

BIG BANG AWARDS '26

HANDBOOK

ENTRY GUIDELINES, CATEGORIES,
AND ANNEXURES

Table of Contents

1.0	Entry Guidelines	04
2.0	Entry Submission	05
3.0	Categories and Entry Fees	06
4.0	Payment	16
5.0	Format Specifications and requirements for uploading entries	18
6.0	Category details	20
7.0	Events and Brand Activation	26

Table of Contents

8.0	Data and Technology	28
9.0	GCC / Enterprise — Internal Communications as Craft	31
10.0	Best Marketing Campaign	33
11.0	Bangalore / Karnataka	35
12.0	All South	37
13.0	All India Regional	39
14.0	Public Relations	41

ENTRY GUIDELINES

IMPORTANT CONDITIONS TO BE NOTED

- 1.1 The Advertising Club Awards committee uses the services of highly experienced professionals from the industry, as Honorary Jury Members.
- 1.2 Advertising Agencies / Digital Agencies/ Design Agencies/ Media Agencies / Advertisers / Production Houses / Media Houses / Marketing teams/ Companies/ Individuals and all other bodies who enter their work for judging are deemed to have agreed to abide by the Rules and Regulations of Big Bang Awards of The Advertising Club Bangalore.
- 1.3 The decision of the Jury is final, and no correspondence will be entertained by The Advertising Club or its Office Bearers in this regard.
- 1.4 Disputes, if any, arising out of Big Bang Awards, will be subject to the jurisdiction of the Courts in Bangalore only.
- 1.5 The Advertising Club reserves the right to accept or reject an entry without assigning any reasons thereof. The entry fee will not be refundable in such cases.

ENTRY SUBMISSION

- 2.1 Each entry must be submitted with a duly filled-in submission form.
- 2.2 Please check the Main Category, Sub-category and Industry from the Category list on the website and select it correctly in the submission form for each submission together with the medium used.
- 2.3 To cross check the eligibility of the submission, the platform automatically sends an email to the client to endorse the submission. Make sure to enter the client information and email correctly. Entrants can always check the submission endorsement status in dashboard and can send reminders to client too for pending endorsements.
- 2.4 It is important to understand why we ask for a client endorsement. The Awards are for all creative / campaigns developed between 1st September 2025 to 31st July 2026. Therefore, we want to be sure that your entries were indeed developed during this period.
- 2.5 Normally, your word would have been good enough. However, we have instances in the past, where, after an agency won the award, we have received written complaints that the campaign or creative was developed much earlier and the concerned agency has misrepresented the dates. To avoid such instances, we ask your client to corroborate that the creative was developed within the stipulated period.
- 2.6 Only work released between 1st September 2025 to 31st July 2026. can be entered for the awards.

CATEGORIES & ENTRY FEES

- 3.1 The entry fee is Rs. 6000 per submission plus GST as applicable. Please check fees for special categories.
- 3.2 Early Bird fee is Rs. 5500 per submission plus GST for the period of the offer only.
- 3.3 The number of media files allowed in a submission is only one except for integrated campaigns. For instance, if you have more than one creative for the submission, a new submission must be created.
- 3.4 If you enter the same submission/campaign in different categories you can duplicate the submission details and create a separate submission for each submission/campaign. You have to pay for each category.
- 3.5 Details are given in the table below for your ready reference.

CREATIVE

SL. NO.	MAIN CATEGORY		SUB-CATEGORY		INDUSTRY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
1	Creative	1.1	Consumer Products (any media, including campaigns)	1.1.1	Beauty & Fragrances	6000
				1.1.2	Beverages (alcoholic and non-alcoholic)	6000
				1.1.3	Fashion and Accessories	6000
				1.1.4	Fast Moving Consumer Goods	6000
				1.1.5	Food	6000
				1.1.6	Household Supplies	6000
				1.1.7	Pet Care Products	6000
				1.1.8	Personal Care	6000
				1.1.9	Snacks & Desserts	6000
				1.1.10	Others	6000
1	Creative	1.2	Consumer Durables (any media, including campaigns)	1.2.1	Automobile Vehicles	6000
				1.2.2	Automotive Accessories	6000
				1.2.3	Electronics	6000
				1.2.4	Home Furnishings	6000
				1.2.5	Home Appliances	6000
1	Creative	1.3	Consumer Services (any media, including campaigns)	1.2.5	Others	6000
				1.3.1	Banking, Insurance and Financial Services	6000
				1.3.2	Delivery Services	6000
				1.3.3	Education & Training	6000
				1.3.4	Entertainment & Sports	6000
				1.3.5	Gaming & E-Sports	6000
				1.3.6	Hotels & Restaurants	6000
				1.3.7	Internet & Telecom	6000
				1.3.8	Leisure & Recreation	6000
				1.3.9	Pet Care Services	6000
				1.3.10	Retail	6000
				1.3.11	Transportation	6000
				1.3.12	Travel & Tourism	6000
				1.3.13	Others	6000

CREATIVE

SL. NO.	MAIN CATEGORY		SUB-CATEGORY		INDUSTRY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
1	Creative	1.4	B2B Products and Services (any media, including campaigns)	1.4.1	Agriculture	6000
				1.4.2	Automotive - Aftermarket	6000
				1.4.3	Construction	6000
				1.4.4	Business & Office Supplies	6000
				1.4.5	Industrial Goods and Services	6000
				1.4.6	Professional Services	6000
				1.4.7	IT & Software Services	6000
				1.4.8	Others	6000
1	Creative	1.5	Media & Entertainment (any media, including campaigns)	1.5.1	OTT Platforms	6000
				1.5.2	Sport	6000
				1.5.3	E-Sports	6000
				1.5.4	Gaming	6000
				1.5.5	Culture & The Arts	6000
				1.5.6	Others	6000
1	Creative	1.6	Social Cause/ Not for Profit , Government, Education Institutions (any media, including campaigns)			6000
1	Creative	1.7	Health, Fitness& Wellness (any media, including campaigns)	1.7.1	Disease Awareness and Education	6000
				1.7.2	Healthcare, Rx	6000
				1.7.3	Healthcare - OTC	6000
				1.7.4	Healthcare - Rx - Devices	6000
				1.7.5	Fitness & Wellness : Products & Services	6000
				1.7.6	Best Healthcare Campaign of the year (use at least 3 media)	16000

