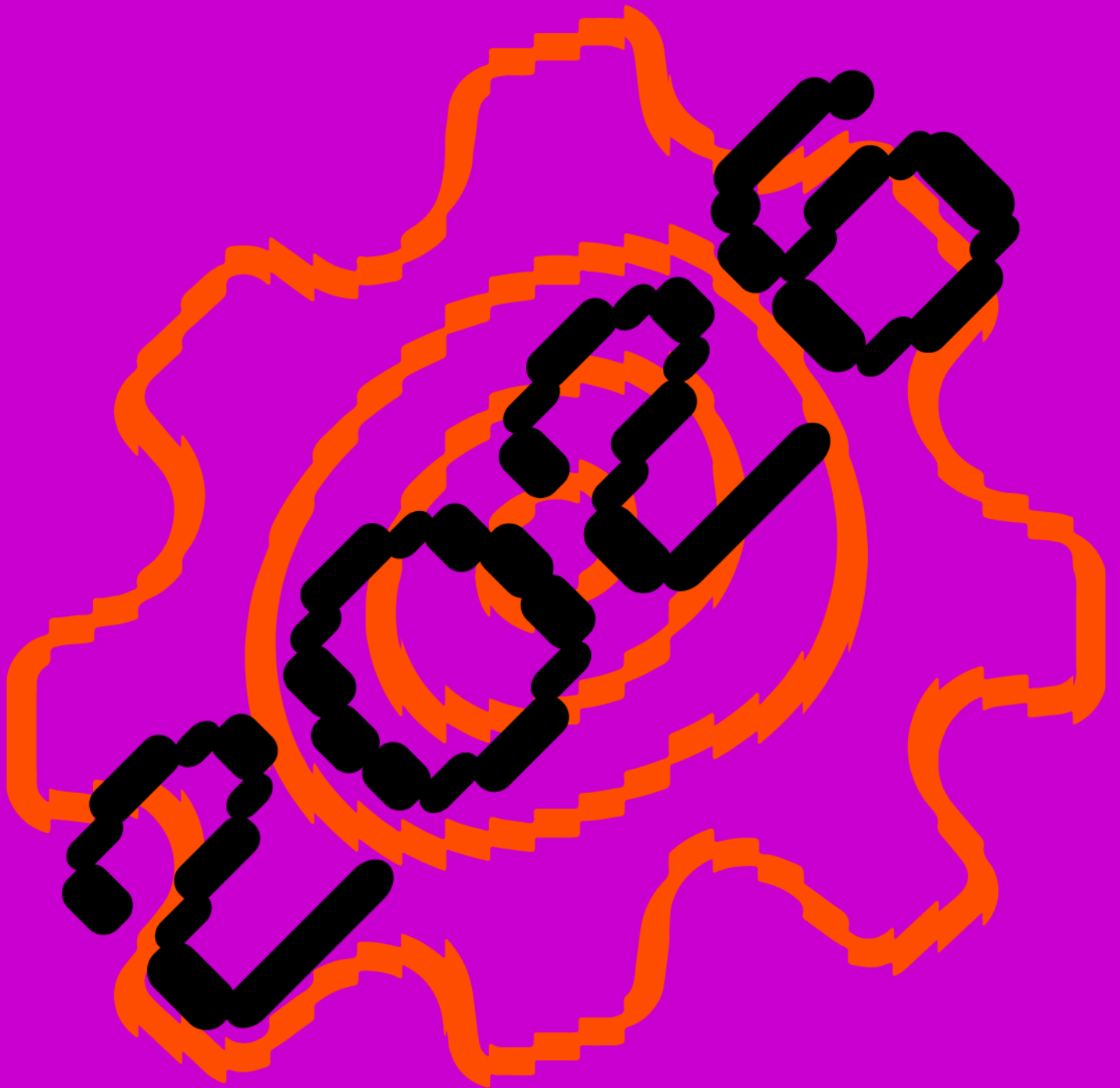


Tutor



new blood
awards

Pack

This tutor pack contains all the information you need to set the briefs for the D&AD New Blood Awards 2026. If your students are entering, make sure you and they register at dandad.org/new-blood-awards and download the full brief packs for their chosen briefs. As well as the briefs themselves, these packs contain essential supporting resources and extra information.

You'll also need a dandad.org login so that your students can credit you on their entries, and so we can keep you up-to-date.

Take to Instagram for news and inspiration: [@newblood_dandad](https://www.instagram.com/newblood_dandad)

And get in touch with any questions:
newblood@dandad.org

All briefs were written as a collaboration between brands, strategists and industry (including adam&eveDDB, Area23, BETC Paris, Design Bridge & Partners, McCann, Amanda Jones, Anna Katrina Pizarro, Margaux Revol, Natalie Prout, Shelina Janmohamed, and Uttara Masting) and D&AD.

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1. Know the brief

They've picked their brief(s). But do they know them inside out?

- Can they explain it in one sentence?
- Have they researched the brand?
- Are they clear on what they're being asked to deliver?

Send them to our [Brief breakdown](#) exercise for more pointers on understanding their briefs.

2. Challenge the idea

They have their idea locked down. But is it a winner?

- Why will anyone care?
- Would they do it / engage with it?
- How does it achieve its goals?
- How does it fit with the brand?
- Is it original?
- Why does it excite them?

You can find a full list of tips and tricks on our [New Blood Awards homepage](#).

3. Read 'Nailing your entry'

Make sure your students have read the 'Nailing your entry' document in their brief pack (also included in this tutor pack). It talks them through how to avoid common pitfalls in preparing and presenting their work.

4. Understand the judging process

Our selection process is tough. Here it is in a nutshell:

Judging Criteria

We have three simple judging criteria that judges use for all our briefs:

Does it have a great creative idea?

Is it well executed?

Is it on brief?

The importance of each criteria varies depending on the brief. See 'Essential information' to view a detailed breakdown.

Please note, there are slightly different criteria for our Games Design brief. All judging is done anonymously – the judges will put through work they think should win based purely on the assets the students have entered.

Round 1

Online shortlisting. A jury of top creatives and professionals relevant to each brief take a look at all main work entered. At this stage they're generous, earmarking work they'd like to see again.

Round 2

The judges view work carried forward from Round 1, looking at any supporting material and voting for everything they deem worthy of at least a New Blood Wood Pencil.

Round 3

After finalising the Wood Pencil selection, the judges pick the entries worthy of a Graphite Pencil.

Round 4

From the pool of Graphites, the judges select the entries which have elevated themselves to Yellow Pencil status.

White Pencil judging

From all of the awarded work, judges look for ideas that show a purpose beyond profit.

Black Pencil judging

Finally, the jury presidents come together to look at all of the Yellow and White Pencil winning work, and award the coveted Black Pencils – the best of the best. See behind the scenes of the Black Pencil judging room [here](#).

Remember, the judges don't have to award ANY Pencils if they feel nothing has hit the mark.

5. Make it a winner

Finally, how can your students make sure their ideas stand out at judging? Here's a few things to remind them of...

Don't go with an obvious idea. Chances are lots of other people will have too.

Get to the point. Don't explain the brief, draw the judges in with the big idea.

The judges watch hundreds of ideas back to back. Make sure your students *make theirs memorable*.

Want even more top-notch tips? We'll be launching lots of content throughout the year which we'll send to anyone who has downloaded the tutor pack or a brief, so keep an eye on your emails.

Brief set by
21GRAMS

In collaboration with
Uttara Masting

Fear spreads fast, but so can confidence.

The backstory

Vaccines are one of the most successful medical advancements in human history, preventing up to 5million deaths every year. Yet public confidence in them has weakened and with it our collective protection.

In the last decade, belief in vaccine safety has fallen by over 30% in some countries. The age of social media, influencer culture, conspiracy content and endless online noise have made misinformation feel more relatable than the truth. Preventable diseases like measles and polio are now reappearing in places that once eliminated them.

The world doesn't have a vaccine innovation or supply problem. It has a belief problem.

What's the challenge?

Create a campaign or experience that sparks belief in vaccines.

You can focus on any vaccine-preventable disease, age group or community: parents who think measles is ancient history, teens missing HPV doses or adults skipping boosters etc. The context is yours to choose but the goal is the same: spark belief and inspire confidence, not just raise awareness.

