

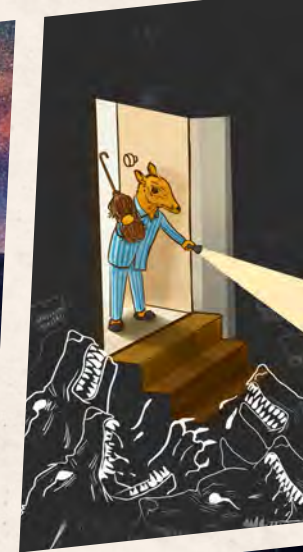


HERO'S JOURNEY



ENTRY KIT





A HERO'S JOURNEY?

Well, it's the Kancils again. It's been 3 years since we last came together as an industry to celebrate us and our work. We've just emerged from a long pandemic experience and it has been rough on so many levels. Yet here we are, still in the fight.

The theme this year is The Hero's Journey. Used as a fundamental guide for storytelling, it can also be used to help us see our own journey in adland. Hence we become that protagonist in our own story. Our journey is filled with twists and turns, ups and downs, and each serves as a lesson and a stepping stone to a better version of ourselves. And that's what this is all about this year - that ever growing person that dreams and creates and makes things happen against great odds.

So let's just do that. Reflect on the journey thus far, see the work we've done despite great challenges, and come together to celebrate that spirit of the creator that finds its way to rise above whatever life throws at it.

All the best to all contending agencies. We eternal wanderers, slightly bruised dreamers, die-hard creators, we reluctant heroes of adland.

EARLY BIRD:
14 OCT 2022

FINAL DEADLINE:
21 OCT 2022

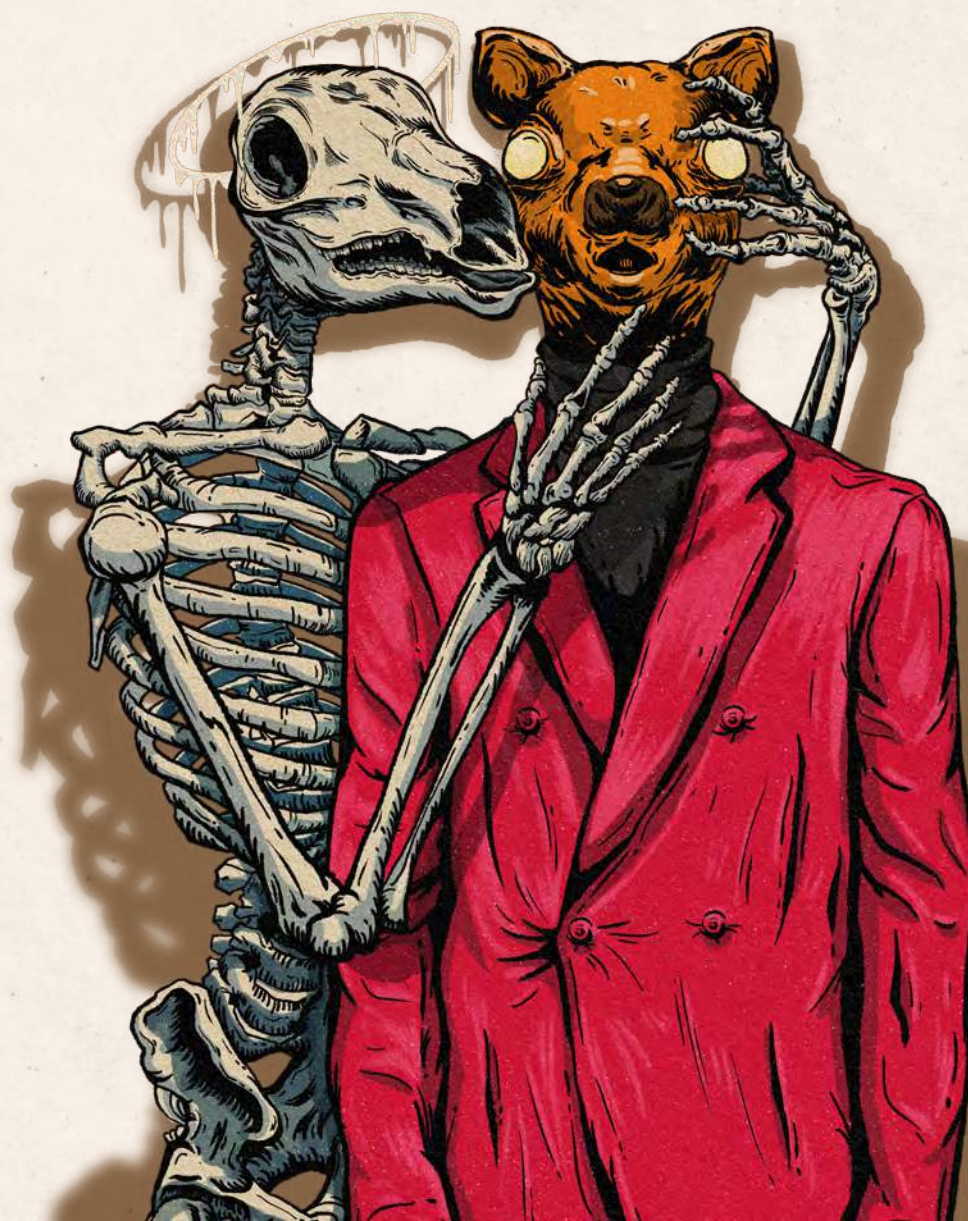
ELIGIBILITY PERIOD:
1 SEPT 2019 - 21 OCT 2022

ENTER AT: enter.kancilawards.com

Kancil Festival @ Sentul Depot 8am-12midnight, 2 Dec.



02	Eligibility
03	A Word On Scam Work
04	Conditions
05-06	Judging
07-13	Special Awards
14	Entering Campaigns
15-26	Entry Categories
27-30	General Material Submission Requirements
31-32	Delivery/Payment
33	Checklist



So, what work is eligible? Who can enter? Let's get some of those rules out of the way first.

What is eligible?

- ✔ Any work that fits in the categories within this entry kit can be entered.
- ✔ All entries made in the context of a normal paying contract with a client are eligible to enter. Exceptions can be made for self-promotion work and work for non-profit organisations.
- ✔ For work created for clients, the client must've approved and paid for all, or most of, the media and production costs.
- ✔ For non-profit work, the work can only be entered in the special "Kancil for Good" subcategory under each category, and/or the Craft Kancils category. The media implementation and production of the work must have been approved by an authorised representative of the non-profit.

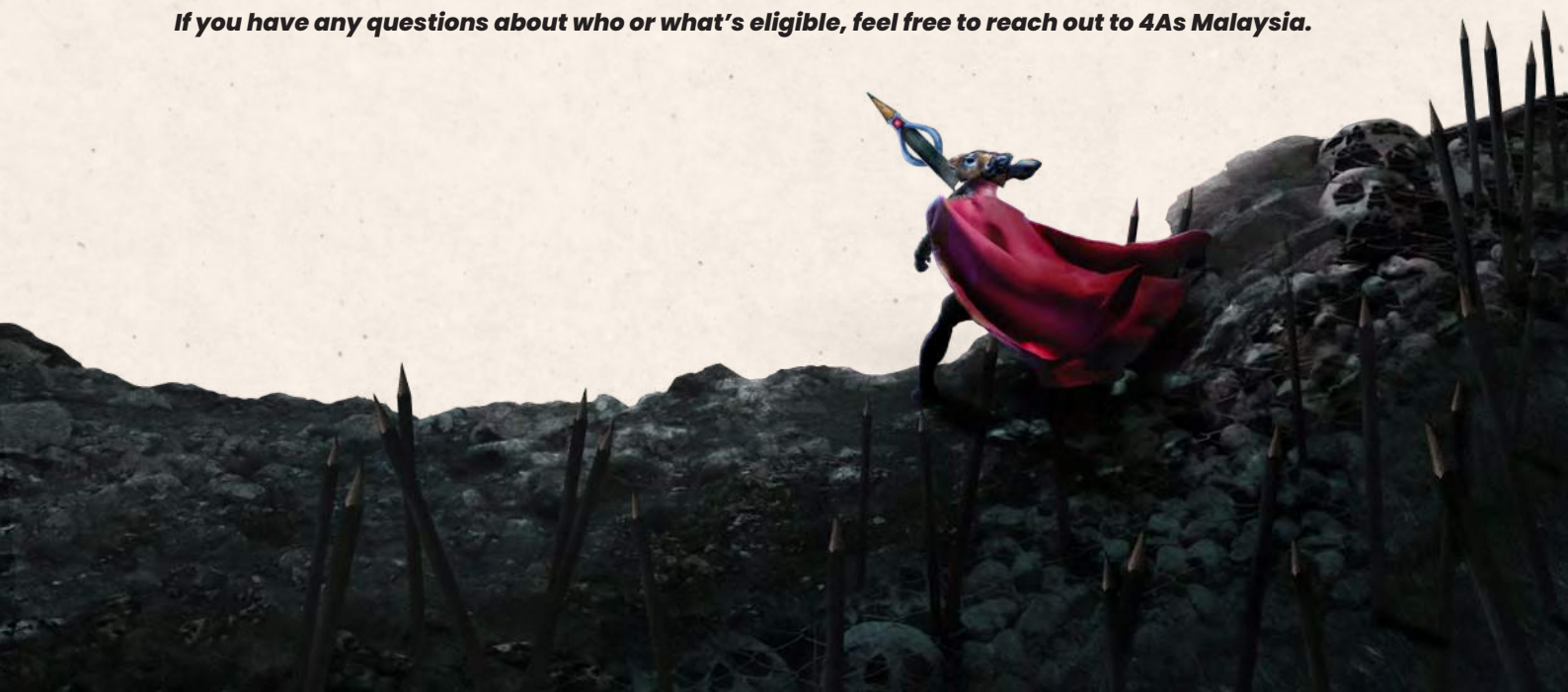
Who is eligible?