CREATIVE

SL. NO.	MAIN CATEGORY		SUB-CATEGORY		INDUSTRY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
1	Creative	1.8	Regional Work (any media, including campaigns) in Telegu, Kannada, Tamil, Malyalam, Hindi	1.8.1	FMCG Products, Consumer Durables and Services	6000
				1.8.2	B2B Products and Services	6000
				1.8.3	Media, Entertainment,	6000
				1.8.4	Sports	6000
				1.8.5	Social Cause/ Not for Profit	6000
				1.8.6	Health, Fitness & Wellness	6000
					Best Regional Language Campaign of the Year (use at least 3 media)	
1	Creative	1.9	Marketing Campaigns	1.9.1	Brand Strategy	16000
				1.9.2	Building Brand Awareness	16000
				1.9.3	Experiential	16000
				1.9.4	Marketing Brand Content and Entertainment	16000
1	Creative	1.10	Special Awards	1.10.1	Young Art Director of the year open to individuals below 30 years of age. <i>Not open to agencies.</i>	6000
				1.10.2	Young Writer of the year (copy/ content) open to individuals below 30 years of age. <i>Not open to agencies.</i>	

CREATIVE

SL. NO.	MAIN CATEGORY	SUB-CATEGORY		INDUSTRY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
1	Creative	1.10	Special Awards	1.10.3 Arvind Kumar Award for Young Media Professional of the year open to individuals below 30 years of age. <i>Not open to agencies.</i>	6000
				1.10.4 Ayaz Peerbhoy Award for Best Creative Campaign of the Year (at least 3 media)	16000

DESIGN

SL. NO.	MAIN CATEGORY	SUB-CATEGORY		ENTRY FEES IN INR PLUS 18% GST PER ENTRY
2	Design	2.1	Corporate / Brand Identity	6000
		2.2	Employee Communication	6000
		2.3	Posters	6000
		2.4	e-Brochures	6000
		2.5	Calendars	6000
		2.6	Newsletters	6000
		2.7	Direct Mailers	6000
		2.8	Annual Reports	6000
		2.9	Website Design	6000
		2.10	UI/UX Design	6000
		2.11	Packaging	6000
		2.12	Internal Communications Design (town hall decks, employee campaign materials, change management collateral)	6000

DIGITAL

SL. NO.	MAIN CATEGORY	SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
3	Digital	3.1 E-mailer	6000
		3.2 Digital Videos	6000
		3.3 Explainer Videos	6000
		3.4 Video Series	6000
		3.5 Content Marketing	6000
		3.6 Community Engagement	6000
		3.7 Influencer Communications	6000
		3.8 Online Contests	6000
		3.9 Mobile Applications	6000
		3.10 Websites	6000
		3.10.1 Corporate Website	6000
		3.10.2 E-commerce Website	6000
		3.11 Digital Brand Campaign (at least 3 media/ platforms)	16000
		3.12 Social Media Campaign (at least 3 platforms)	16000
		3.13 Mobile Marketing Campaign (at least 3 creative units)	16000
		3.14 Influencer Marketing Campaign (at least 3 3 creative units)	16000
		3.15 Social Cause Campaign (at least 3 media/ platforms)	16000
		3.16 Digital Marketing Campaign of the year (at least 3 media/ platforms)	16000
		3.17 Creator-led Brand Campaign — creator as primary brand strategy, not channel (at least 3 content units)	6000

MEDIA INNOVATION

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
4	Media Innovation	4.1	Dailies & Magazines	6000
		4.2	Audio-visual Media (Linear TV, connected TV, OTT etc)	6000
		4.3	Radio	6000
		4.4	Digital Media	6000
		4.5	Branded Content	6000
		4.6	OOH and Ambient Media	6000
		4.7	Sponsorships	6000
		4.8	Multiple Platforms	6000
		4.9	Celebs, brand ambassadors & influencer marketing	6000
		4.10	Events / Experiential Marketing/Brand Activation	6000
		4.11	Direct Marketing	6000
		4.12	Audio platforms (podcasts, other digital audio platforms etc)	6000
		4.13	Emerging Technologies	6000
		4.14	Sports Marketing	6000
		4.15	E-commerce	6000
		4.16	Media Campaign of the year (at least 3 media / platforms)	16000

MEDIA STRATEGY

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
5	Media Strategy	5.1	Consumer Products	6000
		5.2	Consumer Durables	6000
		5.3	Consumer Services	6000
		5.4	B2B Products and Services	6000
		5.5	Media & Entertainment	6000
		5.6	Others	6000

INTEGRATED CAMPAIGNS

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
6	Integrated Campaigns	6.1	Consumer Products (at least 3 media)	16000
		6.2	Consumer Durables (at least 3 media)	16000
		6.3	Consumer Services (at least 3 media)	16000
		6.4	B2B Products and Services (at least 3 media)	16000
		6.5	Media & Entertainment (at least 3 media)	16000
		6.6	Others (at least 3 media)	16000

INTEGRATED CAMPAIGNS

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
7	Events and Brand Activation	7.1	Brand Activation	6000
		7.2	Online Event	6000
		7.3	Product Launch	6000