Ground your idea in a real local or community insight. What is fuelling distrust? Misinformation? Inequality? A fear of control? Find the human truth that makes people hesitate and then flip it.

Who are we talking to?

A global public growing sceptical of institutions and weary of being told what to think. Focus especially on younger adults and parents, digital natives who've grown up navigating a world in which we struggle to separate fact from fiction. They're sceptical of authority, allergic to being lectured and deeply influenced by peers and culture.

Things to think about:

Flip the script

Use the tactics that make misinformation spread to spread truth instead. Think about how social media platforms perpetuate misinformation and how you can alter that. Use the same emotional hooks that sell doubt to sell belief. Think carefully about who the real enemy is.

Find the tension

What drives mistrust? 'Big brother' fears? Fake health influencers? Or the sense that vaccines are 'made for someone else'?

Change the energy

Vaccines don't need to feel clinical. They can live in the same space as fashion, music and pop culture. They are a part of modern everyday life.

Break the echo chamber

Can you reach the audience in a different way, one that's not 'health' at all? Like a gaming platform or a music festival to seed messages about protection and community through lifestyle not lectures.

The important stuff

It's up to you what form your campaign or experience takes, but your response should cover how you will reach your chosen audience and an explanation of how your idea will go beyond just raising awareness to inspire real belief or action.

How can we drive people to protect against preventable diseases. 'Preventable' being the key here.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).

The Strategic Advisory Group of Experts on Immunization (SAGE)

who.int/teams/immunization-vaccines-and-biologicals/policies/position-papers

Measles: Guidance, data and analysis

gov.uk/government/collections/measles-guidance-data-and-analysis

Vaccines Work

gavi.org/vaccineswork

The strange history of the anti-vaccine movement

bbc.co.uk/future/article/20250905-the-strange-history-of-the-anti-vaccine-movement

Rise of vaccine distrust - why more of us are questioning jabs

bbc.co.uk/news/articles/c1jgrlxx37do

Edelman Trust Barometer

edelman.com/trust/trust-barometer

Planning to embed experiential into your solution? Check out our free course 'A Masterclass in Designing Impactful Live Experiences with People' [here](#).

Deadline

17 March 2026, 5pm GMT



Brief set by
Affinity and Canva

in collaboration with
Amanda Jones

Use the power of design as a force for good

Additional Prizes

Potential for the winning projects to be featured on Affinity Spotlight and the Canva Blog. Access to Affinity and Canva Pro licenses. A mentorship and portfolio session with Affinity and Canva's Creative and Brand teams including Design Advisory Board and Pro-Panel members.

Deadline

17 March 2026, 5pm GMT

The backstory

Affinity and Canva exist to empower the world to design. Together, they're building a creative ecosystem where everyone – from students to seasoned professionals – can design with freedom, fairness, and precision. Affinity celebrates craft: it gives creatives professional-grade tools to perfect their vision. Canva helps ideas scale: it makes collaboration and visual communication accessible to all. Their shared purpose is simple - to unlock creativity for everyone, and to empower people to use design as a catalyst for change.

But what does that look like in reality? How can design truly make a difference? From creating [the Tampon Book](#) to navigate the tampon tax, to developing a national identity in [Trash Isles](#) that compelled countries to change their habits, to the power of a single logo from [Extinction Rebellion](#), to creating an entire brand identity for a government scheme focused on improving people's health with [Change4Life](#), there are so many examples of how design can be used to not just spread awareness, but change attitudes, drive behaviours and make a real impact.

What's the next world changing idea that's powered by design? That's up to you.

What's the challenge?

Affinity and Canva believe great design has the power to change the world; from making reading fun for children to encouraging people to bike rather than drive. Your job is to embody that mission:

Affinity and Canva believe great design has the power to [change the world](#); from empowering non-profits, to securing basic human needs, championing quality education or protecting our planet. *Pick a problem worth solving, big or small, and use design to make people think, feel or act to make an impact. The issue you tackle is up to you as the designer.*

Who are we talking to?

The audience completely depends on the issue you choose to tackle. You can address an issue that is of global concern, or a local issue important to your immediate community. You'll need to articulate how your idea is particularly relevant to your chosen community.

Things to think about:

Be specific

Research your topic. This is how you'll find the insight that will drive your work and inform your idea. Show fresh-thinking visuals. No stereotypes or clichés. Do your research and get first-hand feedback. Whatever you do, make sure your solution is thoughtful, authentic, and true.

Be relevant

Find causes that are truly relevant to today's society, from decreasing societal polarisation to challenging big firms doing harm. What problem is design in a unique position to challenge, affect and make a difference? How can you encourage people to make better choices, change their behaviour or solve problems together?

Explore Affinity and Canva

Whatever your design solution, you must use Affinity and Canva to bring it to life. Information on how to access and use Affinity completely free can be found under *Further Information*.

Things to avoid

This isn't about just showcasing how well you can use Affinity and Canva. This is about how design can elevate what you can achieve.

You should also avoid purely decorative or aesthetic work without purpose. This brief is about design with intention using ideas that make people think, feel, or act.

The important stuff

Use design to make a positive difference to a cause of your choosing. It's up to you what form your idea takes, but your response should cover how you'll reach your audience, and an explanation of how your idea will go beyond just creating awareness but using design to make a real difference.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).

Access to Affinity

You can access Affinity for free at [affinity.studio](#) from 5pm on October 30th. You can use your existing Canva account or create a new one when you sign in to Affinity for the first time

More resources available at [affinity.studio](#) and within the Affinity app [canva.com/design-school](#)



Brief set by
Canal+

In collaboration with
BETC Paris

The future of entertainment with Canal+

The backstory

Canal+ is France's original entertainment rule-breaker. Created in 1984 as the first pay-TV channel mixing cinema and sports, it reinvented television with its bold shows and its witty "Canal spirit".

Now a global streaming platform rivaling American players, Canal+ stands out for its deep African roots (30 years presence in 50 countries). With the recent acquisition of MultiChoice, South Africa's leading media group, Canal+ enters a new era of international expansion, reaching over 40 million subscribers worldwide.

But around the world, audiences are increasingly pushing back against uniform and forgettable content coming from American platforms. Canal+ stands apart with its challenger spirit and distinctive creativity, through bold originals and curated contents that resonate and leave a lasting mark. They seek entertainment ideas that fuel the Canal+ story and express creativity only the brand can own; so how can they continue to evolve Canal+'s offering and enable them to stay ahead of the curve?

What's the challenge?

Invent a new way to experience entertainment. Create a design, product, piece of technology or new content format that pushes streaming into unexplored territory. Something that could only come from Canal+; distinctive, forward-thinking, and culturally relevant. What does the next evolution of entertainment look like when it's imagined through design?

You will also need to consider how your idea would be activated/promoted.

Who are we talking to?

Streaming users drowning in a sea of sameness, hungry for something that actually grabs them and stop them from doomscrolling. You should specifically think about how you can appeal to 18-35 year olds – they are at the heart of the streaming market and the audience Canal+ needs to focus its recruitment on.

Things to think about:

Make it "Canal+"

A singular POV: In every idea, we're looking for an irreverent edge, a smart take, a fresh angle, even on a tired or overused subject - without being too intellectual or provocative. Canal+ has also always been a discoverer of new voices, which also marks its difference with big American platforms that reuse the same talents over and over – so if your idea is around new forms of content, how can you enable Canal+ to shine a light on a new generation of creative talent?

Make it adaptive

Canal+ adapts to culture. Wherever it lands, it feels local. French in France, Ivorian in the Ivory Coast, Polish in Poland. Every idea should reflect that same sensitivity and authenticity.

A home for competition

It's a little counter-intuitive but that's what make C+ unique: it's a platform that hosts its rivals. Subscribers can access all the Netflix, HBO and Apple TV contents all through Canal+, but the platform highlights only the ones worth watching. So whatever your idea, it shouldn't go on the offensive. It should celebrate openness, positioning Canal+ as the place where the most creative and bold entertainment comes together.

The importance of storytelling

Canal+ is all about putting the best stories and entertainment in front of you. How can you challenge conventions and redefine how these stories are told?

Use tech as an enabler

When using tech for a creative solution, you need to ensure it is an enabler not a gimmick. Think about the experience you want to create first and then consider how tech could make that experience happen. Stay near-future not sci-fi, this is all about creating a realistic solution to the future of streaming.