- ✔ Anyone. We believe that it shouldn't matter if you're a 4As Malaysia member agency, a client, a production company partnering with an agency, or an independent maker or creator. If you've had a hand in creating great work, in the spirit of inclusion, you should be eligible to enter.
- ✔ Be nice. Credit your partners. During your submission, clearly indicate the role each partner plays – Idea Creator or Production Company – so we may accurately tally the points for Agency of the Year and Production House of the Year. Both Idea Creator and Production Company get full points (although points are split equally for multiple Idea Creators), so you don't lose out by crediting your partners. If you are both the production company and idea creator, list yourself twice, as the Idea Creator and Production Company.

When is the eligibility period?

Eligibility period: 1 September 2019– 21 October 2022

If you have any questions about who or what's eligible, feel free to reach out to 4As Malaysia.



A WORD ON SCAM WORK

03

Scam. That dreaded four-letter word. Scam work devalues our local advertising award show. More importantly, it devalues the honest work done by those in our local advertising industry.

We believe this festival should be a celebration of work that influences humanity, not the size of one's award shelf. While there is never one perfect set of rules to completely eliminate scams, we developed a few guidelines to help:

1. Speculative or conceptual work, as well as work that did not legitimately run, are not eligible for entry. No matter how awesome the idea is. Just run it properly and enter next year lah.
2. No copycats, no exceptions. That means no copies or clones of other foreign or local work being passed off as legitimate entries.
3. Where there has been a collaboration with foreign agencies, the idea must originate from Malaysia. For foreign collaborations entered into the craft category, the craft in question must have been executed by a Malaysian team.
4. Judges may raise concerns with suspected "scams" with the judging panel, or in confidence with the Jury President, 4As Creative Council Chairperson or 4As President.
5. During your submission, you'll be required to provide the name and contact of your client. We reserve the right to verify the entry with the client at any time.
6. When a piece of work comes into question, we will request clarification or further information depending on the complaint raised. We reserve the right to request proof of client involvement, media invoices, proof of appearance (tear-sheet, photograph) or other evidence that the entry is legitimate.
7. Forward proof of appearance to:

Kandesh
4As Malaysia Secretariat
Level 7, Unit 023, 129 Offices,
Block J, Jaya One,
72A, Jalan Profesor Diraja Ungku Aziz,
46200 Petaling Jaya, Selangor

Contact: 03 7613 1510
Email: kandesh@macomm.com.my

8. If any entry submitted fails to meet the requirements above, the entry shall be rejected, entry fee forfeited and any award won withdrawn and disqualified. The 4As may opt to impose a ban from entering future 4As Malaysia-run awards on the disqualified entrant, at its discretion. The Jury President's, 4As Creative Council Chairperson's and 4As President's decision is final.



CONDITIONS OF ENTRY



Some more entry conditions to take note of:

1. For entries that are submitted to The Kancils 2022, proof of publication, transmission and approval as well as proof of payment by the client must be provided when requested. If such proof cannot be provided, or is insufficient, the entry shall be disqualified. The Jury President's, 4As Creative Council Chairperson's and 4As President's decision is final.
2. The entrant agrees that the 4As will not accept responsibility for errors or omissions reproduced in any exhibition or annual or for work lost or damaged.
3. Entries accepted for publication in the The Kancils 2022 Website and subsequent materials received will be retained by the 4As for its digital, film and print library.
4. The entrant grants the 4As permission to show the entries at such times as deemed appropriate.
5. As for the credits, please ensure all information is correct. Information that you submit will be taken as final and cannot be amended for any given reason if your entry is a winner.
6. No Refunds on Entries: Under no circumstances will refunds of any fees or costs relating to Entries or entry into the Awards be issued to Entrants. The fees paid for Entries are intended to cover the costs of administration, processing and judging the Entries and Awards.
7. Incorrect or incomplete entries risk disqualification.
8. Any disqualified entries will not be refunded. This includes duplicate entries and Entries that do not follow the specified rules.
9. All entries must adhere to the various advertising regulations, restrictions and guidelines that are issued by the relevant authorities including but not limited to The Malaysian Code of Advertising Practice (Advertising Standards Malaysia), The Content Code (Communications and Multimedia Content Forum Malaysia) and Government Ministries.



If you're unclear about any of these rules, you may reach out to 4As Malaysia for clarifications.

JUDGING PANEL

05

Awarding a great body of work starts with having a great panel. We're looking to expand on what we've done in previous years, with the aim of having a judging panel that's fair, diverse and rigorous; a judging panel our local industry deserves:

- ✔ **Globally renowned heads:** Each main panel will be led by a foreign-based jury member who has won and judged at top regional and/or global shows. This is to provide a global perspective, and to ensure the panel is objectively moderated.
- ✔ **Diverse expertise:** The jury is made up of creative leaders from both major network agencies and independent agencies, marketing professionals from the client side, as well as creators from category-relevant disciplines, to allow for more diverse perspectives in the judging room.
- ✔ **Introducing the Preliminary Jury:** A wider preliminary jury pool made up of current as well as rising creative leaders from diverse backgrounds will aid the Executive Jury in the first round of shortlisting. This would help us build a shortlist that's more representative of the industry, while giving future creative leaders exposure to the judging process. Subsequent shortlisting and metal rounds will be conducted by creative leaders in the Executive Jury.
- ✔ **A balanced panel:** So the body of awarded work better reflects our audience and industry, we plan to continue with the previous Kancil Awards' initiative to have as close to equal gender representation as possible. We also aim to have representation from some of the promising young talent in our industry, particularly in our preliminary jury. Bye bye, old boys' club.
- ✔ **Independent observers and facilitators:** Each panel will be facilitated and observed by 4As Malaysia staff as well as independent observers.
- ✔ **No voting for your own work:** Judges – local or international – will not be allowed to vote for their own work, their network's entries, as well as work from entrant agencies they were formerly with during the eligibility period.
- ✔ **Anonymous voting:** We'll continue to practice an anonymous silent shortlisting round as well as anonymous scoring via an independently monitored electronic judging system.
- ✔ **Discouraging block voting:** We will also discourage the practice "block voting" by having the Jury President, 4As Creative Council Chairperson and independent observers monitor voting and deliberations for suspicious voting behaviour.

Idea Categories

For idea categories, the jury will evaluate the strategy, idea, craft and impact of the work.

Strategy/Relevance: Is the problem clearly defined, and the solution, insightful?

Idea: Is the idea inspiring?

Craft: Is it brilliantly executed?

Impact: Is it impactful?

Craft Categories

For craft categories, the jury will evaluate the strength and originality of the craft, as well as its relevance to the idea and audience.

Craft: Is it brilliantly crafted?

Idea: How does the craft lift the idea?

Relevance: Does the craft help the idea connect with the audience?

The Award Levels

After shortlisting the work via anonymous voting, the jury will vote to award the work based on these levels.