DATA AND TECHNOLOGY

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
8	Data and Technology	8.1	Best data-driven marketing campaign	16000
		8.2	Best brand Experience : AR/ VR/Emerging tech	16000
		8.3	Best Media Research using existing data (covers use of data bases like TAM, BARC, IRS, TGI, publisher data etc.)	16000
		8.4	Best use of Analytics/Data Technology leveraging existing or progressive technologies for driving insights or business	16000
		8.5	Best brand activation leveraging Technology	16000
		8.6	Best use of cultural insight in a campaign	16000
		8.7	Best use of AI in a campaign	16000
		8.8	Best AI-Native Creative — work where AI is the primary creative author, not a supporting tool (distinct from 8.7)	6000

GCC/ENTERPRISE INTERNAL COMMUNICATIONS AS CRAFT

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
9	GCC/ Enterprise - Internal Communicati ons as Craft	9.1	Best Employee Communication Creative	6000
		9.2	Best Town Hall / Leadership Communications	6000
		9.3	Best Employer Brand Film / Content	6000
		9.4	Best Change Management Communications Campaign	6000
		9.5	Best Internal Campaign of the Year — GCC / Enterprise (at least 3 internal channels)	16000

BEST MARKETING CAMPAIGN

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
10	Best Marketing Campaign	10.1	Best Marketing Campaign of the Year — Large Brand / National Advertiser (at least 3 media)	16000
		10.2	Best Marketing Campaign of the Year — Start-up / D2C Brand (at least 3 media)	16000
		10.3	Best Performance Creative Campaign — conversion-optimised, data-tested, D2C or digital-first (at least 3 creative units)	16000
		10.4	Best Creator-led Brand Campaign — where the creator is the brand strategy, not just a channel (at least 3 creative units)	16000

BANGALORE / KARNATAKA

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
11	Bangalore / Karnataka	11.1	Bangalore Campaign of the Year — work created for, by, or rooted in Bangalore / Karnataka (at least 3 media)	16000
		11.2	Best Work by a Karnataka-based Independent Agency	6000

ALL SOUTH

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
12	All South	12.1	South Campaign of the Year — work created for, by, or rooted in S. India (at least 3 media)	16000
		12.2	Best Work by any South India-based Independent Agency	6000

ALL-INDIA REGIONAL

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
13	All-India regional	13.1	Any language Campaign of the Year — (at least 3 media)	16000
		13.2	Best Work by a regional Independent Agency	6000

PUBLIC RELATIONS

SL. NO.	MAIN CATEGORY		SUB-CATEGORY	ENTRY FEES IN INR PLUS 18% GST PER ENTRY
8	Public Relations	14.1	Best PR Campaign - Product or Service Launch	6000
		14.2	Best PR Campaign - Brand Building	6000
		14.3	Best Crisis Communications	6000
		14.4	Best Integrated PR & Advertising campaign	16000
		14.5	Best use of Influencer relations in PR	6000

PAYMENT GUIDELINES

- 4.1 The entry fee total is calculated according to the number of submissions entered and the corresponding entry fee for each category.
- 4.2 Once you have submitted your entries online, you will receive a system generated invoice on the registered e-mail with details of the total amount to be paid to the Advertising Club. The invoice can be downloaded from the entrant dashboard.
- 4.3 Payment can be then made through the Razorpay payment gateway. A 2% convenience fee is applicable. Other payment methods include Bank Transfer, Credit Card, Debit Card, Google Pay.
Our Bank Account Details are:
The Advertising Club
Current Account: 06650200000882
IFSC: BARBOVJVICT
Bank of Baroda, Victoria Road, Bengaluru.
- 4.4 For all offline payments outside the system a proforma invoice will be generated. Once we confirm the payment the system will automatically generate a tax invoice which will be available in the entrant dashboard for accounting purposes and can be downloaded directly.
- 4.5 It is absolutely essential to fill in your GST Details and PAN number in the columns provided in the Billing Information Section.

PAYMENT GUIDELINES

- 4.6 If you do not have a **GST registration**, you must email a letter from your Auditors stating the reasons thereof to **support@bigbangawards.com**
- 4.7 Consider your entries submitted only when you get a confirmation e-mail with the invoice link. You can also login to track the receipt status of submission from the entrant dashboard.

**For any queries please contact our team
+91 99123 12387 / 88869 69108**

FORMAT SPECIFICATIONS AND REQUIREMENTS FOR UPLOADING ENTRIES

1. ALL PRINT MATERIAL INCLUDING
PRESS ADS,
POP MATERIAL,
OUT OF HOME,
POSTERS,
BROCHURES,
COFFEE TABLE BOOKS,
YEARBOOKS,
DIARIES,
CALENDARS,
NEWSLETTERS,
NEWSLETTERS,
DIRECT MAILERS,
ANNUAL REPORTS

- JPEG format.
- The supported file size is between 750KB to 2 MB
- Image Size needs to be at least 1024×576 and the text has to be completely readable
- For language entries, please submit the entries in the original language in which they were created, along with a translation in English in a Word Document
- In the case of out of home, please send pictures of the actual installation, in addition to the creative in JPEG format
- Brochures, Flyers, In-clinic Posters, Visual Aids, LBLs and Gimmick Detailers have to be submitted in the finished form in JPEG format as 3D versions/ photographs along with a combined PDF of all individual pages, optimized for reading

2. TV COMMERCIALS, FILMS, VIDEO, FILMS

- Formats supported are MP4
- The file size should not exceed 100 MB
- For language submissions, all entries must be submitted in the original language in which they were created, sub-titled in English
- A short 30 second video clip in MP4 format of your creative work for the showreel

