinking that defines or repositions a brand, including audience insight, brand platform, tone of voice, and long-term brand direction.

I.02   Campaign strategy

The thinking that underpins a specific campaign – including target audience, communication goals, media approach, and messaging strategy.

I.03   Product or service launch or relaunch

Strategy and execution around the introduction (or reintroduction) of a product, service, or offer to market.

I.04   Sponsorship or partnership campaign

How a brand used collaboration to build credibility, awareness, or audience connection. Judges will consider brand fit, creative leverage, and impact.

I.05   Creative use of media

Work that used media in a clever, surprising, or innovative way to maximise message impact. May include non-traditional placements, earned media, or creative media planning.

Communications crafts

THE ARTISTRY THAT BRINGS AN IDEA TO LIFE

This category focuses on the executional craft behind creative work. It celebrates the design, writing, direction, sound, and production elements that transform a good idea into something unforgettable.

Judges are not evaluating the idea itself but the execution of the craft. Entries should demonstrate technical skill, creative flair, and a clear understanding of how the chosen medium supports the overall message.

This is where the makers, builders, and storytellers are recognised for the craft behind the concept. It could be copy that cuts through, visuals that captivate, or sound that stirs emotion.

Sub-categories

J.01   Copywriting

Short-form writing that demonstrates originality, clarity, and a strong brand voice– headlines, taglines, and campaign copy.

J.02   Long-form copy

Extended writing used to inform, entertain, or persuade – scripts, editorials, key messaging, speeches, or brand stories.

J.03   Art direction and design

The visual concept and direction of a campaign or project, judged on originality, cohesion, and execution.

J.04   Typography

The creative use of type to enhance a message – layout, hierarchy, and typographic expression.

J.05   Photography

Still images created or commissioned as part of a campaign or brand. Judged on concept, technical execution, and relevance to the idea.

J.06   Digital image manipulation/ finished art

Creative use of digital imagery or retouching to realise a visual concept. May include compositing, retouching, or digitally created imagery.

J.07   Illustration

Hand-drawn or digital illustrations that bring originality and clarity to an idea or story.

J.08   Direction

The directorial approach that brings film content to life. Includes tone, casting, performance, and visual storytelling.

J.09   Cinematography

How the visual content has been captured using camera work, lighting, and framing.

J.10   Editing

How footage has been shaped in post-production to build rhythm, emotion, clarity, and narrative flow.

J.11   Digital visual effects and animation

The integration of VFX, CGI, or animation techniques that creatively support the story or elevate the idea.

J.12   Motion design

Design-led animation and motion graphics used to bring content or branding to life.

J.13   Use of sound

Creative sound design or use of audio elements that strengthen the emotional or narrative power of the work.

J.14   Original composition

Music or score composed specifically for a project. Judged on originality and how well it supports the idea.

J.15   Digital development

The technical build behind digital experiences—websites, platforms, tools, or interactive content. Judges will consider innovation, user experience, and execution.

The Diamond Skulls

The Diamond Skulls are the highest individual honour awarded by the PADC, recognising the standout talent driving WA's most inspiring commercial creative work. These awards celebrate not just a single idea or execution, but the sustained creative excellence of individuals shaping our industry.

Entries must include a portfolio of three distinct pieces of commercial work. All submitted work must have been created for a real client or brand in 2024 or 2025. An integrated campaign counts as one piece of work. Each submission should clearly outline your role in the work.

This category champions the thinkers, makers, and leaders whose creative contributions have pushed boundaries and elevated the standard of work in WA.

ELIGIBILITY

- Open to individuals working in WA, including freelancers, agency staff, or in-house professionals.
- Students are not eligible for this category.
- Work must be commercially commissioned and published or released within the eligibility period.
- Entrants must have played a leading or defining role in the work submitted.

SUBMISSION EXAMPLES

- A photographer might submit a portrait series for a brand, a print campaign, and a commercial commission.
- A designer might submit a brand identity, packaging project, and a typographic-led piece.
- A producer or strategist might showcase their involvement across three separate client campaigns.

Sub-categories

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
Less than 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 Cinematographer of the year

K.12 Client service person of the year
Open to account managers, business directors, business development professionals, or creative services managers.

K.13 Producer of the year

K.14 Strategist of the year

K.15 The Mettle Skull
Nomination-based recognition for a client who has championed commercial creativity.

Please note, for categories K.12 to K.14, please include a short overview (written or filmed) explaining how you were integral to the creation, selling, or production of the work.

This year, the Diamond Skulls are exclusive to PADC members.
Non-member pricing is no longer available. Membership costs roughly the same as previous non-member entry fees, so we encourage you to join at: padc.com.au/become-a-member

Student Skulls

CELEBRATING THE FUTURE OF WA'S CREATIVE INDUSTRY

The Student Skulls category recognises emerging talent and is open to individuals who are either currently studying or have graduated within the past 12 months.