Merit: I'm proud to have this represent Malaysian creativity.

Bronze: Exceptional example of locally relevant Malaysian creativity. Encouraging.

Silver: I am jealous of this idea. Potential for regional award win.

Gold: This gives me hope in Malaysian advertising again. Potential for a global win.

In addition, ideas in selected subcategories may also contend for special awards. Do refer to the "Special Awards" section to learn more about these awards.





SPECIAL AWARDS



CULTURE KANCILS

- ▼ The Culture Kancils is designed to honour work that is deeply Malaysian: work that has a deeply local insight in its core.
- ▼ Judges will pay close attention to how a deeply local insight derived from local segments, cultures, values, beliefs and traditions was used to inspire and develop an idea that connects to Malaysians.
- ▼ Judges will also look at how the work helps to preserve and celebrate our rich local culture. However, the work needs to go beyond just execution (e.g., the mere use of local dialects, wardrobe and talent), and must demonstrate a strong understanding of local culture.
- ▼ Judging criteria:
 - ▶ **Cultural Insight:** Does it hinge on a clear, deep cultural insight?
 - ▶ **Idea:** Is the cultural insight used to elevate the idea?
 - ▶ **Execution:** Does the execution reflect a deep understanding of the segment/group/culture?
 - ▶ **Impact:** Does the use of local culture help elicit a stronger response from the audience?
 - ▶ **Responsibility:** Does it promote the values and heritage of the culture positively and responsibly?
- ▼ We will be inviting specialists in local insights to sit in on this special judging panel.
- ▼ You cannot enter the Culture Kancils directly. Instead, you must enter the “Best Use of Cultural Insights” subcategory under the relevant category.
- ▼ The top ideas under each “Best Use of Cultural Insights” subcategory will then be judged together by a judging panel to determine the winner of the Culture Kancils.
- ▼ Judges may award multiple “Culture Kancils”, or none, at their sole discretion.





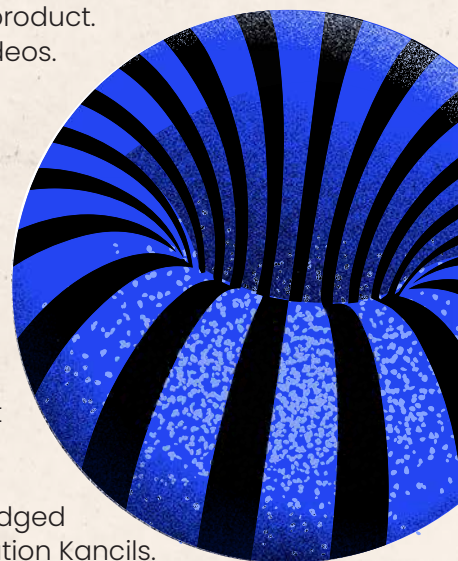
CREATIVE EFFECTIVENESS KANCILS

- ▼ The Creative Effectiveness Kancils is designed to honour work that uses creativity to deliver business impact.
- ▼ Judges will pay close attention to how the entry applies creativity to achieve a clear goal. Entrants are highly encouraged to include a clear objective, insight, as well as verifiable results in their entries.
- ▼ Criteria for Effectiveness Kancils:
 - ▶ **Brief:** Is there a clearly identified business problem?
 - ▶ **Strategy:** How did a clear understanding of the segment translate to a brilliant strategy?
 - ▶ **Idea:** Does the idea demonstrate the power of impactful creativity?
 - ▶ **Impact:** Does it drive clear, measurable, sustainable results?
- ▼ We will be inviting client marketers as well as agency business leads to sit in on this special judging panel.
- ▼ You cannot enter the Creative Effectiveness Kancils directly. Instead, you must enter the "Creative Effectiveness" subcategory under the relevant category.
- ▼ The top ideas under each "Creative Effectiveness" subcategory will then be judged together by a judging panel to determine the winner of the Creative Effectiveness Kancils.
- ▼ Judges may award multiple "Creative Effectiveness Kancils", or none, at their sole discretion.



INNOVATION KANCILS

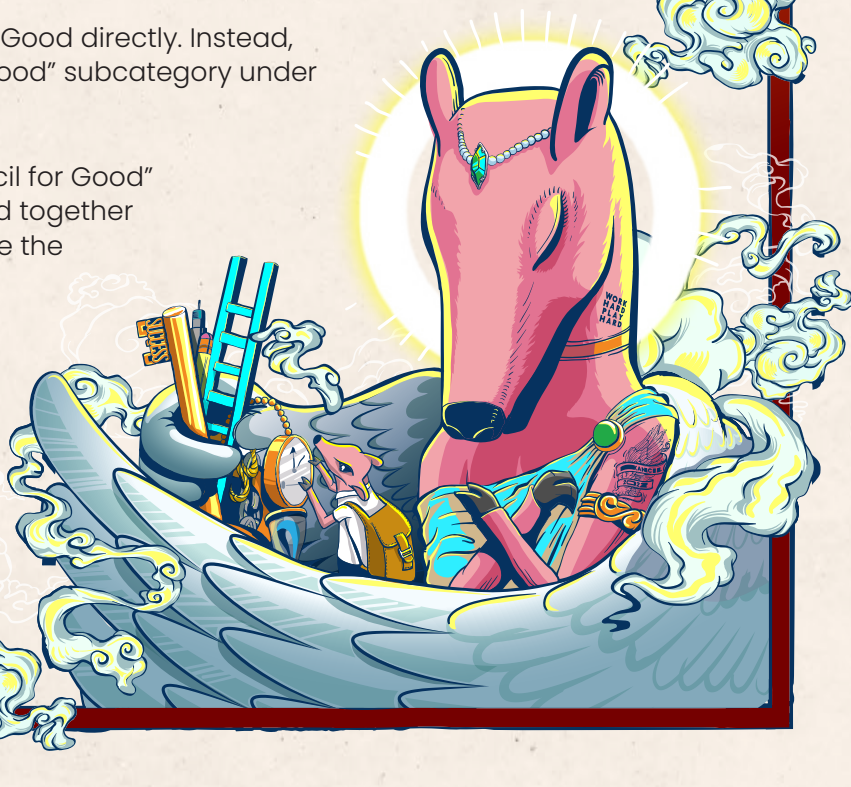
- ▼ The Innovation Kancils is designed to celebrate innovative breakthroughs in the category.
- ▼ Judges will be looking for innovation that connects to people in a creative, usable and functional way.
- ▼ We will be accepting working prototypes in the beta-testing stage. These prototypes should still be approved and paid for by the clients. Ideas still in the conceptual or speculative stage will not be accepted.
- ▼ You are highly encouraged to provide the jury with a case film demonstrating the final product or working prototype. If the product is app- or web-platform-based, we highly recommend providing access to the prototype or final product. You may also support your entry with user journey walkthrough videos.
- ▼ Judging criteria:
 - ▶ **Relevance:** Does it connect to a real unmet need?
 - ▶ **Idea:** Is the idea game-changing?
 - ▶ **Technique:** Is the technology scalable and accessible?
 - ▶ **Impact:** Does it show clear results, or demonstrate a potential for impact to the business and consumer?
- ▼ You cannot enter the Innovation Kancils directly. Instead, you must enter the "Innovation" subcategory under the relevant category.
- ▼ The top ideas under each "Innovation" subcategory will then be judged together by a judging panel to determine the winner of the Innovation Kancils.
- ▼ Judges may award multiple "Innovation Kancils", or none, at their sole discretion.