3. RADIO

- One digital file for each entry in MP3 format only. No other formats will be accepted.
- Language entries are to be submitted in the original language in which they were created along with the script in English in a Word document

4. MEDIA/ DIGITAL/ MOBILE/ SOCIAL MEDIA/ /INTEGRATED CAMPAIGNS

- Creative units to be submitted as per the specifications above.
- Additionally submit a case study with the objective, target audience, challenges overcome, creative solution and results as a video/ PDF.
- Video Formats supported are MP4
- The file should not exceed 3 minutes in duration and 100 MB in size
- URL for any website/ social media handles/ UI and UX Design created to be included
- A short 30 second video clip in MP4 format of your creative work for the showreel

5. MEDIA STRATEGY

- Your Media Strategy should cover the following in a maximum of 1500 words. You can use either Word or Power Point for the document, converted into a PDF.
- Marketing Objective
- Target Audience
- Situation Analysis
- Category/Consumer Insight
- Media Solution- specifically outlining the strategic media choices made with rationale
- ROI and Delivery against the defined objective.

6. MARKETING AWARDS

- Your Marketing Strategy document should cover the following in a maximum of 1500 words. You can use either Word or Power Point for the document, converted into a PDF.
- Marketing Objective
- Target Audience
- Situation Analysis
- Category/consumer insight
- Creative Solution
- Media Solution- specifically outlining the strategic media choices made with rationale
- ROI and Delivery against the defined objective
- Please support your strategy document with:
- A video covering the objective, target audience, the creative and media solutions and the results
- Video Formats supported are MP4
- The file should not exceed 3 minutes in duration and 100 MB in size
- URL for any website/ social media handles/ UI and UX Design created to be included
- A short 30 second video clip in MP4 format of your creative work for the showreel also to be included.

CATEGORY DETAILS

For detailed definitions and scope of each category, please refer to the subsequent sections of this handbook which provide in-depth explanations of industries, sub-categories, and examples to help classify entries accurately.

6.1 FMCG CATEGORIES

This section covers all FMCG-related categories for the Big Bang Awards. The FMCG sector is one of the most diverse and widely represented in advertising. Entries in this section span foods, beverages, personal care, household care, and other fast-moving consumer goods. Entrants must ensure that campaigns are submitted under the correct sub-category for fair evaluation.

6.1.1 – Beauty & Fragrances

This category includes cosmetics, toiletries, perfumes, deodorants, skin care products, hair care products, and grooming items. Campaigns may involve launches, relaunches, seasonal promotions, integrated marketing, or creative storytelling that reinforce brand equity and consumer aspiration within the beauty and fragrance segment.

6.1.2 – Beverages (alcoholic and non-alcoholic)

This category includes packaged and branded non-alcoholic beverages such as colas, aerated drinks, concentrates, soft drinks, packaged water, juices, dairy-based beverages, energy drinks, and nutritional drinks. It also covers alcoholic beverages including spirits, wines, beers, ready-to-drink mixes, and cocktails. Campaigns may highlight refreshment, indulgence, lifestyle appeal, or cultural association, and can include mass media advertising, packaging, retail promotion, digital-first campaigns, and influencer activations.

6.1.3 – Fashion and Accessories

This category covers creative work for fashion apparel, footwear, eyewear, jewelry, watches, bags, belts, and accessories. Campaigns may feature lifestyle positioning, seasonal launches, e-commerce activations, and advertising that reinforces aspiration, style, and brand identity.

6.1.4 – Fast Moving Consumer Goods (FMCG)

This category applies to staples and mass-consumption goods including packaged staples, instant mixes, condiments, and cooking aids. Campaigns may showcase innovation in convenience, affordability, accessibility, and everyday relevance.

6.1.5 – Food

This category covers packaged foods, snack foods, baby foods, confectionery, biscuits, baked foods, ready-to-eat meals, table and kitchen ingredients, ice creams, and dairy products. Campaigns may focus on nutrition, taste, indulgence, convenience, and cultural resonance. Entries may include advertising across traditional, retail, packaging, digital, and integrated communication platforms.

6.1.6 – Household Supplies

This category includes cleaning supplies, detergents, disinfectants, dishwashing products, floor cleaners, air fresheners, and other household utilities. Campaigns may emphasize performance, innovation, hygiene, safety, and lifestyle enhancement in the home care context.

6.1.7 – Pet Care Products

This category covers pet food, grooming aids, veterinary products, health supplements, and accessories. Campaigns may highlight emotional connections, pet wellness, lifestyle integration, or responsible pet ownership through creative storytelling, brand activation, or influencer engagement.

6.1.8 – Personal Care

This category includes soaps, shampoos, shaving products, oral care, skincare, and hygiene essentials. Campaigns may address themes of health, wellness, confidence, personal expression, and everyday care, and can include advertising, packaging, and integrated campaigns.

6.1.9 – Snacks & Desserts

This category covers chocolates, ice creams, confectionery, desserts, biscuits, savory snacks, and baked indulgence products. Campaigns may highlight taste, indulgence, fun, youth appeal, convenience, or festive and cultural associations through creative and innovative communication strategies.

6.1.10 – Others

This category applies to FMCG products not specifically covered above. Entrants must define the nature of the product or sector clearly to enable appropriate jury evaluation.

6.2 AUTOMOTIVE & CONSUMER DURABLES CATEGORIES

This section covers all Automotive and Consumer Durables related categories for the Big Bang Awards. These sectors represent large investments in advertising, spanning vehicles, accessories, household electronics, and appliances. Entrants should carefully classify work into the appropriate sub-categories for proper evaluation.