The important stuff

Your idea could take any form you like... a video, a physical prototype, a digital prototype, whatever you think conveys the thinking best but you will need to include:

- A clear explanation of the mechanics: how the content/experience/object will work. Don't stay topline.
- How to launch and promote your idea and use it as a means to nourish the CANAL+ brand image – this isn't just about making something new, but also how CANAL+ can talk about it too.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).

Fonts

betc.box.com/s/nudpnxo6r4wsn0kzj3be mmmluo2rpft

Logos

betc.box.com/s/rkespcsu84ld6cown0t6 pt421v3gxoes

Graphics Guidelines*

betc.box.com/s/jd6hfc7yijg9elkkbd5m0g rfn9fkpv9t

Brand platform and TOV guidelines

betc.box.com/s/a8uyp2b2s5zdbluijwwlg hxxl6w5t5px

Iconic ads

[The Bear](#)
[Closet](#)
[March of the Emperor](#)
[Kitchen](#)

*Please note, this document is in French as it is an original document for the brand. All entries must be in English.

Deadline

17 March 2026, 5pm GMT

Brief set by
Canesten

In collaboration with
Design Bridge
and Partners

Help Canesten break taboos in female intimate health

The backstory

Canesten exists to help women, girls and non-binary people set themselves free from shame and discomfort by normalising, educating, and celebrating intimate health.

Taboos surrounding female intimate health - encompassing the physical, mental and sexual well-being of the female reproductive and genital areas - are complex. They can be physical, emotional, functional, and deeply cultural, fostering shame, confusion, fear, and a lack of confidence. This prevents women from seeking help, understanding their own bodies, and ultimately, living freely.

So, how can Canesten, with its legacy of scientific expertise, credibility and an empathetic approach, effectively break these pervasive taboos, ensuring people can feel seen, heard, and supported?

What's the challenge?

Identify a specific taboo within female intimate health and develop **an innovative service, campaign, new product or packaging experience** that boldly helps Canesten break down that taboo.

Your solution should empower women, girls and non-binary people to speak openly. No more whispering in the pharmacy; Canesten wants to empower everyone to seek information and find effective solutions, ultimately liberating them from shame and discomfort.

Who are we talking to?

Canesten's global audience spans every life stage, from young girls experiencing their first intimate health questions to women pre and post menopause. Your solution must demonstrate its adaptability and impact across diverse cultural contexts.

You should consider how your idea will resonate in at least two country-specific markets that have different approaches to how female intimate health is discussed and promoted:

- **A more liberal market** (e.g. Brazil or the USA)
- **A more conservative market** (e.g. UAE)

You must explain how your solution is designed to effectively navigate and break taboos in both these countries. Your idea can address taboos common across all life stages, or it can be focused on a particular age group.

Things to think about:

Think broadly

As a holistic female health expert, Canesten covers everything from thrush, BV, and UTIs to proactive daily vaginal care, probiotics and menopause vitamins. Take time to research issues, barriers and why they exist. Think about taboos that apply to preventative and proactive intimate health care.

Stay Canesten

While this brief is about breaking real barriers, the solution should feel distinctly Canesten as a brand. Shifting from an infections leader to a holistic female health expert, Canesten stands for the liberating power of intimate truths. With scientific credibility and real empathy, they act and speak with an unshakable confidence, they are refreshingly honest with a touch of insightful wit. Canesten is bold and clear but never brash or culturally unaware.

Amplifying your impact

How can your idea maximise its impact and reach women effectively? Consider all avenues for amplification, from innovative communication and distribution, to community engagement, or even strategic collaborations with influencers, NGOs, healthcare providers, or other brands.

The important stuff

Develop an innovative solution that breaks taboos in female intimate health.

Whatever your response, you'll need to present:

1. **Your solution.** Clearly explain who your product, experience, service or campaign is for, the taboo(s) it addresses, and how it does this.
2. **Your creative process.** How you arrived at your solution and key insights from your research. You should be sure to include elements of your concept to bring it to life, e.g. through storyboards, prototypes, wireframes, illustrations or animatics.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

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Deadline

17 March 2026, 5pm GMT



Brief set by
Carrefour

Celebrate the 45th Anniversary of Tex

Additional Prize

Winners will have the potential
to see their idea become reality.

Deadline

17 March 2026, 5pm GMT

The backstory

Tex is Carrefour iconic textile brand – offering quality, desirable basics that are accessible to every member of the family. They produce clothing for women, men, children, babies, plus home linen and have been part of everyday life across 40 countries for decades.

While Tex focuses on essentials, it believes basics should never be boring. Rooted in real life and inspired by dynamic, evolving families, Tex continues to stand by its promise: “We make the basics, you make them yours.”

They have also recently completely refreshed their brand identity and logo to mark an exciting new chapter, but how can they bring this to life?

In 2027 Tex will celebrate its 45th anniversary – a milestone that honours its history and looks ahead to an exciting new chapter. So now they need to celebrate this anniversary and vision for the future in a way that still honours their brand promise...

What's the challenge?

Create a bold, imaginative brand activation that celebrates Tex's 45th anniversary and its refreshed identity.

Your concept should stay true to the brand's DNA – simple, authentic, and accessible – while showing that basics can be anything but boring. Whatever you make should feel achievable within the hypermarket environment.

What the brand activation looks like is completely up to you, but you must include both in-store and online touch points, from signage to point of displays, from social posts to website features. How can you bring to life this new brand identity through an exciting design activation that celebrates this important milestone?

Who are we talking to?

Tex is for real families around the world - big or small, young or old, traditional or unconventional. From babies and teens to parents, seniors, and even friend-families, every member has their own style, rhythm, and personality.

Life is busy, messy, and full of change, and Tex is there for all of it: comfortable, adaptable, and made for real moments.

Their audience isn't chasing a picture-perfect life. They want clothes that work for them, celebrate who they are, and fit into their everyday stories. Tex inspires without pretending, turning everyday basics into something personal, meaningful, and truly lived-in.

Things to think about

Stand out amongst the noise

Tex lives inside a hypermarket, where shoppers' attention is often on groceries. How can you make the brand pop and feel relevant in a visually crowded space?

Accessible Quality Basics, Not Fast Fashion

Tex offers high-quality essentials at accessible prices – from baby clothes to adult wear, underwear to jackets. The brand's focus is on reliable, versatile pieces that are in tune with current styles, without compromising timelessness for short-lived trends. Your idea should clearly communicate this positioning, emphasising value, low prices, durability, and relevance in a creative and engaging way.

Competitive prices

Tex isn't a premium or expensive fashion brand. Its core ranges offer the best quality-for-price, providing simple, reliable essentials at a fair and accessible price. Small capsule collections add style in subtle, rhythmic touches to surprise and delight customers, especially women. Your idea should make this clear - Tex is for all families, all budgets.

“We make the basics, you make them yours.”

This idea highlights personalisation and adaptability - one garment can work in countless ways depending on the wearer. Creativity that illustrates this will make your concept resonate.

Speak to all generations

Tex already connects with families, but your challenge is to make it exciting for younger shoppers while staying approachable for older audiences – balancing trendiness with familiarity.

Beyond the store

While in-store visibility matters, think about ways to extend your activation through social media, online content, or other touchpoints to create a richer, multi-channel experience in order to amplify engagement with the brand.

The important stuff

Create a brand activation for Tex's 45th anniversary that lives across **at least 5 touchpoints**, with a mix of both in-store and virtual activations. The exact touchpoints are up to you, but whatever you make, your response must present:

Your creative idea. Clearly explain your idea, insights and showcase your creative solution.

How your idea will work across **at least 5 touchpoints** (both IRL and online). This could be anything, including: catalogues, in-store signage and POV, gift packaging (note: regular product packaging should remain unchanged), online content, social media, out of home.

You must also ensure your response stays inline with Tex's new logo and visual identity – it should be an extension of this new creative not challenge it.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

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Brief set by
Carrefour

Celebrate the 45th Anniversary of Tex

Deadline

17 March 2026, 5pm GMT

Further information continued

Target Audience Insights:

Seniors: Seek comfortable, high-quality essentials at fair and accessible prices. Reliability and simplicity are key.