KANCIL FOR GOOD

- ▼ We created a separate subcategory for all the non-profit and branded CSR work to be judged in each category. This is to ensure a focus on commercial creativity, while ensuring that there's still a space to celebrate impactful, legitimate creativity for causes.
- ▼ Judges will be looking for insightful work that leads to sustainable impact to the cause.
- ▼ Both branded CSR work (paid by a client) as well as work for non-profits/charities may be entered in Kancil for Good subcategories. However, while branded CSR work may still be entered in other subcategories, non-profit/charity work may only be entered in Kancil for Good and Craft Kancil subcategories. Any work for a non-profit (non-branded CSR work) entered in any other subcategories will automatically be disqualified.
- ▼ Judging criteria for non-profit work:
 - ▶ **Strategy:** Is the problem clearly defined, and the solution, insightful?
 - ▶ **Idea:** Is creativity being used as a force for good?
 - ▶ **Craft:** Is it brilliantly executed?
 - ▶ **Impact:** Does it impact the cause?
 - ▶ **Sustainability:** Is it sustainable and scalable?
- ▼ Judging criteria for branded CSR work:
 - ▶ **Strategy:** Is the problem clearly defined, and the solution, insightful?
 - ▶ **Idea:** Is creativity being used as a force for good?
 - ▶ **Craft:** Is it brilliantly executed?
 - ▶ **Impact:** Does it impact the cause?
 - ▶ **Sustainability:** Is it sustainable and scalable?
- ▼ We'll be inviting leaders from social enterprises and NGOs to judge the entries in this special category, to ensure we reward work with sustainable impact.
- ▼ You cannot enter the Kancil for Good directly. Instead, you must enter the "Kancil for Good" subcategory under the relevant category.
- ▼ The top ideas under each "Kancil for Good" subcategory will then be judged together by a judging panel to determine the winner of the Kancil for Good.
- ▼ Judges may either award one Kancil for Good winner, or none at all, at their sole discretion.



PETRONAS IDEAS FOR A BETTER MALAYSIA

- ▼ The Ideas for a Better Malaysia award, conceptualised with and fuelled by Petronas, is a special award designed to honour the best idea that goes beyond brand building; it has demonstrated its power to drive Malaysia forward.
- ▼ Ideas can be executed in any medium: it could be a film that inspires a national conversation, an activation that drives Malaysians to support marginalised communities, or even a digital platform that unites the divided. However, the usual eligibility rules apply, and spec work would not be accepted.
- ▼ The work needs to go beyond execution (e.g., featuring a multiracial cast). Judges are looking for an insightful approach to a clearly defined national issue, translated into a well-executed idea that demonstrates impact to the issue. Ideally, the idea should have a seamless fit with the brand.
- ▼ Judging criteria:
 - ▶ **Issue:** Does the work demonstrate a clear understanding of a national issue?
 - ▶ **Insight:** Is there a clear insight into how the community acts or behaves?
 - ▶ **Idea:** Does the idea have the power to drive change for the nation?
 - ▶ **Execution:** Is the idea executed respectfully well? Does it easily drive participation or conversation?
 - ▶ **Impact:** Did the idea drive measurable impact to the issue? How sustainable is this impact?
- ▼ You cannot enter the Petronas Ideas for a Better Malaysia directly. Instead, when you submit work into any of the idea categories (excluding Craft Kancils subcategories), you must indicate if you'd like the submission to be considered for this special award (opt-in).
- ▼ The top opted-in ideas under each category will then be judged together by a special judging panel to determine the winner of the Petronas Ideas for a Better Malaysia.
- ▼ Judges may award one winner, or none, at their sole discretion.



GOLDEN KANCIL

- ▼ The Golden Kancil represents the best of the best for the industry in the year that has passed.
- ▼ You cannot enter the Golden Kancil directly. Instead, you must enter any of the subcategories under The Kancils 2022.
- ▼ The top ideas (Gold) under each category will then be judged together by a judging panel to determine the winner of the Golden Kancil.
- ▼ Entries shortlisted under Craft Kancils or Kancil for Good subcategories will not be eligible for the Golden Kancil, unless these entries are also eligible for and win a Gold in the other categories.
- ▼ There can only be one Golden Kancil winner.



ADVERTISER OF THE YEAR, PRODUCTION HOUSE OF THE YEAR & AGENCY OF THE YEAR

The Advertiser of the Year, Production House of the Year & Agency of the Year will be awarded based on the highest accumulated points scored from all categories.

The **Agency of the Year** will be awarded to 4As Malaysia member agencies based on points accumulated under the Idea Creator role. Agencies must have submitted work as entrants into The Kancils to be eligible to receive points.

The **Production House of the Year** will be awarded to companies based on points accumulated under the Production Company role.

The **Advertiser of the Year** can only be awarded to a client whose awarded works were created in the context of a normal paying contract.

To submit your entries, you must credit the companies playing the "Idea Creator" and "Production Company" roles in every entry for the accurate tabulation of points. Both Idea Creator and Production Company earn full points (although points are split equally for multiple Idea Creators, including foreign Idea Creators). If your company both created and executed the idea without external support, you may list yourself as both "Idea Creator" and "Production Company".

4As Malaysia reserves the right to amend or include additional Idea Creators and Production Companies, should it find that other companies were significantly involved in the creation of the work but were excluded.

Here are the points awarded to each winning entry:

Golden Kancil: **30 points**

Petronas Ideas for a Better Malaysia: **20 points**

Kancil for Good: **20 points**

Innovation/Culture/Effectiveness Kancils: **20 points**

Gold: **15 points**

Silver: **7 points**

Bronze: **3 points**

Merit: **1 points**

Note: If a piece of work wins a Gold, and eventually wins one of the special awards (Golden Kancil, Kancil for Good, Innovation Kancils, Culture Kancils or Effectiveness Kancils), points will be awarded only for the highest award the entry achieved.

For instance, a Gold Kancil winner that becomes a Golden Kancil winner will be awarded 30 points, not $30 + 15 = 45$ points.



ENTERING CAMPAIGNS

A lot of blood, sweat, tears and Ringgit goes into doing a good piece of work. A whole series of work that works beautifully as a campaign? Even harder. We want to give you a space to celebrate all that hard, good work that went into your campaigns. But at the same time, we need to ensure the campaign entry system isn't gamed for the sake of racking up points.

It's a balance that's tough to perfect. But we've got to start somewhere. Here's the system we've developed:

▼ What is a campaign?

For The Kancils 2022, a campaign entry is an entry in either an eligible "Campaign" subcategory or under the Craft Kancils that has 3 pieces of work or more.

▼ Single OR campaign. Never both.

A piece of work can be entered as a single entry, or as part of a campaign. Never both.

▼ Only certain subcategories eligible.

We've created separate SINGLE and CAMPAIGN subcategories under each category for subcategories that we feel could be judged either separately or as a campaign. For certain subcategories, e.g., best use of influencers, judges will be looking at the idea as a whole, so separate single entries will not be accepted.

▼ Single or campaign entries under Craft Kancils

For works in a series entered in the Craft Kancils separately as singles, they must be aesthetically different in terms of the craft being judged. Else, a campaign of similar executions must be entered as one campaign. For instance, if you are entering separate pieces under 9.13a TYPOGRAPHY: SINGLE, then the pieces of work must employ executionally different typographic styles and techniques.

▼ Judges' right to combine entries into campaigns

Following common practices in other award shows globally, judges may, at their discretion, vote to combine single entries that are similar in idea and/or execution, or aesthetically similar in the case of the Craft Kancils, into one campaign entry. Entrants would not receive a refund on the difference in entry fee.



THE KANCIL 2022 CATEGORIES

1. Film & Branded Content Kancils
2. Audio Kancils
3. Print & Publishing Kancils
4. Outdoor Kancils
5. Design Kancils
6. Digital Experience Kancils
7. Direct Kancils
8. Brand Experience & Activation Kancils
9. Craft Kancils
10. Special Awards



1. FILM & BRANDED CONTENT KANCILS

A celebration of the use of creative storytelling through moving image on screens large and small to connect to people.

- 1.1a Film (Broadcast & Cinema): Single**
Branded film spots placed in on-air broadcast slots on FTA, cable and cinema.
- 1.1b Film (Broadcast & Cinema): Campaign**
A campaign of 3 or more.
- 1.2a Film (Online): Single**
Branded film on digital video platforms and streaming services, including pre-roll adverts.
- 1.2b Film (Online): Campaign**
A campaign of 3 or more.
- 1.3 Film (Social Platforms)**
Branded film content that makes the best use of social platforms to drive meaningful engagement with the audience.
- 1.4 Best use of user-generated film content**
Use of film content created by consumers through collaboration, creation or contribution.
- 1.5 Best use of interactive & dynamic content**
Films that viewers can interact with, or that adapt based on user behaviour (e.g., dynamic pre-rolls, personalisable videos).
- 1.6 Best use of live-streaming/live-broadcast**
Broadcast or online live content, including live coverage of events as well as live-streams on digital platforms.
- 1.7 Best microfilm (<15 sec)**
Bite-sized content under 15 seconds (e.g., YouTube Bumper ads, Facebook PPVs) designed to stop thumbs. For longer social films (e.g., IG Reels), please submit under 1.3: Film (Social Platforms).
- 1.8 Best low-budget film**
Big film ideas creatively executed with small production budgets (RM25,000 or less). Please submit production budget to support this entry.
- 1.9 Best use of new realities in storytelling**
Films created for emerging platforms, including 360° film, VR and AR to create deeper immersion.
- 1.10 Best use of brand integration & sponsorships/partnerships**
Integration of brands into existing content such as films, TV series, radio/audio shows, as well as strategic and creative partnerships or sponsorships for branded content.
- 1.11 Best film & branded content-led integrated campaign**
A series of film content (whether online or broadcast) that works seamlessly with at least two other media to engage the consumer.
- 1.12 Best use of Cultural Insights in Film & Branded Content**
The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging film content.
- 1.13 Innovation in Film & Branded Content**
An innovative breakthrough in the creative use of film and branded content as platforms.