6.2.1 – Automotive Vehicles

This category includes passenger cars, two-wheelers, commercial vehicles, trucks, and buses. It also covers campaigns for tyres, batteries, lubricants, engine oils, and automotive fuels. Entries may address themes of mobility, innovation, safety, aspiration, and performance, using traditional media, digital, activations, or integrated approaches.

6.2.2 – Automotive Accessories

This category includes accessories, spare parts, and decorative items related to the automotive sector. Examples include in-car entertainment, seating, lighting, or detailing products. Campaigns may highlight innovation, performance, design, or lifestyle integration.

6.2.3 – Electronics

This category covers consumer electronics such as televisions, radios, music systems, refrigerators, washing machines, air conditioners, vacuum cleaners, microwaves, laptops, smartphones, and other appliances. Campaigns may emphasize innovation, technology, design, ease of use, or aspirational lifestyle appeal.

6.2.4 – Home Furnishings

This category includes furniture, mattresses, furnishings, fittings, and related home improvement products. Campaigns may highlight design, durability, lifestyle aesthetics, comfort, or cultural association with the home environment.

6.3 RETAIL

This section covers all retail-related categories for the Big Bang Awards. It highlights how advertising connects consumers with retail experiences across both offline and online platforms.

6.3.1 – Retail

This category includes all forms of retail including e-commerce platforms, department stores, malls, boutiques, specialty shops, salons, restaurants, cafés, and bookshops. Campaigns may emphasize shopping experiences, promotions, online and offline retail integration, and consumer lifestyle appeal.

6.4 SERVICES

This section covers services categories spanning finance, education, technology, and travel. Entrants should classify work according to the service industry represented.

6.4.1 – Banking, Finance & Insurance

Covers banks, financial institutions, insurance companies, mutual funds, fintech services, credit cards, and investment products. Campaigns may focus on trust, convenience, innovation, lifestyle relevance, or financial literacy.

6.4.2 – Education

Includes schools, colleges, training institutes, e-learning platforms, and education technology. Campaigns may focus on aspiration, knowledge, innovation, and empowerment through learning.

6.4.3 – Telecom & Technology

Covers telecom service providers, mobile networks, broadband, internet services, and IT products. Campaigns may highlight connectivity, innovation, affordability, and lifestyle integration.

6.4.4 – Travel & Hospitality

Includes airlines, hotels, resorts, tourism boards, transport services, and travel aggregators. Campaigns may emphasize exploration, lifestyle experiences, cultural relevance, and service quality.

6.1.3 – Fashion and Accessories

This category covers creative work for fashion apparel, footwear, eyewear, jewelry, watches, bags, belts, and accessories. Campaigns may feature lifestyle positioning, seasonal launches, e-commerce activations, and advertising that reinforces aspiration, style, and brand identity.

6.5 CORPORATE, MEDIA & ENTERTAINMENT

This section covers campaigns created for corporate reputation and for brands in the media and entertainment industry.

6.5.1 – Corporate

This category covers corporate branding, B2B communication, CSR communication, and campaigns that build corporate image or reputation. Submissions may include thought leadership, stakeholder engagement, and purpose-driven narratives.

6.5.2 – Media & Entertainment

This category includes television channels, OTT platforms, radio stations, music, events, film studios, and publishing. Campaigns may highlight programming, content launches, audience engagement, or brand positioning in the media and entertainment sector.

6.6 PUBLIC SERVICE

This section covers advertising created for public service causes and social good.

6.6.1 – Public Service

This category includes campaigns created for social causes, NGOs, government bodies, and non-profit organizations. Topics may include health, safety, education, environment, equality, and community development. Campaigns may range from awareness and advocacy to behavioral change initiatives.

6.7 DESIGN

This section covers design excellence across print and digital mediums. It highlights visual communication, branding, and user experience.

6.7.1 – Design for Print

Covers graphic design, typography, illustration, and visual identity created for print media. Includes posters, brochures, annual reports, packaging, and editorial design.

6.7.2 – Design for Digital

Covers UI/UX, websites, app interfaces, digital branding, and interactive design. Includes digital-first campaigns, motion graphics, and immersive experiences.

6.8 DIGITAL

This section covers digital-first creativity across social media, performance marketing, and integrated digital channels.

6.8.1 – Social Media Campaigns

Includes campaigns created for social platforms like Facebook, Instagram, LinkedIn, YouTube, and X. Focuses on creativity, engagement, and measurable impact.

6.8.2 – Search & Performance Marketing

Covers campaigns driven by SEM, SEO, programmatic, and performance media. Judged on strategy, efficiency, and ROI.

6.9 MEDIA INNOVATION

This section celebrates innovative use of media channels, both traditional and digital, to amplify brand communication.

6.9.1 – Traditional Media Innovation

Covers innovation in print, TV, radio, and outdoor. Entries must show inventive media use to maximize impact.

6.9.2 – Digital Media Innovation

Covers breakthrough use of digital channels, influencer marketing, native content, and platform innovations.

6.10 MEDIA STRATEGY

This section covers campaigns driven by strong media planning and measurable effectiveness across platforms.

6.10.1 – Media Planning

Focuses on effective media strategy and planning across platforms. Judged on insight, creativity, and results.

6.10.2 – Media Effectiveness

Covers campaigns that achieved business impact through media strategy. Measured by efficiency and ROI.

6.11 INTEGRATED CAMPAIGNS

This section highlights the best cross-platform campaigns that demonstrate seamless storytelling and brand integration.

6.11.1 – Cross-Platform Campaigns

Includes campaigns that used three or more channels in a seamless way. Judged on integration, consistency, and creativity.

6.12 EVENTS AND BRAND ACTIVATION

This section covers experiential marketing, events, and brand activations that connect directly with audiences.