Families with Teenagers: Look for versatile, easy-to-wear basics that mix and match effortlessly—jeans, hoodies, and staple items that fit everyday life.

Women: Shop for themselves and the whole family. They want modern, functional essentials at good quality, appreciating the convenience of finding a trusted textile brand while doing everyday shopping

Commissioning of work

If Carrefour loves your work and wants to develop it further, they may offer to purchase the intellectual property rights to your concept. If that happens:

- You'll receive a payment of up to 10,000 € in exchange for transferring the IP rights to Carrefour.
- You'll be asked to sign a standard deed of assignment, giving Carrefour the ability to use your creative concept freely, worldwide, across all markets, touchpoints, and at any time.
- D&AD will support and guide you throughout the process to ensure everything is clear, fair, and straightforward.



Brief set by
CensHERship x
The Case For Her

In collaboration with
Margaux Revol

Making the invisible visible for women's health

Additional Prizes

Potential to see your work
made into a reality.

Support from CensHERship /
The Case for Her – opening up
to internships or working on
future particular projects.

Deadline

17 March 2026, 5pm GMT

The backstory

The majority of people turn to online and social media to learn about and manage their health issues (75% of 18-34yo). But how do we get information, products, help and solutions we need if so much of women's health content is routinely banned, suppressed or hidden by online platforms? From blocked ads for diagnostic tampons, to hashtags like #vaginalcancer being banned, to post-partum and health creators having their posts removed while erectile dysfunction ads run freely — women's health information is consistently treated by platforms as "adult content". As if supporting women through painful menopausal vaginal dryness had anything to do with porn.

CensHERship is a global advocacy & research initiative that exists to expose and address the digital suppression of women's health content. They created their first campaign and report that got traction in mainstream media last year, and continue to raise awareness, but they need your help to drive further, bigger & more tangible change to stop platforms being so oblivious to the issue.

Most algorithmic censorship is silent and isolated: posts disappear, engagement drops, or accounts get "shadowbanned" without explanation. That invisibility protects the platform and keeps users isolated. It can be so bad that content creators themselves end up censoring their images and words to avoid getting taken down, fuelling the already rife level of ignorance and shame around women's bodies.

So far, the issues tend to be treated as individual ones, exceptions, unfortunate glitches and as such, the existing appeals process is insufficient and inappropriate the the content in question. No process has been put in place for people to appeal easily.

But they're not just isolated glitches, they're all symptomatic of a systemic bias against women's health & bodies. And if individual complaints can be ignored; patterns cannot. The more visible these algorithmic biases become, the harder platforms find it to justify them. So CensHERship must work on "a pattern is just a crowd of experiences finally recognised as connected".

What's the challenge?

Create a product, service or campaign that drives awareness of the hypocrisy of the censorship of women's health and/or provides a new tool to enable CensHERship to gather data in this space. So far, CensHERship has had to 'manually' collect experiences of censorship/shadow banning/deletion of posts or accounts directly with brands, health practitioners and organisations. Although it all adds up in a quite robust report, it's nowhere near big enough to meet the scale of public participation & volume of evidence needed to make a change. CensHERship want to create a bigger movement of collective testimony and advocacy for the destigmatisation of women's health online. So ultimately it can help push the major social media platforms like Meta, TikTok and Google (not Twitter/X) to sit down with CensHERship and come up with meaningful solutions (policies, algorithmic change, moderation and appeal practices) to protect and enable women's health content.

For that, they need public consumers and content creators to want to feed into a collective advocacy and testimony movement. One where anyone can participate in raising awareness of the issue, and where affected users themselves can at a large scale document & share their experiences of female health content censorship under a common campaign, able to finally reveal the scale.

Who are we talking to?

This is not a minor issue, it's affecting the world population. It's not isolated examples, it's pervaded everyone's content and access to content, so everyone has skin in the game — whether you're a woman, or you know one...

- **Individual women** – it's about their health, their daughters' health, their mother's health... Their individual ability to access content and services they might need.
- **Individual men** – it's about their partner's health, their daughter, their mother, their sister, friend...
- **Influencers, Brands, Health practitioners & content creators** – it's about their contribution to help change the system for everyone's benefit.

The primary audience for this brief is not the social media platforms - but the goal is for this idea to help CensHERship to get a seat at the table with them.

Things to think about

Take notice

How can you make people take notice – a bold, thought-provoking concept, perhaps highlighting absurdity & injustice?

All about participation

How can you make it easy for people to participate - from sharing the campaign, to sharing their own experiences of censorship or self-censorship. A simple call to action or ask for them to amplify the evidence?

Showcase the pattern

How can you aggregate the scale of the evidence so it becomes a clear public pattern, e.g. Can one hashtag help this? Or with the help of a digital tool to help aggregate?

Tell the story, but be intentional

You can use visual storytelling, e.g. showing side-by-side examples of male vs. female content treatment, but be aware that the more you push it, the more it might get pulled – if so, is there an intentionality within that, as an almost test to prove your point?

Collaborate

CensHERship can collaborate with influencers or public figures in health, activism, or tech who can bring visibility, to start with a decent level of reach. What would they ask them to do/say?

Avoid repetition

Look at what CensHERship has already done and avoid recreating these ideas (however you're welcome to build on them):

- 400+ women's health leaders have co-signed an open letter calling on social media platforms to end the routine censorship of women's health content online
- Released with a White paper 'Censorship Revealed' with 18 months worth of evidence, and recommendations for change.

The important stuff

Create a product, service or campaign that enables both the public awareness movement and the participation at scale in uncovering the evidence.

CensHERship is based in Europe/UK, but your idea could be bigger as this is a global issue. Don't over focus on one country.



Brief set by
CensHERship x
The Case For Her

In collaboration with
Margaux Revol

Making the invisible visible for women's health

Additional Prizes

Potential to see your work made into a reality.

Support from CensHERship / The Case for Her – opening up to internships or working on future particular projects.

Deadline

17 March 2026, 5pm GMT

This is a very sensitive issue with platforms, so you need to make sure they're not put under the fire so much that they don't want to meet with CensHERship. This has to be an advocacy movement, not a "burn all bridges" campaign.

As CensHERship is a socially-driven organisation, they can't afford big budget ideas. They could potentially partner with celebs, but you shouldn't come up with big budget ideas or ideas with big celebrities that need to be paid.

What and how to submit

Read Preparing Your Entries before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

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Brief set by
D&AD

Share your passion

Deadline

17 March 2026, 5pm GMT

The backstory

Social media is a noisy place. There's so much content in so many places. Everyone wants to be heard, seen, part of a trend... often it can feel like authenticity and passion is no longer a driver behind why people even make content.

Some of the best content in today's world sparks debate, it starts a conversation, it engages the audience. In fact, according to OK Cool*, "The comments section is lit up with the kind of cutting observations once reserved for brutal 90's editorial think pieces..."

If you want to stand out online, you need to be part of the conversation. And the best bit? Getting noticed online can open so many doors, help you build your personal brand, promote your portfolio, land your dream job or even snag your dream brand collab.

So how can you create content that shares more about you, your passions and engages audiences to share themselves?

What's the challenge?

Create a compelling social media campaign that promotes **you**.

This isn't just about a single post or idea. You need to create something with longevity, that embodies important personal branding and social media strategies (see *things to think about*), and importantly speaks to **what you are passionate about**.

You need to consider how your campaign will gain traction and build over time, build engagement and conversations with your audience – how will you keep that conversation going?

The channels you use are up to you (TikTok, Youtube, Instagram, Substack...) but you need to explain your decisions through a social strategy in your entry.

This is the only New Blood brief where you are permitted to include yourself (name/video footage/images, etc.) in your entry.

Your dream employer, client or agency to represent you, or a specific audience that you want to build for your own social channels. Whoever you pick, you'll need to make sure you incorporate how your solution is specifically tailored to gain their attention, and why it will resonate with them. Equally, consider their pain points – how are you the best person to address them?

You'll also need to consider your wider audience – those who share your passions. How can you encourage them to engage with your content and boost the algorithm? And how can you keep the conversation going?

Who are we talking to?

Your dream employer, client or agency to represent you, or a specific audience that you want to build for your own social channels. Whoever you pick, you'll need to make sure you incorporate how your solution is specifically tailored to gain their attention, and why it will resonate with them. Equally, consider their pain points – how are you the best person to address them?