1.14 **Creative Effectiveness: Film & Branded Content**

The creative use of film to achieve a clear goal. Entries must demonstrate verifiable results.

1.15 **Kancil for Good: Film & Branded Content**

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

2. **AUDIO KANCILS**

The Audio Kancils celebrate the insightful use of audio content on radio or digital audio formats to interact with the theatre of our minds.

2.1a **Best use of radio: Single**

Best use of audio ads placed either on-air or online.

2.1b **Best use of radio: Campaign**

A campaign of 3 or more.

2.2a **Best use of branded audio content: Single**

Includes podcasts, music, DJ mentions or on-air promos, either online or on-air, to engage with consumers.

2.2b **Best use of branded audio content: Campaign**

A campaign of 3 or more.

2.3 **Best use of Audio & Voice technology**

The use of audio-based technologies, such as interactive voice assistants, Spotify API, etc.

2.4 **Best audio-led integrated campaign**

A series of audio content (whether online or broadcast) that works seamlessly with at least two other media to engage the consumer.

2.5 **Best use of Cultural Insights in Audio**

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging audio content.

2.6 **Innovation in Audio**

An innovative breakthrough in the creative use of the radio or digital audio media.

2.7 **Creative Effectiveness: Audio**

The creative use of audio media to achieve a clear goal. Entries must demonstrate verifiable results.

2.8 **Kancil for Good: Audio**

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



3. PRINT & PUBLISHING KANCILS

Shining the spotlight on creativity that combines a human-centred insight with outstanding craft to create ideas that leap off the page.

3.1a Best use of print: Single

Engaging print ads on newspapers and magazines that leap off the page.

3.1b Best use of print: campaign

A campaign of 3 or more.

3.2a Best use of printed or published media: Single

The creation of books, magazines and other printed publications for commercial or promotional purposes, to help the brand engage with the consumer.

3.2b Best use of printed or published media: Campaign

A campaign of 3 or more.

3.3a Best use of digital publications: Single

Publications created for a digital platform, including e-books and digital magazines.

Note: Pieces like native digital content and blogs would fall under the Digital Experience Kancil.

3.3b Best use of digital publications: Campaign

A campaign of 3 or more.

3.4 Best print & publishing-led integrated campaign

A series of printed or published content (whether online or offline) that works seamlessly with at least two other media to engage the consumer.

3.5 Best use of Cultural Insights in Print & Publishing

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging printed or published content.

3.6 Innovation in Print & Publishing

An innovative breakthrough in the creative use of the print & publishing medium.

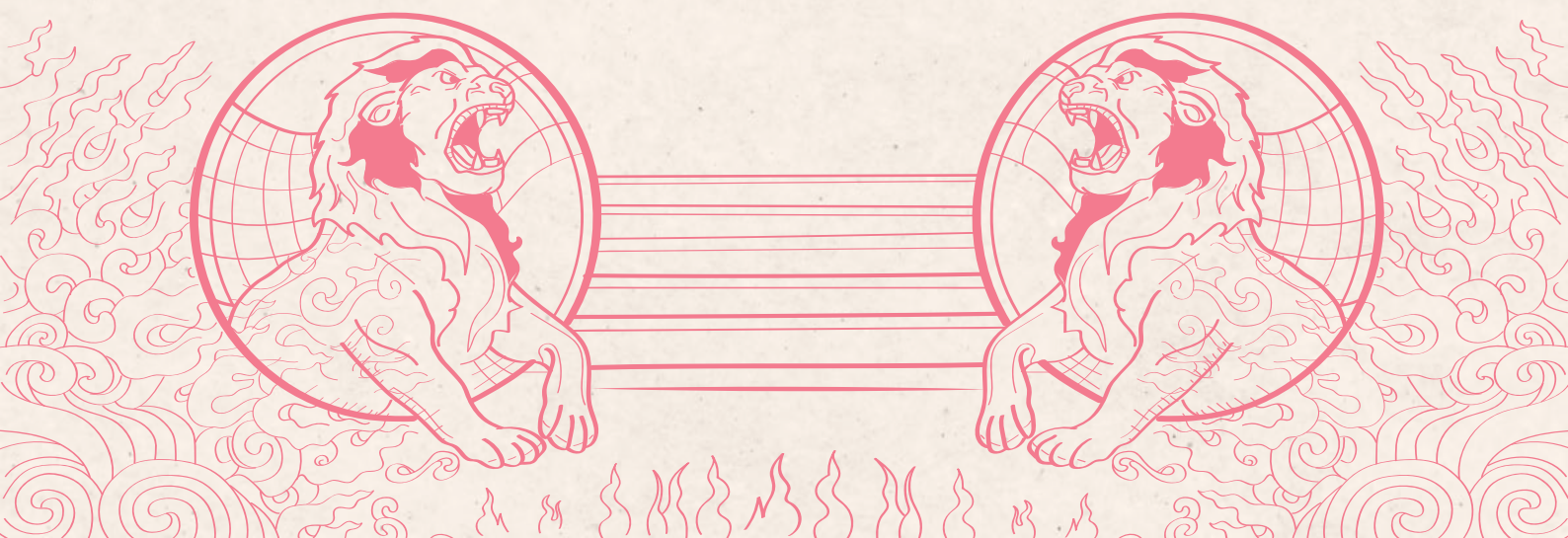
These may include print ads with physically active or digital and interactive elements, such as downloadable applications, QR codes, augmented reality and NFC.

3.7 Creative Effectiveness: Print & Publishing

The creative use of print & publishing to achieve a clear goal. Entries must demonstrate verifiable results.

3.8 Kancil for Good: Print & Publishing

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



4. OUTDOOR KANCILS

A celebration of engaging, immersive and creative work experienced out of home.

4.1a Best use of billboards: Single

Best use of sheet or static digital billboards made for standard billboard spaces including roadsides, highways and transit sides.

4.1b Best use of billboards: Campaign

A campaign of 3 or more.

4.2a Best use of posters: Single

Best use of static free-format posters made for public spaces. (Digital posters should be entered under 4.3a or 4.3b)

4.2b Best use of posters: Campaign

A campaign of 3 or more.

4.3a Best use of digital screens: Single

Best use of digital out-of-home (DOOH) advertising spaces. This may include animated DOOH content, interactive elements that require consumer interaction, or dynamic screens that uses personalised or real-time data.

4.3b Best use of digital screens: Campaign

A campaign of 3 or more.

4.4a Best use of ambient: Single

Best use of non-standard and free format outdoor that leverages on the use of public spaces, objects and environments. This may include displays, special builds, point-of-sale marketing, distributed promotional items, and vehicle or transit wraps. For static posters, please enter under 4.2a or 4.2b.

4.4b Best use of ambient: Campaign

A campaign of 3 or more.

4.5 Best use of live advertising events

Live out-of-home activations that are witnessed by an audience in real-time. This may include live performances, demonstrations, stunts, roadshows or live games.

4.6 Best outdoor interactive experience

Eliciting customer participation in the outdoor space. This may include audience participation events, or the use of techniques such as location-based technology, gamification, or immersive VR, AR or mixed reality experiences.

4.7 Best outdoor-led integrated campaign

A series of outdoor content and experiences that works seamlessly with at least two other media to engage the consumer.

4.8 Best use of Cultural Insights in Outdoor

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging outdoor ideas.

4.9 Innovation in Outdoor

An innovative breakthrough in the creative use of the outdoor medium. These may include new ways to engage with, interact with or respond to outdoor content.

4.10 Creative Effectiveness: Outdoor

The creative use of outdoor to achieve a clear goal. Entries must demonstrate verifiable results.