6.12.1 – Events

Covers large-scale brand events, product launches, cultural activations, and experiential marketing. Must show creativity and audience impact.

6.12.2 – Brand Activation

Covers activations that bring brands alive through retail, outdoor, digital, or grassroots consumer experiences.

6.13 DATA AND TECHNOLOGY

This section recognizes creativity powered by data, analytics, and technology-driven innovation.

6.13.1 – Use of Data

Covers campaigns where consumer data, analytics, or AI drove creativity and effectiveness.

6.13.2 – Technology-Led Campaigns

Covers use of technology such as AR/VR, AI, mobile innovation, or platform engineering in brand storytelling.



EVENTS & BRAND ACTIVATION

This section recognises creative work produced for live, digital, and experiential marketing — encompassing brand activations, online events, and product launches. Entries should demonstrate how the event or activation created meaningful connections between the brand and its audience, and may include pre-event, during-event, and post-event communications as part of a cohesive campaign.

7.1 BRAND ACTIVATION

This subcategory covers activations that bring a brand alive through direct consumer experience — including retail activations, on-ground events, pop-ups, sampling campaigns, guerrilla marketing, and out-of-home experiential work. Entries may also include digital extensions of physical activations. Judged on creative concept, quality of consumer experience, relevance to the brand's communication objectives, and measurable impact on engagement, awareness, or brand affinity.

7.2 ONLINE EVENT

This subcategory recognises virtual and hybrid events created to engage audiences in digital environments — including webinars, virtual conferences, live-streamed experiences, digital brand events, and interactive online activations. Entries must demonstrate creative design of the online experience, not merely the broadcast of existing content. Judged on creative quality, audience engagement, production craft, and the effectiveness of the online format in achieving the brand's communication or business objectives.

7.3 PRODUCT LAUNCH

This subcategory covers creative campaigns designed to introduce a new product or service to market — spanning events, experiential activations, launch communications, and integrated launch campaigns. Entries may include physical launch events, digital activations, media relations, and influencer engagement as part of a cohesive launch strategy. Judged on the creativity and impact of the launch concept, the quality of execution across touchpoints, and evidence of impact on product awareness, trial, or sales.

DATA & TECHNOLOGY

This section recognises creative and strategic work that harnesses data, technology, and analytical insight to deliver superior marketing outcomes. Entries in this section must demonstrate that data or technology was not merely used as a delivery mechanism, but was central to the creative or strategic idea itself. All entries should show clear evidence of the technology or data used, the insight derived, and the outcomes achieved.

8.1 BEST DATA-DRIVEN MARKETING CAMPAIGN

This subcategory recognises campaigns where consumer data — first-party, second-party, or third-party — was the foundation of the marketing strategy and creative approach. Entries must demonstrate how data insight drove a specific creative or targeting decision, and how that decision produced measurable results. Judged on the sophistication of the data strategy, the quality of the creative work that emerged from it, and the strength of the business or brand outcome.

8.2 BEST BRAND EXPERIENCE: AR / VR / EMERGING TECHNOLOGY

This subcategory recognises brand experiences created using augmented reality, virtual reality, mixed reality, or other emerging immersive technologies. Entries must show how the technology served the creative idea — not the reverse. The experience should have created genuine engagement or utility for the consumer. Judged on innovation in technology use, quality of the creative experience, accessibility and scale of the execution, and impact on brand perception or consumer behaviour.

8.3 BEST MEDIA RESEARCH USING EXISTING DATA

This subcategory covers campaigns or media strategies that used existing data sources — including TAM, BARC, IRS, TGI, publisher data, and other industry databases — to generate original insight and drive superior media or creative decisions. Entries must demonstrate how the research insight was translated into a distinctive marketing or media approach. Judged on the rigour and originality of the analysis, the quality of the insight generated, and the impact of that insight on campaign performance.

8.4 BEST USE OF ANALYTICS / DATA TECHNOLOGY

This subcategory recognises campaigns that leveraged analytics platforms, data technology, or progressive data methodologies — including machine learning, predictive modelling, audience intelligence, or marketing technology platforms — to drive insight or business outcomes. Entries must clearly describe the technology used, the problem it addressed, and the results it produced. Judged on the sophistication and relevance of the technology application, the quality of the insight or outcome generated, and the scalability or replicability of the approach.

8.5 BEST BRAND ACTIVATION LEVERAGING TECHNOLOGY

This subcategory recognises brand activations — physical, digital, or hybrid — where technology was the central enabling mechanism of the consumer experience. Entries may include activations using AI, IoT, location technology, gamification, interactive digital installations, or platform-specific technology features. Judged on the creativity of the technology application, the quality of the consumer experience it enabled, and the impact on brand engagement or business metrics.

8.6 BEST USE OF CULTURAL INSIGHT IN A CAMPAIGN

This subcategory recognises campaigns where a deep understanding of culture — local, regional, subcultural, or moment-specific — was the driving creative intelligence. Entries must demonstrate how the cultural insight was identified, how it shaped the creative approach, and why it was distinctive or non-obvious. Judged on the depth and originality of the cultural insight, the quality of the creative work it produced, and the resonance of the campaign with its intended audience.

8.7 BEST USE OF AI IN A CAMPAIGN

This subcategory recognises campaigns where artificial intelligence was used as a tool to enhance creative output, media efficiency, personalisation, or consumer experience. AI must have played a meaningful role in the campaign — not merely as a back-end optimisation tool, but as a visible or functionally significant element of the creative or media strategy. Entries must clearly describe how AI was used and what it contributed to the campaign's effectiveness. This category is distinct from Category 8.8 (Best AI-Native Creative), which recognises work where AI is the primary creative author.