You'll also need to consider your wider audience – those who share your passions. How can you encourage them to engage with your content and boost the algorithm? And how can you keep the conversation going?

Things to think about

Personal branding

This isn't just about making noise and grabbing eyes. You need to make sure that whatever you create feels authentic to you and your practice, and what it is you're truly passionate about.

Social strategy

Spend time exploring the benefits of the various platforms and how they can best benefit you. For example, if your idea hinges on long form content, maybe TikTok isn't the right choice. But equally, if you have a compelling story to tell that will leave the audience wanting more, why let them know everything all at once!

Explore the important elements of building momentum on social media. From consistency to repetition, there's a lot at play, so make sure you embed these ideas into your practice. And remember, this isn't just about eyes. It's about starting conversations, boosting your posts and keeping the conversation going.

The comments are the content

Comments online are now an integral part of the content experience itself. When we look at content, what's one of the first things many of us do? Share the comments. In fact, now often we're sharing content because of the comments rather than the content itself. How can you use this to your advantage and build share-ability into your work from the way in which people engage with it?

Platform specific

If you're choosing to hit multiple platforms, you need to adapt your content. This doesn't just mean flipping a camera from vertical to horizontal. What type of content performs better on your chosen channels? How do you need to change your hook in the first three seconds? If you're creating a film, think about the audience behaviour on each platform; for example if you're on TikTok, people expect to connect and identify with you as a person, so face-to-camera is a must. (Want more help on how to create work for TikTok specifically? Check out our free online course [here](#))

Find your niche

Tapping into the same trending sounds or challenges as everyone else isn't likely to make you stand out. How can you find the perfect niche that represents you and your craft, whilst still being engaging? With AI content bombarding everyone's social channels, having an authentic voice with nuance, creativity and originality is important to stand out.

The important stuff

You do not need to include D&AD branding anywhere in your entry. This brief is about you. You're welcome to use any / multiple social channels to develop your idea, but whatever you create you need to make sure you include:

Your overarching idea, including how it relates to your practice, your audience and your passions. You must also state your desired outcome (get hired, build community, work with brands, all three).

A series of examples of what this would look like on your chosen channel(s) – this must be at least a series of **3 videos** (min. 30 seconds each) or **5 stills**. You may mix mediums.

An explanation of your social strategy. This is key – you need to think about how your work will start conversations and engagement, not just get some likes.



Brief set by
D&AD

What and how to submit

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Share your passion

Deadline

17 March 2026, 5pm GMT



Brief set by
Duolingo

Turn a quiet mission into a loud conversation

Deadline

17 March 2026, 5pm GMT

Page 1 of 1

The backstory

Duolingo is the world's #1 language learning app used by hundreds of millions of learners around the world. While "Lingo" is in its name, Duolingo now teaches millions more new courses such as maths, music and chess. Duolingo's mission is to develop the best education in the world and make it universally accessible to everyone for free, from refugees to Bill Gates and everyone in between.

The benefits of learning another language are exponential, from boosting brain power to reducing global economic inequality.

And despite the serious mission at Duolingo's core, it was also founded on the idea that learning a new language should be fun. Why? Because you're more likely to stick with it! To make language learning fun, Duolingo gamifies the process, encouraging you to maintain your streak and top the leaderboards with the help of Duo, the quirky, helpful and sometimes passive aggressive mascot Owl.

What's the challenge?

Most young adults know Duolingo for the unhinged owl which has taken over social feeds and the internet over the last few years. However most don't know their mission is to make education accessible to everyone nor that fact they are providing free learning to over 125 million monthly learners.

Your challenge is to create a bold, shareable idea that makes 16–24-year-olds see Duolingo differently – not just as a fun app, but as a powerful force for good. Show them that using (or even subscribing to) Duolingo isn't just self-improvement, it's global impact.

Whether it's a stunt, a social campaign, a content series or something entirely unexpected, how can you turn Duolingo's mission into a movement? Your idea should stop people mid-scroll, spark conversation, and drive downloads.

Who are we talking to?

16-24 year olds anywhere around the globe. They're a generation who view being knowledgeable as 'cool', are passionate activists and see themselves as more open to other cultures than previous generations. They're globally-connected and are interested in bettering themselves. While their reasons for learning a language or other subjects can vary drastically by numerous variables such as location, family, and economic opportunity, most see the benefits of knowing another language as a way to get the most out of the world.

They come from a range of backgrounds, and whatever their educational status (school, uni, dropped out, no access to formal education), many are making key decisions about their future career and direction.

Things to think about:

How to reach your audience

Consider where 16-24 year olds spend their time. How can your idea show up where their attention is in a buzzworthy way, be a part of culture or create it and get everyone talking?

Where in the world?

Reaching all 16–24 year olds around the world is a big ask - so don't be afraid to focus your idea on a specific market or region where you can make the biggest impact. Just remember, this brief is about driving scale – your idea should still feel relevant to a large number of young people, whether through universal insight or a model that could roll out globally.

You could design one big idea with worldwide appeal, or a set of connected local executions that ladder up to a global movement. Either way, make it clear how your approach helps more young people discover, download, and keep using Duolingo. See further information for more details on Duolingo's current marketplaces.

Research, research, research

Duolingo looks for big, bold ideas. Something culture breaking that starts with an insight and truly speaks to your audience. Spend time getting under their skin to consider how you can make Duolingo part of their everyday habits. And don't forget, the best way to market a product is to test it out – so make sure you try out Duolingo for yourself!

Serious mission, not a serious tone

Yes, this brief is about a big issue – access to education – but that doesn't mean your idea should be heavy or worthy. Duolingo's voice is playful, bold and a little bit cheeky for a reason: fun keeps people coming back. Your challenge is to capture the importance of the mission without losing the mischief. Think smart, surprising and shareable – not sombre.

The important stuff

You must develop a culture-first campaign that speaks to 16–24 year olds and inspires them to start learning with Duolingo. Your idea should bring Duolingo's mission and purpose to life in a way that feels native to the platforms your audience use every day.

Think about how your campaign can grab attention in-feed, spark conversation, and get shared widely. While social is the focus, there's still room for real-world experiences, stunts or activations – especially if they're designed to be captured and spread online. The goal is to create something people want to share and create buzz.

What and how to submit

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Duolingo offers over 100 language courses in 40+ languages (including High-Valyrian & Klingon) and offers dozens of gamified lesson types. To understand our lessons, features, and courses try learning a language with us. [duolingo.com](#)

Design Resources & brand guidelines: [design.duolingo.com](#)

Planning to embed experiential into your solution? Check out our free course 'A Masterclass in Designing Impactful Live Experiences with People' [here](#).



Brief set by
giffgaff and Big Issue

Using the power of connection to build pathways out of poverty

Deadline

17 March 2026, 5pm GMT

The backstory

giffgaff and Big Issue Group have been working together since 2023 to champion digital and financial inclusion. Their **partnership** has already delivered over 1,000 refurbished devices into the hands of Big Issue vendors and Big Issue Recruit job seekers across the UK, alongside digital skills training and support. Together, they want to help people who face barriers to work or social participation to get connected – enabling them to take contactless payments, find and apply for jobs, and access vital services and support networks. Their partnership aims to build pathways out of poverty, empowering individuals to improve their income, independence, and inclusion – helping them thrive in a connected world.

Poverty and inequality are currently rising in the UK with an estimated 14.4 million people living in poverty and 3.8 million facing destitution. There are currently 948,000 young people, aged 18-24 who are NEET.

Poverty doesn't just take away income – it takes away connection. Without a stable address, a phone, or online access, people get locked out of opportunities: jobs, healthcare, banking, benefits, community, and belonging.

giffgaff believes in mutual giving, a network run by members for members. Big Issue believes in a hand-up, not a hand-out, helping people rebuild livelihoods through self-sufficiency and dignity. Together, they want to reimagine what "connection" can mean for digital inclusion and social mobility in 2025 and beyond.

What's the challenge?

How might giffgaff and Big Issue use the power of connection, digital, human, or social, to create real routes to opportunity for people living in poverty? This isn't about charity. It's about *systemic inclusion*. Your idea should help break cycles of disconnection and empower people to build long-term independence.