4.11 Kancil for Good: Outdoor

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



5. DESIGN KANCILS

A celebration of human-centred design that combines exceptional aesthetic form with intuitive function to connect with people and ultimately, solve a problem for a brand or cause.

5.1 Brand Identity Design

Creation of a new brand identity, or refresh of an existing brand.

5.2 Printed Communication Design

Publication & editorial design for printed books, annual reports, brand collaterals, promotional items and other printed media. For posters, please enter in 5.3.

5.3 Poster design

The design of printed posters on standard, transit, in-store and free-format sites, or digital posters on digital OOH screens.

5.4 Motion Design

The use of motion graphics, video or moving images, etc.

5.5 Digital & Interactive Design

Design on digital media, including website UI, apps, social channels, digital installations, wearables, data visualisation, etc.

5.6 Brand Environment & Retail Design

Retail environment design, spatial & sculptural installations, point-of-sale marketing and in-store collaterals, wayfinding and signage, and other physical exhibitions and experiences.

5.7 Experience Design

Design of a customer journey or experience – physical or digital – that elicits an emotional or behavioural response.

5.8 Packaging Design

Packaging for products, as well as special & promotional packaging.

5.9 Product/Service Design (Eligible for Innovation)

Product or service that creatively fuses human-centred function, intuitive usability, and well-crafted aesthetic form. This may include limited-edition promotional items, branded merchandise, other physical goods or digital platforms.

5.10 Best design-led integrated campaign

A series of design experiences that works seamlessly with at least two other media to engage the consumer.

5.11 Best use of Cultural Insights in Design

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging design.

5.12 Innovation in Design

An innovative breakthrough in design application and technique. This may include innovative packaging design, environmental design, interactive design or product design.

5.13 Creative Effectiveness: Design

The creative use of design to achieve a clear goal. Entries must demonstrate verifiable results.

5.14 Kancil for Good: Design

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



6. DIGITAL EXPERIENCE KANCILS

A celebration of digital experiences that demonstrate relevant and seamless user engagement and experience as well as masterful execution.

6.1 Best use of web platforms

Websites, microsites, web platforms and web applications (including mobile-responsive sites) to promote an entity, product or service.

6.2 Best use of mobile & wearable platforms

Creative leveraging of mobile technology, including mobile websites, mobile applications & utilities, branded mobile utilities and mobile games. This includes smart watches and other wearable platforms.

6.3 Best use of social & messaging platforms

Creative usage of social media as well as online messaging platforms, including social media content, Facebook Live campaigns, Messenger chatbots and more.

6.4 Best use of online advertising

Includes paid online advertising such as web banners, rich media ads, dynamic ads, search marketing, pre-rolls as well as native ads (e.g., sponsored content).

6.5 Data-enhanced creativity

The creative use of data to elicit an emotional or behavioural response, including data-driven dynamic content and targeting, data visualisation, or creative use of real-time data and APIs.

6.6 Digitally enhanced physical experiences

The creative use of digital technology to enhance live events or physical experiences, including digital installations, AR, VR and mixed reality experiences, Internet-of-Things/digitally connected physical products, cross-platform experiences (e.g., a second-screen experience working with TV content), etc.

6.7 New realities

The creative application of immersive new realities to entertain and engage with users. Including, but not limited to: AR, VR, mixed reality, immersive systems or virtual worlds.

6.8 Best use of content marketing

The creation, placement and delivery of content in a digital context to engage with users. This may include storytelling across a single or multiple digital channels, contextual content in response to real-world events or user behaviours, dynamic content or personalised storytelling.

6.9 Best use of influencers

Creative collaboration between brands and celebrities, social influencers, or content creators to drive reach and impact.

6.10 Digital brand collaborations

A creative collaboration or partnership with a digital channel or platform, including but not limited to games, content portals or applications that led to better reach and engagement for the brand.

6.11 Best use of digital commerce

The creative use of eCommerce, mobile commerce or social commerce platforms, tools and techniques to optimise the customer journey, increase engagement and drive conversion.



6.12 Other digital experiences

Digital experiences that may not fall in any of the other categories.

6.13 Best digital-led integrated campaign

A digitally led series of experiences that works seamlessly with at least two other media to engage the consumer.

6.14 Best use of Cultural Insights in Digital Experiences

The creative use of insights derived from local culture, values, beliefs and traditions to develop engaging digital experiences.

6.15 Innovation in Digital Experience

An innovative breakthrough in the use of web, mobile, digital, social or digitally connected physical products and experiences.

6.16 Creative Effectiveness: Digital Experience

The creative use of digital experiences to achieve a clear goal. Entries must demonstrate verifiable results.

6.17 Kancil for Good: Digital Experience

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



7. DIRECT KANCILS

The Direct Kancils shines the spotlight on work that directly targets a specific audience to build relationships, and ultimately, cultivate a response with clear and meaningful results.

7.1 Best use of direct (physical)

Includes direct flat and dimensional mail, print & outdoor, small-scale handheld collaterals, large ambient sites and more with a direct call-to-action.

7.2 Best use of direct (film & radio)

The use of film (including infomercials) for television, cinema and outdoor, as well as radio spots, radio promos or DJ mentions where there is a direct call-to-action. For online film and audio content, please enter in 7.3.

7.3 Best use of direct (digital-led)

Websites, microsites, social media, online advertising, online content, eDM, mobile, SMS and location-based marketing with a direct call to action.

7.4 Best use of events & live experiences

Guerilla marketing stunts, roadshows, field marketing, experiential events, and live stunts that encourage direct response with a clear call-to-action.

7.5 Best use of data in direct marketing

The smart use of data to illuminate, reach and elicit a direct response from the consumer, including through data-driven personalisation and targeting.

7.6 Best customer retention/loyalty campaign

A relationship-building direct marketing initiative to encourage retention, reinvigorate lapsed relationships and drive loyalty.

7.7 Best small-scale direct marketing campaign

Big ideas smartly executed despite its small scale to elicit a direct response. Please feature your scale with the proper context in your case study.

7.8 Best direct-led integrated campaign

A series of experiences across three or more media that works seamlessly to elicit a direct response from the consumer.

7.9 Best use of Cultural Insights in Direct Marketing

The use of insights derived from local culture, values, beliefs and traditions to develop engaging direct marketing initiatives.

7.10 Innovation in Direct

An innovative breakthrough in the way we elicit a direct response from the consumer.

7.11 Creative Effectiveness: Direct

The creative use of direct marketing initiatives to achieve a clear goal. Entries must demonstrate verifiable results.

7.12 Kancil for Good: Direct

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.



8. BRAND EXPERIENCE & ACTIVATION KANCILS

A celebration of creative brand building through immersive retail, activation, digital or on-ground customer engagement. Entries should demonstrate how the customer journey, brand experience and optimised touch points led to increased brand affinity and/or commercial success.

8.1 Best use of brand experience & activation (non-digital)

Use of film, radio, print, conventional outdoor, promotional merchandise and/or ambient collaterals and sites leading to immediate activation and/or sales.

8.2 Best digital-led brand experience & activation

A brand experience, activation, promo or stunt that used mobile, web, AR, VR, mixed reality, social media, tangible digital installations and/or other forms of digital tech leading to increased brand affinity and sales.

8.3 Best use of events & live experiences

Guerilla marketing stunts, launch events, roadshows, field marketing, sampling activities, experiential events, and/or live promotional stunts that lead to immediate activation.

8.4 Best use of sponsorships & partnerships

Creative utilisation of sponsorships and/or tie-in partnerships (e.g. sports, music, entertainment) to drive brand affinity and activation.

8.5 Best launch/relaunch

An engaging launch or re-launch of a brand, product or service through the creative use of brand experiences or activations.

8.6 Best in-store/retail experience

In-store and retail location activities including product launches/activations, demonstrations, sampling activities, pop-ups and in-store promotions or competitions that drive shopper engagement.

8.7 Self-promotion

Any type of media format produced by entrant agencies to promote itself, its expertise, philosophy and services.

8.8 Best small-scale brand experience & activation campaign

Big ideas smartly executed despite its small scale to drive brand engagement. Please feature your scale with the proper context in your case study.

8.9 Best brand experience & activation-led integrated campaign

A seamless series of experiences across three or more media with a promotional or activation element to drive brand affinity and sales.

8.10 Best use of Cultural Insights in Brand Experience & Activation

The use of insights derived from local culture, values, beliefs and traditions to develop engaging brand experience and activation initiatives.