Entries must respond to one of the official Student Skulls briefs, which are available across three streams: design and advertising, digital experience, and visual narrative.

Work will be judged on the strength of the idea, creativity, and execution, and how well it answers the brief.

All specifications, deadlines, and submission requirements are available at: https://padc.com.au/student-skulls-specs

Eligibility

- Open to students and recent graduates (within 12 months) based in WA
- Entrants must not be currently employed in the advertising, design, or marketing industry (in a professional capacity)

Sub-categories

L.01   Design and advertising

L.02   Digital experience

L.03   Visual narrative

Entry requirements

Each entry must meet the submission requirements outlined for its category. It is the entrant's responsibility to ensure all materials are submitted correctly, meet technical specifications, and include all required information.

Every entry must include:

- Creative materials as outlined in the relevant category section
- Completed written responses to the entry rationale fields: 'problem', 'insight', 'execution' ('outcome' is optional)
- A signed Award Entry Declaration form
- Accurate and final entry credits
- Be sure to also review the file format specifications and entry checklist on the following pages.

Entry rationale

Problem (100 words)

What challenge were you trying to solve?

What was the issue, opportunity or brief behind the work? This might be a business need, brand challenge or social problem.

Tip: Keep it simple. Focus on why this work needed to happen.

Insight (100 words)

What key idea helped shape the work?

Share the audience, cultural or behavioural insight that sparked the thinking. What helped you look at the problem in a new way?

Tip: This is the 'aha' moment that led to your creative direction.

Execution (100 words)

How did you bring the idea to life?

Explain how the idea was made and delivered. Mention creative elements, design, production or craft – whatever is most important to your work.

Tip: Keep it clear. Highlight the details that make this work stand out.

Outcomes (Optional – 100 words)

What happened as a result of the work?

Talk about the impact. This could be results, engagement, awareness or recognition. Data helps, but real-world impact matters too.

Tip: Results will look different depending on your category – make sure what you share is relevant

Entry credits

If your entry is awarded, all listed contributors will appear onscreen at the PADC Skulls Awards and across digital channels. Credits will be displayed exactly as entered, so please double-check all names and spellings. For non-individual awards, only the agency name will be printed on the official certificate unless otherwise stated.

Important: Judging is anonymous to ensure fairness. All creative files must have agency branding and identifying information removed before uploading

CATEGORY ENTRY REQUIREMENTS

A. Film
J. Communication crafts (J.08 – J.12)

Uploads

- Final film: MOV or MP4 (campaigns must include a minimum of 3 spots)
- Campaigns: No clappers, 5 seconds black at start and end, no countdowns
- 4 x stills (JPEG)
- Signed Award Entry Declaration form (PDF)

Submit online

Complete mandatory fields as outlined on page 27

- Problem
- Insight
- Execution
- Outcome (optional)
- Entry credits (spelling carefully checked)

Notes

- Scripts optional
- All agency branding must be removed

B. Radio, streaming, and audio
J.13 Use of sound
J.14 Original composition

Uploads

- MP3 (campaigns require 3 or more components)
- Script (PDF)
- Signed Award Entry Declaration form (PDF)

Submit online

Complete mandatory fields as outlined on page 27

- Problem
- Insight
- Execution
- Outcome (optional)
- Entry credits (spelling carefully checked)

Notes

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

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 (campaigns must have min 3 components/executions)
- 4 x stills (JPEG) (include in situ imagery where relevant)
- Signed Award Entry Declaration form (PDF)

Submit online

Complete mandatory fields as outlined on page 27

- Problem
- Insight
- Execution
- Outcome (optional)
- Entry credits (spelling carefully checked)

Notes

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

Reminder:
All files must meet the File Format Specifications and must not include agency branding.

E. Integrated campaign
F. Social media
I. Strategy, media, PR, and promotion

Uploads

- Case study video (MOV or MP4, max 2 mins)
- Optional: A4 written PDF outlining further details on brief, insight, solution, results (max 5 pages)
- One of each campaign component (e.g. TV: MP4, Print: PDF)
- Signed Award Entry Declaration form (PDF)

Submit online

Complete mandatory fields as outlined on page 27

- Problem
- Insight
- Execution
- Outcome (optional)
- Entry credits (spelling carefully checked)

Notes:

- Entries must have 3 or more components to be eligible as a campaign
- PR clippings optional
- Entries must remove all agency branding

G. Digital and tech
J.15 Digital development

Uploads

- Case study video (MOV or MP4, max 2 mins)
- 4 x JPEGs
- PDF of all URLs
- Signed Award Entry Declaration form (PDF)