8.8 BEST AI-NATIVE CREATIVE

This subcategory recognises creative work where artificial intelligence is the primary creative author, not a supporting or production tool. It is distinct from Category 8.7 (Best Use of AI in a Campaign), which recognises AI as a means to an end. Here, the concept, execution, or creative output would not exist without AI as the generative intelligence behind it. Entries must demonstrate authorship — explaining the human role in directing, curating, and standing behind the AI-generated work. Judges will evaluate originality, creative intent, and the quality of the final output, alongside a clear articulation of how AI was used and what the human contribution was.

GCC / ENTERPRISE INTERNAL COMMUNICATIONS AS CRAFT

This section recognises communication work produced for internal audiences within organisations — employees, teams, leadership, and stakeholders. It celebrates the strategic and creative discipline of internal communications, which has historically been absent from advertising awards. Entries are open to all organisations including GCCs (Global Capability Centres), large enterprises, and mid-sized companies. Creative work entered in this section will be treated with the same rigour as external-facing advertising. Jury-only viewing provisions apply where entries contain confidential internal content — entrants must indicate this at the time of submission.

9.1 BEST EMPLOYEE COMMUNICATION CREATIVE

This subcategory covers creative campaigns designed to engage, inform, motivate, or align employees within an organisation. Entries may include internal campaigns, employee engagement programmes, recognition initiatives, onboarding communications, and internal brand storytelling. Work may span any medium including intranet, email, video, events, print, or digital platforms. Judged on creative quality, strategic intent, relevance to the internal audience, and measurable impact on employee engagement or behaviour.

9.2 BEST TOWNHALL / LEADERSHIP COMMUNICATIONS

This subcategory covers communications designed to connect leadership with employees — including town halls, CEO communications, leadership messages, and organisational announcements. Entries may include video productions, live event design, digital broadcasts, and supporting communication materials. Judged on storytelling quality, clarity of communication, production craft, and the effectiveness with which leadership voice and organisational vision are conveyed to the intended internal audience.

9.3 BEST EMPLOYER BRAND FILM / CONTENT

This subcategory recognises film and content created to build or sustain an organisation's employer brand — both for internal audiences and for potential recruits. Entries may include employer brand films, recruitment campaigns, culture videos, employee testimonial content, and LinkedIn or Glassdoor employer brand activations. Judged on creative quality, authenticity, alignment with employer brand positioning, and effectiveness in attracting or retaining talent.

9.4 BEST CHANGE MANAGEMENT / COMMUNICATIONS CAMPAIGN

This subcategory covers communications designed to guide organisations and their people through significant change — including restructuring, digital transformation, mergers and acquisitions, policy changes, or cultural shifts. Entries must demonstrate a deliberate communications strategy alongside creative execution. Judged on strategic clarity, empathy in approach, creative quality, and evidence of impact on employee understanding, acceptance, or behaviour during the change process.

9.5 BEST INTERNAL CAMPAIGN OF THE YEAR - GCC/ENTERPRISE

This is the Grand Prix equivalent for the Internal Communications section. Open to any GCC or enterprise organisation, this subcategory recognises the most outstanding integrated internal communications campaign of the year — work that used at least three internal channels and demonstrated creative ambition, strategic rigour, and measurable impact. The winning entry must represent the highest standard of internal communications craft in the country. Entries submitted under confidentiality will be viewed by the jury only and will not be publicly displayed.

BEST MARKETING CAMPAIGN

This section recognises creative and strategic work that harnesses data, technology, and analytical insight to deliver superior marketing outcomes. Entries in this section must demonstrate that data or technology was not merely used as a delivery mechanism, but was central to the creative or strategic idea itself. All entries should show clear evidence of the technology or data used, the insight derived, and the outcomes achieved.

10.1 BEST MARKETING CAMPAIGN OF THE YEAR — LARGE BRAND / NATIONAL ADVERTISER

This subcategory is open to established national brands and large advertisers whose campaigns ran across at least three media channels. Entries may include integrated advertising, seasonal campaigns, brand repositioning, or long-running brand campaigns. Judged on creative quality, strategic clarity, channel integration, and demonstrable impact on brand metrics or business outcomes.

10.2 BEST MARKETING CAMPAIGN OF THE YEAR — START-UP / D2C BRAND

This subcategory recognises marketing campaigns from start-ups and direct-to-consumer brands, acknowledging that the best D2C marketing often combines performance rigour with brand creativity in ways established brands rarely achieve. Entries must have run across at least three media or creative touchpoints. Judged on creative ambition, performance intelligence, growth impact, and the distinctiveness of the brand voice relative to category norms.

10.3 BEST PERFORMANCE CREATIVE CAMPAIGN

This subcategory recognises conversion-optimised, data-tested creative work — the discipline built by D2C brands and performance-first agencies that has remained invisible to advertising awards until now. Entries must include at least three creative units and must demonstrate the relationship between creative decisions and performance outcomes. Judged on creative quality within the constraints of performance marketing, evidence of testing and optimisation, and the measurable impact of creative choices on conversion, retention, or growth metrics.

10.4 BEST CREATOR-LED BRAND CAMPAIGN

This subcategory recognises campaigns where a creator — an individual with a dedicated audience and a distinctive creative identity — was the primary brand strategy, not merely a paid channel. The creator's voice, perspective, or community must be central to how the brand idea was conceived and delivered. Entries must include at least three creative units or touchpoints. Judged on the authenticity of the creator-brand relationship, the originality of the creative approach, and the effectiveness of the campaign in reaching and engaging the intended audience.

BANGALORE / KARNATAKA

This section celebrates creative and marketing work that is rooted in Bangalore and Karnataka — work made for the city, by the city, or in the languages and cultural contexts that define it. These awards are unique to Big Bang and reflect the Advertising Club Bangalore's commitment to recognising the creative ecosystem of its home city and state. Both large agencies and independent studios are eligible to enter. Entries submitted for regional recognition may also be entered in other categories.