8.11 Innovation in Brand Experience & Activation

An innovative breakthrough in the way we elicit immediate activation from the consumer.

8.12 Creative Effectiveness: Brand Experience & Activation

The creative use of brand experience and activation initiatives to achieve a clear goal. Entries must demonstrate verifiable results.

8.13 Kancil for Good: Brand Experience & Activation

The use of insightful creativity to solve a problem for a cause, ultimately leading to real societal impact. Branded CSR work may also be entered here, but work for non-profits can only be entered into this subcategory.

9. CRAFT KANCILS

A celebration of the masterful creative skill, talent and artistry that goes into bringing an idea to life. All subcategories are open to both commercial and non-profit work. Do note however that entries in Craft Kancils will not be eligible for the Golden Kancil award.

Film & Audio Craft

- 9.1a Film Direction: Single (overall artistic direction; how production design, casting, cinematography, editing come together to tell a story)
- 9.1b Film Direction: Campaign
- 9.2a Cinematography: Single
- 9.2b Cinematography: Campaign
- 9.3a Production Design/Art Direction: Single
- 9.3b Production Design/Art Direction: Campaign
- 9.4a Film Editing: Single
- 9.4b Film Editing: Campaign
- 9.5a Visual Effects: Single (in-camera or digital)
- 9.5b Visual Effects: Campaign (in-camera or digital)
- 9.6a Animation: Single
- 9.6b Animation: Campaign
- 9.7 Interactivity in Storytelling (the use of interactivity to make storytelling more personal and immersive)
- 9.8 Mixed Reality Storytelling (e.g., 360° VR, AR, mixed reality)
- 9.9 Music in Film Content
- 9.10 Sound Design in Film Content
- 9.11 Music in Audio Media (including digital audio platforms)
- 9.12 Sound Design in Audio Media (including digital audio platforms)

Visual Aesthetics

- 9.13a Art Direction: Single (aesthetics on packaging, graphics, print & publishing, outdoor and digital)
- 9.13b Art Direction: Campaign
- 9.14a Typography: Single
- 9.14b Typography: Campaign
- 9.15a Illustration: Single
- 9.15b Illustration: Campaign
- 9.16a Advertising Photography: Single
- 9.16b Advertising Photography: Campaign

Digital Craft (Judged as a whole; no separate single entries)

- 9.17 User Interface & Digital Visual Design (includes UI and aesthetic design across web, mobile and wearable applications)
- 9.18 User Experience & Journey Design (the creation of a seamless, consistent, usable digital user experience to elicit an emotional or behavioural response)
- 9.19 Interaction & Digital Motion Design (includes the use of interaction & animation, motion graphics, moving image & video on digital platforms)
- 9.20 Music & Sound Design on Digital Experiences (please submit in 9.8/9.9 for music & sound design in film content, and 9.10/9.11 for music & sound design on audio platforms including Spotify)



Copywriting

- 9.21a English Copywriting, Content Writing & Scriptwriting: Single
- 9.21b English Copywriting: Campaign
- 9.22a BM Copywriting, Content Writing & Scriptwriting: Single
- 9.22b BM Copywriting: Campaign
- 9.23a Chinese Copywriting, Content Writing & Scriptwriting: Single
- 9.23b Chinese Copywriting, Content Writing & Scriptwriting: Campaign
- 9.24a Tamil Copywriting, Content Writing & Scriptwriting: Single
- 9.24b Tamil Copywriting, Content Writing & Scriptwriting: Campaign

10. SPECIAL AWARDS

These special awards recognise the very best of work, brands, agencies and talent in our industry. For more information on these special awards and how they're awarded, do head to the SPECIAL AWARDS section of this Entry Kit.

- 10.1 Culture Kancils
- 10.2 Creative Effectiveness Kancils
- 10.3 Innovation Kancils
- 10.4 Kancil for Good
- 10.5 The Sick Six New Directors' Challenge*
- 10.6 Student Kancil*
- 10.7 Young Kancil*
- 10.8 Petronas Ideas for a Better Malaysia Award
- 10.9 Golden Kancil
- 10.10 Production House of the Year
- 10.11 Advertiser of the Year
- 10.12 Agency of the Year

**Rules and deadlines will be communicated separately.*



GENERAL MATERIAL SUBMISSION REQUIREMENTS

This year, we're moving to fully digital submissions. To ensure the judging process runs smoothly, please follow these requirements, ok?

- ▼ Please submit your videos (e.g., case films, full films, user journey walkthrough videos) in MP4 format online. Please name the MP4 files according to your entry name in this format: 'Entry name.mp4'. Avoid special symbols in your file name. File size should not exceed 100MB.
- ▼ Please submit your images (e.g., presentation boards, supporting images) in JPEG format online. Please name the JPEG files according to your entry name in this format: 'Entry name.jpeg'. Avoid special symbols in your file name. File size should not exceed 5MB.
- ▼ No "replacement materials" as well as "holding" or "temporary" (fake/incorrect) media. Please make sure the version that you have uploaded is final and can be used for judging and shown publicly.
- ▼ Agency branding must not be found anywhere on your entry materials.



GENERAL MATERIAL
SUBMISSION REQUIREMENTS

FILM MATERIALS — TVC, VIRAL, BRANDED CONTENT, CRAFT, CASE STUDY

- ▼ Film entries must be submitted as they originally aired and in the original language. For non-English language entries, you are required to subtitle entries in English.
- ▼ It is highly recommended that you submit case study videos to support your entries. These films will be used during the jury deliberations along with your written submission. We recommend you tailor your case film to the subcategory you're entering.
- ▼ The case film can only be up to 2 minutes long.
- ▼ In addition, we recommend that you provide a 30-second version for use during the award ceremony should your entry win.
- ▼ All films should have 1/2 second black before and after the entry. No slates, clocks or freezes, as well as agency branding can be included in your film.
- ▼ Film Materials must strictly be in the following format:
 - ▶ Only in MP4, submitted via the Kancil Awards entry site.
 - ▶ File size should not exceed 100MB for case films. Do not send your case film as a URL.
 - ▶ If you wish to submit a file that is bigger than 100MB in size (e.g., original full film that's longer than 2 minutes), please upload the file to Youtube or Vimeo and submit the URL link. Ensure the video is visible and set to Unlisted or Public.
 - ▶ Please name all film material with the title of the entry. Please name the files according to your entry name in this format: 'EntryName.mp4'.
 - ▶ Please do not use any special symbols in the file name.
 - ▶ Encoding Standards: We strongly advise that you submit your case film in 16:9 format.
- ▼ Please follow the following formatting guidelines for all video and film materials:

VIDEO MATERIALS

Container/Codec & Specs	
Aspect Ratio	MP4/H.264 (Audio: AAC, Stereo, 48kHz)
4:3 or 16:9	720 x 576 640 x 480
HD720p	1280 x 720
HD1080p (recommended)	1920 x 1080



**IMAGES — PRESS, POSTER, DESIGN, CRAFT,
DIGITAL/MOBILE PRESENTATION BOARDS**

- ▼ Press and outdoor poster/billboard entries must be submitted as they originally ran in JPEG format. For other media (e.g., publication design, ambient media, packaging design), please lay the images out in a single presentation board format.
- ▼ For all entries, we highly recommend that you provide a presentation board summarising your entry in JPEG format. The presentation board will be a summary of your entry and must be contained in one image. This presentation should contain some key visuals and a simple, clear 100-word summary of the written part of your entry.
- ▼ For non-English entries, kindly provide an English translation in PDF format.
- ▼ Images must strictly be in the following format:
 - ▶ JPEG, RGB, 300 dpi, 7063 x 5008 pixels. Submitted via the Kancil Awards entry site.
 - ▶ Maximum file size: 5MB
 - ▶ Please name all images with the title of the entry. Please tag the images according to your entry name in this format 'EntryName.jpeg'.
 - ▶ If you have an accompanying case study film, please ensure that both materials (print material and case study film) have the same name, i.e. 'EntryName.jpeg' and 'EntryName.mp4'.
 - ▶ Individual entries in a campaign should be numbered in sequence in the file name. E.g., EntryName 1.jpeg, EntryName 2.jpeg and so on.

DIGITAL/MOBILE MATERIALS

- ▼ For all Digital/Mobile entries, entrants **MUST** supply a URL link for the judges to review the entry. It can be a direct link to the app's page on the Apple App Store, Google Play Store, or other store, as well as the main desktop or mobile site, or a case website specifically set up for the entry.
- ▼ In the event the URL link is too long, we recommend you shorten the URL of your entry using any online URL shortening tool.