Create a campaign, product, or platform, that:

- Reframes "connection" as a tool for social mobility (e.g. i.e. getting and staying in employment, access to training, accreditation, or skill-building etc.)
- Bridges digital exclusion, giving those living in poverty or unstable housing equal access to jobs, services, and community.
- Uses giffgaff's member-powered model to engage the public in tangible acts of empowerment – not pity.
- Amplifies Big Issue's mission of providing work, income, and stability.

Your idea could live in:

- The digital world (apps, data, mobile services)
- The physical world (product innovation, retail, events, pop-ups, installations)
- The social world (storytelling, campaigns, partnerships, or platforms)

Whatever you make, it must be *scalable* and *sustainable*.

Who are we talking to?

Your main focus should be people living in or experiencing poverty or housing instability – including those in temporary accommodation, or at risk of losing employment in the UK.

You should also consider how you can activate giffgaff's 4m+ members, Big Issue's readers and supporters, and socially conscious young adults aged 18–35 to help generate connections and support deployment pathways for your idea.

Things to think about

Make a difference

This isn't about creating a "nice" campaign, framing the brand or individuals under a saviour narrative or asking for pity.

This is about building a unique solution that is human, hopeful, and grounded in real-world behaviour change - enabling us to maximise the positive impact.

Whatever you make should build connections and deliver the opportunity for jobs, services or new communities (or ideally, all three).

Stay on brand

To be authentic, this needs to feel like a product, service or campaign that giffgaff and Big Issue are in a unique place to deliver. Whatever you make needs to be proudly creative and proudly disruptive – like both brands.

Membership power

If you want to build connections, then why not activate audiences already engaged with giffgaff and Big Issue? This could be anything from member rewards to circular tech donations (like phones, SIMs, or data), a volunteering network or something else entirely.

Understand the barriers

To deliver a solution that can really make a difference, you need to make sure you understand what the barriers are for this audience to find connections. How can you reach them? How can you provide support when so much in the UK is so reliant on an address, a bank account, and the internet?

The strongest submissions will be able to demonstrate collaboration and connection with people who have lived experience of living in poverty, so that solutions are co-created and shaped with the people we're trying to support, not just designed for them.

The important stuff

"Don't just connect — change what connection means."

Your idea should make it possible for anyone, no matter their postcode or circumstance, to get a hand-up into work, learning, and belonging.

Present:

1. Your solution. Clearly explain how your product, service or campaign can build connections for this audience.

2. Your creative process. How you arrived at your solution and key insights from your research. You should be sure to include elements of your concept to bring it to life, e.g. through storyboards, prototypes, wireframes, illustrations or animatics.

3. Why giffgaff and Big Issue are the right partners to make your idea happen.

Brief set by
giffgaff and Big Issue

Using the power of connection to build pathways out of poverty

Deadline
17 March 2026, 5pm GMT

What and how to submit

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giffgaff's impact: giffgaff's 2024 annual impact report

Big Issue x giffgaff partnership advertorials

bigissue.com/life/giffgaff-and-big-issue-partner-to-bridge-digital-divide

bigissue.com/news/social-justice/cashless-christmas-is-a-gift-for-our-vendors

bigissue.com/sponsored/its-more-than-just-a-phone-how-digital-access-is-transforming-life-for-big-issue-vendors

bigissue.com/life/ethical-shopping/giffgaff-is-up-to-good

bigissue.com/culture/art/connections-are-the-art-of-the-matter

bigissue.com/life/what-happens-when-big-issue-vendors-get-smartphone-access-lives-transform

bigissue.com/life/ethical-shopping/why-buy-refurbished-phones-advertorial

bigissue.com/sponsored/giffgaff-phone-recycling-big-issue-advertorial/

bigissue.com/life/free-phones-helping-jobseekers-find-work-big-issue-recruit-giffgaff-advertorial/

Big Issue x giffgaff partnership films

Meet James:
youtube.com/watch?v=dBbEt_gp-VU

Meet Dave:
youtube.com/watch?v=yABmq_TXjws

Meet the Digital Inclusion frontline team:
youtube.com/watch?v=79AhENtbFg

Meet Aiona:
youtube.com/watch?v=OPU4ZDoC6QY



**Brief set by
HSBC**

HSBC Red: Owning a Pantone

Deadline

17 March 2026, 5pm GMT

The backstory

For 160 years, HSBC's red has been part of their brand story; from their house flag in the 1880s to their logo and brand identity today. In 2025, in collaboration with the Pantone Color Institute, "HSBC red" was officially named. This makes it the first bank to have its signature colour recognised in partnership with Pantone.

This iconic colour has been at the forefront of the business, from everyday banking to years of innovation. And red is a hugely important colour in the history of Hong Kong, HSBC's home. It represents prosperity, good fortune and, in the case of HSBC, global connection.

To celebrate the milestone, HSBC has launched a series of HSBC Red products, from tote bags to laptop sleeves. But they want to go further. How can you help the bank to own red around the world in a way that makes it synonymously theirs?

What's the challenge?

Create a graphics-led campaign that uses storytelling and symbolism to help HSBC own "HSBC Red" around the world, make it uniquely theirs and celebrate their Pantone colour launch. You will need to differentiate HSBC red in countries where red is widely used, particularly in the financial market, and create something that speaks specifically to audiences with high disposable incomes.

Your campaign will need to work across all of HSBC's core markets (and beyond):

- UK
- Hong Kong
- Singapore
- UAE
- India
- USA

Who are we talking to?

HSBC are a global bank, so your idea should have international appeal. They are specifically looking to target those with an international mindset, a love of travel who are excited about the opportunities the world has to offer, and especially those with significant disposable incomes, such as those who may be due to inherit significant wealth, have large savings or investments. They are looking for a bank that can offer them premier services and bespoke financial strategies.

Things to think about:

Uniquely HSBC

No matter what your idea is, it is important that your audience can see HSBC in your response (see *The important stuff* for more details).

Location, location, location

How can your campaign work in touchpoints that are synonymous with HSBC? For example, airports, from jetbridges to walkways, are owned by HSBC all over the world. How could you make the most of these already-owned spaces to give HSBC even more ownership of their colour? How can you capture your audience and really take them on a journey? And how can you choose locations that will specifically resonate with this specific audience?

A point of difference

Red is a common brand colour, especially in Asia. It is used in hundreds of spaces. Simply using red isn't enough to stand out. How can your design-led campaign elevate HSBC's red (Pantone 1795C) through storytelling, symbolism and distinctive design execution in a way to make it feel uniquely HSBC?

How to be global

You need to make sure your idea can be seen by, and works for, audiences around the world. How can you ensure it resonates with as wide an audience as possible and gains enough traction to grow?

Make the most of Pantone

Remember, this brief isn't just about HSBC. They have launched the colour with the renowned Pantone Color Institute. How can you use this to your advantage and maximise on the premium brand quality and heritage of Pantone as well as HSBC?

The important stuff

Create a design-led campaign that makes "HSBC Red" uniquely HSBC around the globe and resonates with individuals who have a significant disposable income. It's up to you what form this takes, but you should make sure you include multiple touchpoints (especially those synonymous with HSBC) to land your message.

Present:

Your creative. Clearly explain your idea and showcase your creative solution.

How your idea will work around the world. This brief is all about being global, so you need to showcase how your idea will work across different markets.

What and how to submit

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Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

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Brief set by
Kahf

In collaboration with
Shelina Janmohamed

Redefine masculinity for men in 2026

Deadline
17 March 2026, 5pm GMT

Page 1 of 1

The backstory

Men today seek balance; but fail to find it. They're caught between aggressive "alpha" ideals (toxic masculinity) and a pressure to appear emotionally open, yet neither offers a clear path to genuine self-growth. 1 in 4 Gen Z men under 35 report chronic loneliness, and many treat mental health as taboo. Resources: [Rethinking masculinity to build healthier outcomes](#).

Kahf serves as a brand to challenge these toxic ideals, providing a grounded clarity. They offer halal male skincare, currently sold in Indonesia and Malaysia, centering their ethos on Muslim male values; rooted in belief, curiosity, and emotional balance while being relevant toward progressive men's lifestyle. Kahf's vision centres on building tomorrow's men to be purposeful, self-confident yet humble.