11.1 BANGALORE CAMPAIGN OF THE YEAR

This subcategory is open to any campaign created for, by, or substantially rooted in Bangalore or Karnataka. The work must have run across at least three media channels and must demonstrate a clear connection to the Bangalore or Karnataka market, culture, or audience. Entries may be in any language. Judged on creative quality, strategic relevance to the Bangalore or Karnataka context, and overall campaign effectiveness.

11.2 BEST WORK BY A KARNATAKA-BASED INDEPENDENT AGENCY

This subcategory is open exclusively to independent agencies headquartered or primarily operating in Karnataka, with no more than 50 employees at the time of entry. It recognises the creative output of smaller studios and independent shops that punch above their weight. The entry may be in any category or medium. Judged on creative quality, originality, and the quality of thinking relative to the resources available to the entrant.

ALL SOUTH

This section extends regional recognition across South India — celebrating creative work from Tamil Nadu, Andhra Pradesh, Telangana, Kerala, and Karnataka, including work produced in South Indian languages. It acknowledges that South India is a diverse, multilingual creative market with its own distinct advertising traditions and emerging creative voices.

12.1 SOUTH CAMPAIGN OF THE YEAR

This subcategory is open to any campaign created for, by, or substantially rooted in South India. The work must have run across at least three media channels and must demonstrate relevance to the South Indian market, culture, or audience. Entries may be in any South Indian language or in English. Judged on creative quality, strategic relevance to the South Indian context, and overall campaign effectiveness.

12.2 BEST WORK BY A SOUTH INDIA-BASED INDEPENDENT AGENCY

This subcategory is open exclusively to independent agencies headquartered or primarily operating in South India, with no more than 50 employees at the time of entry. The entry may be in any category or medium. Judged on creative quality, originality, and the quality of thinking relative to the resources available to the entrant.

ALL INDIA REGIONAL

This section recognises the best advertising and marketing work created in or for India's regional language markets — acknowledging that some of the most creative, culturally resonant, and commercially effective work in Indian advertising is produced outside the English-language mainstream. Entries may be in any Indian language including but not limited to Hindi, Tamil, Telugu, Kannada, Malayalam, Bengali, Marathi, Gujarati, Punjabi, Odia, and Assamese.

13.1 ANY LANGUAGE CAMPAIGN OF THE YEAR

This subcategory is open to any campaign created wholly or primarily in a regional Indian language. The work must have run across at least three media channels. Judged on creative quality, cultural authenticity, strategic effectiveness, and the distinctiveness of the communication within its language and regional market context.

13.2 BEST WORK BY A REGIONAL INDEPENDENT AGENCY

This subcategory is open exclusively to independent agencies headquartered or primarily operating outside the four major metros (Mumbai, Delhi, Bangalore, Chennai), with no more than 50 employees at the time of entry. The entry may be in any language or category. Judged on creative quality, originality, and the quality of thinking relative to the resources and market context of the entrant.

PUBLIC RELATIONS

This section recognises excellence in public relations as a creative and strategic discipline. It acknowledges that earned media, narrative management, and stakeholder communication require distinct skills and produce outcomes that paid advertising cannot replicate. Entries may be submitted by PR agencies, integrated communications agencies, or in-house communications teams. Work entered in this section will be judged by a jury with specific PR expertise.

14.1 BEST PR CAMPAIGN – PRODUCT OR SERVICE LAUNCH

This subcategory covers PR campaigns designed to introduce a new product, service, or market entrant to its target audience. Entries must demonstrate a clear earned media strategy and show how the campaign generated awareness, coverage, or audience engagement beyond what paid media alone would have achieved. Judged on narrative clarity, media penetration, quality of coverage, and impact on launch awareness or trial.

14.2 BEST PR CAMPAIGN – BRAND BUILDING

This subcategory recognises sustained public relations work designed to build, sustain, or shift brand reputation over time. Entries may cover thought leadership programmes, corporate reputation campaigns, brand positioning initiatives, or long-term media relationship strategies. Judged on strategic consistency, quality of earned coverage, relevance of media placements, and measurable impact on brand perception or stakeholder sentiment.

14.3 BEST CRISIS COMMUNICATIONS

This subcategory recognises the most effective response to a reputational crisis, controversy, or sudden disruption. Entries must demonstrate a communications strategy that was deployed under pressure, with speed, clarity, and appropriate sensitivity. Judged on speed of response, quality of messaging, consistency across stakeholders, and how effectively the brand's reputation was managed or restored through the crisis period.

14.4 BEST INTEGRATED PR AND ADVERTISING CAMPAIGN

This subcategory recognises campaigns where PR and advertising were strategically and creatively integrated — where earned and paid media worked together as a single coordinated effort rather than as parallel streams. Entries must demonstrate that the PR and advertising components were conceived from a shared strategy and amplified each other. Judged on integration quality, creative coherence across both disciplines, and the combined impact on audience reach, engagement, and brand metrics.

14.5 BEST USE OF INFLUENCER RELATIONS IN PR

This subcategory recognises PR campaigns that built genuine influencer relationships to generate earned amplification — distinct from paid influencer marketing. The influencer's endorsement, coverage, or advocacy must have been earned through relationship-building, relevance, or editorial appeal rather than through a direct media buy. Entries must clearly distinguish the earned nature of the influencer's involvement. Judged on authenticity of the influencer relationship, quality of the content generated, and the reach and impact of the earned amplification relative to the campaign's objectives.



**For any queries please contact our team
+91 99123 12387 / 88869 69108**