For Android-OS based mobile entries, APK files will NOT be entertained due to security reasons. Please submit a Google Play Store link instead.
- ▼ You should submit your supporting case film in MP4 format when you submit your entry. You may also support your entries with video walkthroughs of the user experience. Please see the guidelines on Film Materials for further info on film submission details.
- ▼ We highly recommend that you supply a presentation board in JPEG format. Please see the guidelines on Images for further info on presentation board submission details.

AUDIO MATERIALS – INCLUDING AUDIO CRAFT

- ▼ Audio media entries must be submitted as they were originally aired and in the original language.
- ▼ BM and Vernacular entries will be judged alongside the English entries. Please provide the necessary translations in PDF format, as some judges may not understand BM or other Vernacular languages.
- ▼ For audio media entries, please submit your entry in MP4 format only with accompanying supers as well as translations if applicable.
- ▼ Name your submission according to your entry name in this format: 'EntryName.mp4'.

PHYSICAL PRESENTATION BOARDS FOR KANCIL CREATIVE FESTIVAL

- ▼ Entrants are also asked to submit a physical version of their presentation boards for the Kancil Creative Festival 2022 exhibition.
- ▼ You are only required to submit one presentation board per campaign, regardless of the number of subcategories the campaign is submitted into.
- ▼ The board should be mounted on a lightweight card, not larger than A2 size (59.4 cm x 42 cm) including the mount. Oversized boards are not encouraged. Please write your agency name, entry name and brand at the back of the board.
- ▼ Please submit your physical presentation boards by Friday, 11 November 2022 to:

Kandesh
4As Malaysia Secretariat
Level 7, Unit 023, 129 Offices,
Block J, Jaya One,
72A, Jalan Profesor Diraja Ungku Aziz,
46200 Petaling Jaya, Selangor

Contact: 03 7613 1510



DELIVERY & PAYMENT

You've worked hard on your campaign. Spent late nights perfecting your submission. The last thing you want to happen is to submit the wrong materials. Please double check your entries. The 4As cannot accept responsibility for damaged or missing entries.

▼ **Entries submitted by 5pm,
14 October 2022 will cost:**

- ▶ Single entry:
4As Member: RM400 per entry
Non-4As Member: RM600 per entry
- ▶ Campaign entry:
4As Member: RM900 per entry
Non-4As Member: RM1500 per entry

▼ **Entries submitted by 5pm,
21 October 2022 will cost:**

- ▶ Single entry:
4As Member: RM600 per entry
Non-4As Member: RM900 per entry
- ▶ Campaign entry:
4As Member: RM1350 per entry
Non-4As Member: RM2250 per entry



Payment can be made via cheque or via online payment.

For Cheques:

- ▶ All cheques must be crossed 'A/C Payee Only' and be made payable to:
The Association Of Accredited Advertising Agents Malaysia
- ▶ Please ensure that the amount written on the cheque covers all entries submitted. The agency's name, address, and telephone number should also be written on the outside of the envelope.

For online payment:

Online payment can be made to:

Account Name : The Association Of Accredited Advertising Agents Malaysia
Bank Name : United Overseas Bank (Malaysia) Bhd.
Account Number : 260-302-993-5

To complete the submission process please email the following to kandesh@macomm.com.my:

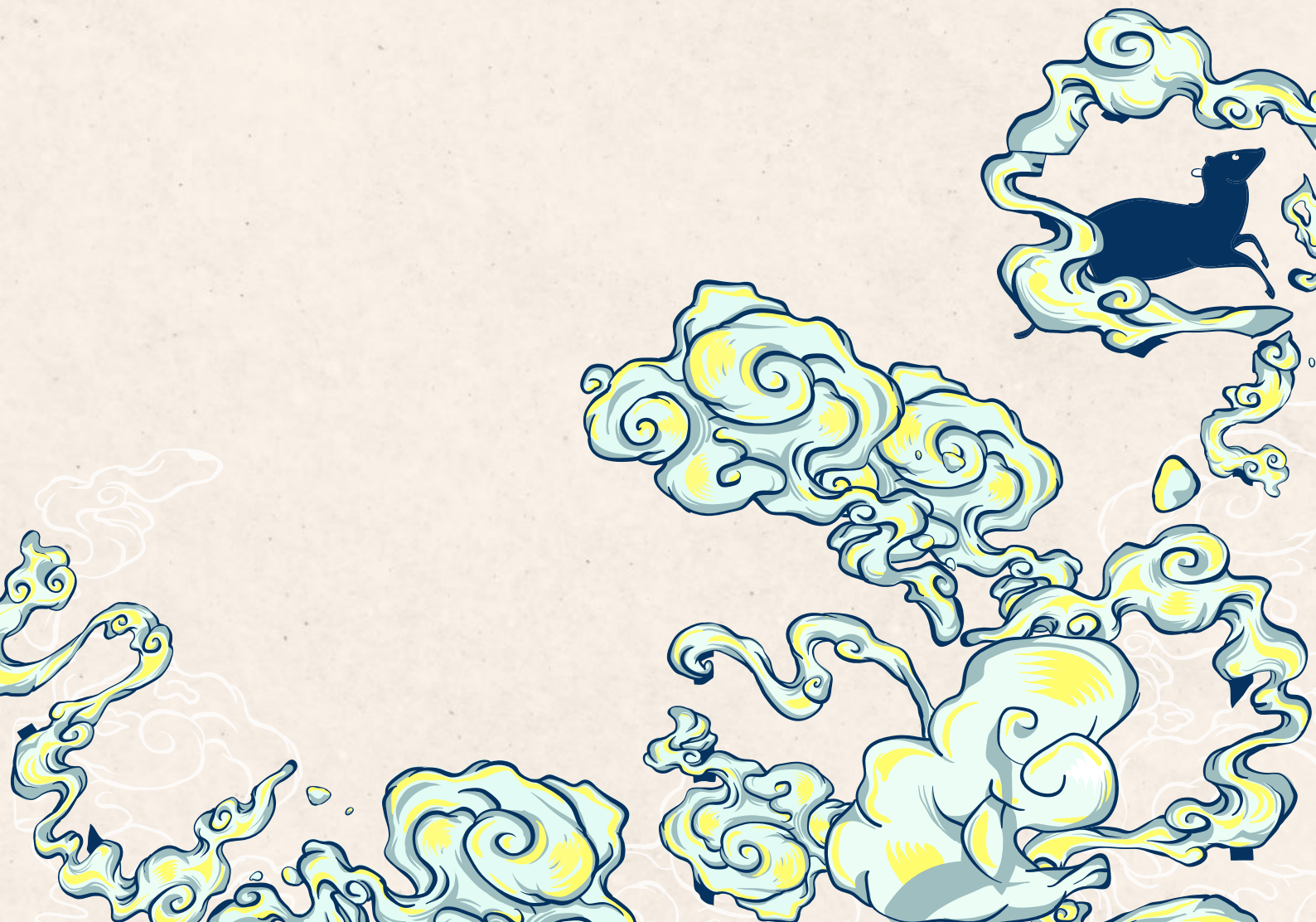
- ▼ Master Entry List generated by the entry submission site.
- ▼ Proof of full payment. For interim payment, only a Purchase Order is accepted. Payment terms is seven (7) days from the date of our quotation. Non-negotiable.
- ▼ 4As Members must have settled their respective membership subscriptions as of 2022 to enjoy 4As Member entry fees.



CHECKLIST

33

- ▼ Ensure your agency details are complete and correct.
- ▼ Ensure that all credits are complete and correct.
- ▼ Please correctly credit the companies in the Idea Creator and Production Company roles.
- ▼ Ensure all requirements on technical and submission formats are correct for JPEG & MP4 files. All JPEG & MP4 files are to be submitted online via the Kancil Awards submission site.
- ▼ All entries must include ECD or Head of Creative, as well as authorised client details (name, designation and contact details).
- ▼ Ensure that the Submission ID number is stored for future reference.
- ▼ Ensure that the correct payment amount that covers all entries submitted is written on the cheque, or when making online payment.
- ▼ Please e-mail us the Master Entry List together with proof of payment to complete the submission.
- ▼ Please submit physical presentation boards for the Kancil Creative Festival exhibition by November 11.





May you never tire on the road to awesomeness.



PETRONAS KANCIL AWARDS 2022