Kahf believes that masculinity starts within and radiates outward; that true care begins in the soul and permeates family, community, and society, uniting the fragmented ideals of modern masculinity into a balanced true masculinity inspired by the Prophets. It's about living with intention: creating meaningful work with purpose, striving to be the better version of yourself, and leaving an impact for a better world.

What's the challenge?

Kahf wants to be the face of a new model of manhood encouraging today and tomorrow's men to be better than what the world may tell them they should be.

Create an integrated campaign that launches Kahf across the globe, challenges fragmented masculinity head on, and represents their model of masculinity, which is inspired by the [Prophetic Model](#).

Your campaign should include multiple channels to reach their intended audience, build brand relevance in new markets, and spark a change in behaviour.

Who are we talking to?

Progressive Gen Z men around the world. They want to grow into better versions of themselves and to be dependable, grounded individuals who make a positive difference. They care deeply about themselves, families, friends and society. But they feel lost in today's maze of masculinity expectation.

Things to think about

Fight the noise

Masculinity today is full of contradiction, dominance vs softness, confidence vs sensitivity, independence vs connection. How can Kahf cut through these extremes and offer men a clear path to become grounded, values led individuals?

The Prophetic Model

Kahf's [Prophetic Model](#) embodies balance. How can this serve as a timeless, universal example for progressive men without being exclusive to Muslim men?

Be global

Currently Kahf is an Indonesian and Malaysian brand. They need to build international resonance. How can you find a creative expression that unites men of different cultures and emerging passion points around shared values of growth and impact?

The important stuff

Create an integrated campaign that uses multiple touchpoints to reach your audience. Whatever you create, you must present:

- **Your creative idea.** Clearly explain your idea, how it will work and where it will live. You will also need to explain how it will challenge confusion of fragmented masculinity behaviours, and bring brand recognition to Kahf.
- **Your creative process.** How you arrived at your campaign and key insights from your research.

What and how to submit

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Brief set by
L'Oréal Paris

In Collaboration with
McCann Paris

Giving new life to “I'm worth it” in today's age

Additional Prize

Opportunity to get your idea produced, working with L'Oréal Paris/McCann team.

Deadline

17 March 2026, 5pm GMT

The backstory

In 1971, Ilon Specht created an ad for L'Oréal Paris that would fundamentally re-shape the brand and the entire beauty industry. The first ever beauty ad spoken by, and written by, a woman. The tagline? “I'm worth it”.

That iconic tagline resonated deeply with women around the world, and captured the spirit of self-confidence and defiance that defined the era of the women's movement of the 1960s and '70s. A four-word manifesto that declared self-worth in an industry dominated by the male gaze.

But what was once a radical and inspirational message has become diluted with time. As empowerment became the beauty industry's go-to narrative, Ilon's words have remained iconic, but hollow; a tagline repeated in commercials, spoken in advertisements, and printed on packaging.

To connect with women today, L'Oréal Paris must return to its radical roots. Like Ilon in 1971, women are once again fighting to be heard. Fuelled by mainstream narratives that normalise misogyny, the world has become increasingly hostile to women. It is against this backdrop that “I'm worth it” can become a powerful stand to counter these narratives.

Over the past decade, L'Oréal Paris has created campaigns that use “I'm worth it” as a springboard to truly confront the ways women's worth is being undermined (see *Further Information*). But in a climate where empowerment messaging feels performative, the tagline risks becoming surface-level feminism, stripped of its radical core...

What's the challenge?

Create a campaign that draws from the original radical meaning of “I'm worth it”, highlighting beauty as a powerful lever to elevate the role of women in modern society, and confronts a current issue they face.

The idea can be rooted in a local realities and informed by powerful and striking societal insights, but it should still carry a global resonance.

Who are we talking to?

Women aged 18–65, around the world and from all backgrounds. You can target the whole audience or a specific age range (such as L'Oréal's Non-Issue campaign) or geography (like their Letters of Worth campaign).

Whoever you choose, you must focus on the fact that worth is a universal concept that touches all women, everywhere.

Things to think about

Pick the right channels

The right channels can amplify your campaign or let it fade. Choose channels where your story will resonate most with your audience.

The power of words, and the right vehicles

As proven back in 1971, words have power. They can spark a movement, empower a generation and challenge the norm. How can you call attention to a reality women face, and make a powerful statement of self-worth that feels current in 2026?

Uniquely L'Oréal Paris

L'Oréal Paris have identified four key areas that are integral to a woman's self-worth. You can take this as a springboard for your ideation.

- **Authenticity** - Being able to show up as one's true self, with determination and emotional openness, strong inner confidence and self-acceptance.
- **Opportunity** - True worth grows when women have equal access to education, work, and self-expression in every aspect of life.
- **Security** - Feeling physically safe, psychologically secure, financially independent and valued forms the foundation of women's sense of self-worth.
- **Community** - A sense of belonging, being seen included and valued within society, to reinforce women's sense of worth and possibility.

Still need inspiration? Over the decades, “I'm worth it” hasn't just been a tagline, it's marked a 50 year commitment that lives inside the brand through initiatives including:

- Global gender pay equality for all L'Oréal Paris employees
- 3.6M individuals trained as part of their 'Stand Against Street Harassment' initiatives
- Supporters of female-led climate activism through Partners with Women's Earth Alliance
- Funds 220+ selections in international festivals through the Lights on Women Award.

L'Oréal Paris has always believed women are worth it. Now it's making sure their stories are remembered.

The important stuff

Develop a big idea and execution that leverages the original tagline ‘I'm worth it,’ strengthening it to deliver a powerful statement of self-worth that feels relevant and compelling in 2026.

You are not creating a new brand signature, you are making the current one more relevant.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information

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Start by watching this documentary: youtu.be/m8jRiOpcTA?si=DtE8rT0dcRyRn1Kk

What works:

10 years ago, L'Oréal Paris set out to reclaim the radical core of “I'm worth it” through work that restored substance to the brand's most valuable asset.

Starting with Vogue:

- The Non-Issue
- Then: Lessons of Worth
- Also: Worth It Resumé
- Most recently: Letters of Worth
- And finally: The Final Copy of Ilon Specht

Monotype.



Brief set by
Monotype and Penguin
Random House

In Collaboration with
Natalie Prout

Shape how the world reads

The backstory

The way we read is forever changing, but our need to connect through words never will.

Penguin has spent nearly a century ensuring that great writing belongs to everyone — turning literature into a democratic art form. Since 1935, its bold iconic covers have made extraordinary ideas feel accessible to all. Its catalogue features remarkable writers like Arundhati Roy, Dan Brown, George Orwell, Greta Thunberg, Malorie Blackman, Philip Pullman, Stormzy, Yuval Noah Harari, Zadie Smith and thousands more.

Monotype, founded in 1999, builds on a typographic legacy that dates back to 1887. From the mechanical age of typesetting to the dawn of AI-assisted design, Monotype has continually redefined how creativity, technology, and human expression come together in type — shaping how the world reads, feels, and connects.

In 2025, Monotype's Fonts, [Feels, & Reels](#) global study found that **69% of Gen Z and 72% of Millennials say the right font helps their words say exactly what they mean**, and **78% of all respondents report that well-selected fonts boost engagement**. Fonts are not background details — they are how stories are felt and understood in a world where reading is constantly evolving.

Together, Penguin and Monotype want to celebrate the emotional power of typography — and its role in helping people connect with words in new ways as how, where, and why we read continues to change.

What's the challenge?

Create a type-led idea that explores **diverse reading habits and the changing nature of reading** — and how typography can help us experience stories, ideas, and information in new, meaningful ways.

Think about how people read today: on screens and signs, in captions and chats, through visuals, and motion. Reading is no longer confined to traditional print — it's everywhere, shapeshifting across platforms, languages, and moments of attention. Your response should explore how typography can reinvent the act of reading for a modern world. How can type bridge the gap between how we consume words and how we feel them?

Whatever you create, it's about making something that your audience sees themselves in — that your work makes them connect more deeply with words, stories, and ideas.

Who are we talking to?

Your work should speak to today's readers — however they define themselves.

They might scroll, play, or watch; they might read a headline, a lyric, a protest sign, or a post. They could be lifelong book lovers or people rediscovering reading through new formats and technologies.