Submit online

- URL or PDF of the work
- URL (overview video/ case study)
- Problem
- Insight
- Execution
- Outcome (optional)
- Entry credits (spelling carefully checked)

Notes:

- URLs must remain live until judging concludes (September 2025)
- If work is offline, host a self-contained version on your server.
- PADC is not responsible for non-functioning URLs during judging
- Entries must have 3 or more components to be eligible as a campaign
- Entries must remove all agency branding

K. The Diamond Skulls

Uploads

- A portfolio of up to three pieces of work, in any combination of formats
- A signed Award Entry Declaration form
- A clear description of your individual contribution (particularly for team-based work)

Notes

- All work must be created for real clients in a commercial context. Personal, speculative, or purely artistic projects are not eligible.
- For K.12 to K.14 (client service, producer, strategist), please include a short overview (written or filmed) explaining how you were integral to the creation, selling, or production of the work.
- Entry requirements vary by discipline.
  For example:
  – Editors may submit three film pieces
  – Sound composers may submit a mix of films and MP3s

The Mettle Skull: Submit a case study (written or video) showing how the client and work championed commercial creativity.

Formats

- Case study video: MOV or MP4 (max 2 mins)
- Written submission: PDF (max 5 A4 pages)
- Work files: MP4, MOV, MP3, JPEG, PDF
- URLs for digital components (must be live for judging or provided as a self-contained microsite)

FORMATS

To ensure consistency and quality across judging, promotion, and archival use, please follow the specifications below for all uploaded materials.

File naming

Use the following naming convention for every uploaded file: {EntryID}_{Title}.{extension}

Example:
1-A.01_MyProjectTitle.pdf

Your Entry ID will be available in the online entry platform under 'My Entries'.

Documents (PDF)

- Minimum size:
  1920×1080px or A3 @ 150 dpi
- Maximum:
  5 pages per entry (unless otherwise specified)
- Recommended:
  Clear layout, screen-optimised, legible type
- Tip: Check file size and load times to ensure smooth viewing during judging

Images (JPEG)

- Recommended size (minimum): A4 @ 150 dpi (2000px on the longest side)
- Maximum size:
  A3 @ 150 dpi (2480px on the longest side)
- Format:
  JPEG, high quality (use 'maximum quality' or setting 10-12 if exporting from Photoshop)

- Tip: Folios with still imagery should be submitted as an A4 PDF (landscape or portrait) and output for best resolution. Approx 10 images to optimise clarity and load time.
- Optional (for promo use): You may include a 5:4 JPEG (max 2480px longest side)

Video still (JPEG)

- Minimum size:
  - Landscape: 1920×1080px
  - Portrait: 1080×1920px
- Format: JPEG
- JPEG compression 10

Overview video (MP4 or MOV)

- Duration:
  Maximum 2 minutes
- Resolution:
  1920×1080
- Bitrate:
  10,000–12,000 kbit/s
- Audio:
  AAC, 192 kbit/s or higher
- Formats accepted:
  .mp4 or .mov

Audio (MP3)

Bitrate: 320 kbit/s or greater

- Sample rate:
  44.1kHz, 16-bit

Important:
All creative files must be free of agency branding or identifying marks. Judging is anonymous to maintain fairness across all entries.

BEFORE YOU SUBMIT, DOUBLE-CHECK THE ESSENTIALS

A great entry is one that's complete, eligible, and clearly presented.
Use this checklist to make sure you've got it all sorted.

Checklist

☐ You've logged in or created an account at https://theskulls.awardsplatform.com

☐ You're a current PADC member (or have signed up) to access member rates.

☐ Your work was first published, launched, or broadcast between 1 May 2024 and 6 August 2025.

☐ You've selected the correct category and confirmed your entry meets all eligibility criteria.

☐ The work was created for a real client and was both approved and paid for.

☐ You've coordinated with collaborators to avoid duplicate submissions.

☐ You've completed all required fields. For 'problem', 'insight', 'execution', and 'outcome'.
Judges read all entries, so be clear, concise, and showcase the strength of your work.

☐ All files are uploaded in the correct format and open or play as intended.

☐ A signed declaration form has been uploaded for each entry.

☐ Contributor credits are accurate and final – they'll appear exactly as entered.

☐ You've saved your entry if it's not yet ready to submit.

☐ Payment has been made before your preferred entry window closes.
Late fees apply if you miss early bird or standard deadlines, and refunds aren't available,
so set a reminder and don't miss out.

☐ PADC members get early access to Skulls Awards tickets. Make sure you're registered
and keep an eye out for more details.

☐ Tip: Keep the 2025 Call for Entry booklet nearby – it has everything you need.

Need help?

Email us at admin@padc.com.au

THE FINE PRINT

1. Eligibility

Any work first published, launched or aired between 1 May 2024 and 1 August 2025 is eligible for the awards.

2. Award entry declaration

All entries must be accompanied by a signed Award Entry Declaration to be eligible. This must be uploaded with EACH online entry, even if the work is duplicated across multiple categories, as different categories are judged by different panels.

3. Work location and authorship requirements

PADC accepts work that has appeared anywhere in the world, with the following conditions:

- In non-craft categories: The work must have originated, and the execution overseen, by WA-based creatives. If developed with a non-WA agency, WA-based creatives must have played a significant role in its conception and execution. Where there is ambiguity, PADC may request clarification of the WA-based creative's contribution.
- In craft categories: The work must have been completed by a WA-based supplier, even if originated elsewhere.

4. Duplicate entries

Check with your production company, agency, collaborators and suppliers before entering work to avoid duplicates. Duplicate entries will not be refunded.

5. Duplicate entry handling

If the same work is entered more than once into a single category, PADC reserves the right to withdraw one version. In film craft categories, if both a production/post-production company and an agency submit the same work, the post or production company's submission will take precedence.

6. Choosing the right category

Please read the Call for Entry details thoroughly before submitting. Choose the most relevant category for your work. PADC judges may suggest moving work into a different category at their discretion.

7. Multiple category entries

If entering the same piece of work into more than one category, you must submit a separate entry for each.

8. Previously entered work

Work entered in previous years is only eligible as part of a new campaign. The new campaign must contain more new pieces than previously submitted work. Ineligible work will be removed.

9. Language

If work is submitted in a language other than English, you must provide an English translation or subtitles. Judging is conducted in English and untranslated work may be disadvantaged.

10. Who can enter

Anyone professionally or academically engaged in the fields covered by the award categories may submit work. This includes agencies, design groups, production companies, marketing teams, radio stations, freelancers, students, and in-house creatives.

11. Proof of publication

All awarded entries must be able to supply proof of publication or broadcast if requested, along with client approval and payment confirmation. Director's or agency cuts that were not aired or approved by the client are not eligible.

12. Spirit of the awards

PADC judges reserve the right to reject work that does not reflect the spirit of the awards, including work created solely for award purposes without a genuine client brief.

13. Use of work by PADC

By entering, you grant PADC permission to showcase your work across its platforms, screenings, or promotional materials. No royalties or licensing fees will be paid for these uses. These uses support promotion of the work and WA's creative community.

Any questions?

Please contact the PADC for assistance.
Laura Vulling: manager@padc.com.au

ENTRY FEES

We know award entries are an investment, and we're committed to keeping fees fair while funding independent judging, events, and year-round programming. The earlier you enter, the better the rate.

All fees are per entry. Campaign categories are priced higher to reflect the additional volume of work submitted.

Entry periods

Entry period	Dates	Notes
Early bird	Mon 30 June – Sun 6 July	Best value
Standard	Mon 7 July – Sun 3 Aug	Regular pricing
Late entry	Mon 4 Aug – Fri 8 Aug	Additional fee applies

Entry pricing ex. GST

Category	Early bird	Standard	Late entry*
Single entry	$232 / $286	$255 / $315	$355 / $415
Campaign entry	$358 / $412	$394 / $453	$494 / $553
Diamond Skulls	$85	$94	$194

Late entries reduce the available review period and require additional resourcing for eligibility checks. For this reason, a higher late fee applies. We encourage early submission.

Student Skulls

- Member: Free
- Non-Member: $55 ex. GST

Notes

- PADC member / non-member prices are shown side by side.
- Student entries are free with a valid 2025 PADC student membership.
- This year, the Diamond Skulls are only open to PADC members. Non-member pricing is no longer available. Membership costs roughly the same as previous non-member entry fees, so we encourage you to join at: **padc.com.au/become-a-member**

DECLARATION PAGE

I _____ (Name of individual making declaration)

of _____ (Company trading name)

Award entries associated to this declaration

Entry ID	Entry name	Entry client
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Sincerely declare in relation to the above award entries the following:

1. The client has provided authorisation for the work to be entered into The 2025 PADC Skulls Awards. The work was approved and paid for by the client and has not been altered from the original published material.

2. The work being entered complies with The Skulls Rules Terms and Conditions on pages 27 to 33 of this Call for Entry booklet.

3. The work was first published, launched or aired between 1 May 2024 and 1 August 2025.

_____
Date

_____
Signature of individual making the declaration

_____
Witnessed by

_____
Full name

_____
Title

GOOD
LUCK!

THE 2025 PADC
SKULLS AWARDS

CREATIVITY IN ALL
ITS FLAVOURS