Things to think about

A sense of community

How has reading changed in communities — and how might type evolve to meet that change? How does typography influence the way your community communicates, belongs, or resists? Maybe it's a sense of nostalgia, a recognisable typographic symbol or a new way of expressing a design that transforms the meaning.

Inclusivity and expressions

How can type help more people feel included in reading; across languages, abilities, and cultures?

How can you make writing more accessible, more resonant or more impactful for your chosen audience?

Building experiences

What happens when reading becomes visual, interactive, or multisensory? What happens when typography becomes an experience — something you can feel, move through, or interact with? Can your design create a more tactile experience for those that interact with it, or maybe it's about digital worlds.

Emerging tech

What does storytelling look like in an age of short form, AI, and gaming? Could emerging tools (like motion, variable type, or AI) open new creative possibilities for storytelling through type?

Things to avoid

This isn't about book covers. It's about reimagining what reading looks like, sounds like, and feels like — in motion, in public spaces, online, or anywhere stories live.

And remember...The most powerful ideas will use typography to reimagine what it means to read and connect.

The important stuff

The only requirement is that this is a typography-led response. You do not need to create a custom typeface for this, but if you want to, you can.

There's no fixed format. Your idea could be:

- A campaign that reimagines how people read and engage with stories today.
- A typeface designed for a new kind of reading experience.
- A digital or physical platform that makes reading feel more emotional or inclusive.
- A motion or interactive piece that turns reading into an experience of its own.
- A reinvention of a traditional type-led object or format.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information

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Monotype revision series (inspiration):
monotype.com/type-trends

ISTD Assessment

Entrants responding to this brief have the unique opportunity to enter both the D&AD New Blood Awards and the International Society of Typographic Designers (ISTD) Student Assessment Scheme. Your tutor can register you at assessment.istd.org.uk to submit your project by your region's deadline.

Deadline

17 March 2026, 5pm GMT

Brief set by
Novartis

In collaboration with
Area23

Make Lp(a) testing a family affair

Additional Prizes

The winners of the challenge will receive priority review for inclusion in the IPG Health internship program. In addition, if the idea is selected to be produced by Novartis, AREA 23 will commit to temporarily hiring the team for the production of the idea, pending appropriateness of international labor laws.

Deadline

17 March 2026, 5pm GMT

The backstory

Novartis is embarking on a multi-year effort to transform the face of creativity in pharma, where it is sorely needed. They believe that when it comes to getting people's attention and connecting them with the information and medicines they need, that creativity can be our most powerful tool.

About 1 in 3 people who have experienced cardiovascular disease may have elevated Lp(a), an often-hidden, inherited risk factor that can increase the likelihood of heart attack or stroke at an earlier age (younger than 55 for men or 65 for women).

Lp(a) levels are determined by your genes, and unlike other cholesterol-related risks, lifestyle changes such as diet and exercise have little effect. Because there are currently no approved treatments that specifically lower Lp(a), testing hasn't always been widely recommended, though recent guidelines suggest it may be valuable for people with a personal or family history of premature cardiovascular disease.*

Now, the conversation around heart health is shifting. Premature heart attacks and strokes, once seen as "just something that runs in the family", should be viewed as a red flag, not a family trait. These early events can serve as the mental trigger for patients and families to ask about Lp(a) testing and take proactive steps toward understanding their inherited risk and take steps post-test

Despite increasing awareness, testing rates remain low. How can we help people, especially those aged 45–55, recognise that "early" doesn't mean "normal," and that knowing their Lp(a) levels could change the course of their heart health? Because testing for Lp(a) is critical to fully understand a person's overall cardiovascular risk, how closely they need to be monitored and how intensely to manage other modifiable risk factors such as cholesterol and hypertension.

[*health.harvard.edu/heart-health/lipoproteins-a-an-update-on-testing-and-treatment](http://health.harvard.edu/heart-health/lipoproteins-a-an-update-on-testing-and-treatment)

What's the challenge?

Bring bold creativity into the health and wellbeing space by using gamification and a viral movement to encourage 45-55 year olds with a history of premature cardiovascular disease in the United States to get tested and encourage others too.

Your job is to set a new benchmark for what can be done in this unique territory. Create a bold campaign that gets its audience invested in, and want to participate in, Lp(a) testing in a way that has yet to be seen in this space and in doing so save lives.

Who are we talking to?

Health-engaged adults aged 45–55 in the United States, especially those who have already experienced a premature heart attack (before age 55 for men or 65 for women) or have a family history of early cardiovascular disease. Many of these individuals live with ongoing worry about having another event and often assume heart disease "just runs in the family." What they may not realize is that an inherited factor called Lp(a) could be contributing to their risk, something that can be detected with a simple blood test. Knowing their Lp(a) levels could help them and their doctors better understand their genetic risk and take more informed steps to protect their heart health.

Things to think about:

The gamification link

Health and wellbeing and gamification are inextricably linked. Numerous apps in this space use gamification to motivate their users, whether it's to log more workouts or simply turn a tedious task into a fulfilling one. But this idea has traditionally been centred more around daily habits and lifestyle changes – how can you maximise the potential of gamification in a new and exciting way that drives users to engage in a singular test and in a way *that brings even more people forward* to get tested?

While "gamification" is one familiar approach, it doesn't have to be limited to a literal game. The same principles can power any activation that motivates participation, whether through competition, curiosity, reward, or belonging.

The question is: how can we use these engagement techniques to drive more people to take a single, purposeful step – getting tested?

Saint-Samat* groups gamification into five dimensions:

Challenge
Surprise
Immersion
Exclusivity
Fulfillment

How can you these elements to make make premature events the instant mental trigger for patients to demand an Lp(a) test?

[*neuroprofiler.com/the-expectations-of-gen-x-and-y-towards-gamification](http://neuroprofiler.com/the-expectations-of-gen-x-and-y-towards-gamification)

Gen X motivations

How can you tap into the unique needs, wants and desires of your audience to motivate them to get tested? You'll need to consider the unique nuances of this audience and not make sweeping generalisations – for example, they still use social media (just in a different way to the generations below them), they are interested in tech and they care about health.

Remove the fear

This is not about creating a fear mongering campaign. You should focus on empowering your audience and ensuring they want to take part in these tests and find out more about their genetics to help protect their future – using fear can often backfire and actually prevent people from wanting to know more.

Drive real testing outcomes

Whatever you make needs to focus on delivering real testing outcomes. It isn't just about getting people to talk more about testing, it is about driving people to speak to their doctors and insurers and get tested.

The important stuff

Use gamification to create a viral campaign that encourages 45-55 year olds in the United States with a family history of cardiovascular disease to want to get tested for Lp(a). Whatever your response, you'll need to present:

1. **Your solution.** Clearly explain how your idea, solution or campaign aims to educate this audience.
2. **Your creative process.** How you arrived at your solution and key insights from your research. You should be sure to include elements of your concept to bring it to life, e.g. through storyboards, prototypes, wireframes, illustrations or animatics.



Brief set by
Novartis

In collaboration with
Area23

Make Lp(a) testing a family affair

Additional Prizes

The winners of the challenge will receive priority review for inclusion in the IPG Health internship program. In addition, if the idea is selected to be produced by Novartis, AREA 23 will commit to temporarily hiring the team for the production of the idea, pending appropriateness of international labor laws.

Deadline

17 March 2026, 5pm GMT

What and how to submit

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Main (essential):

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JPEG slides (max. 8), showing your solution

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

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Find more examples of how gamification is being used in the advertising space in effective ways that are helping people to make a difference:

dandad.org/work/annual/d-ad-in-2025/trend-report



Brief set by
Tuborg

In collaboration with
Design Bridge
and Partners

Create experiences that release negative pressure

The backstory

Born in 1880 from Copenhagen's bustling docks, from a small place with a big party factor, Tuborg beer has always championed a bold mindset: 'Stagnation is Decline'. It is a brand built on gathering for loud nights and shared moments; Tuborg constantly evolves.

Today, it fuels culture globally, from music to nightlife, driven by a singular purpose: *to release people from the negative pressures that limit their lives.*

What's the challenge?

The world constantly tells young people what they 'have to' be, creating pervasive negative pressure. Tuborg believes they **Don't Have To**.

Design a brand experience that allows Tuborg to actively release young people from negative pressure. You need to develop a space and experience where Tuborg's audience can truly feel liberated, embrace spontaneity, and fuel their fun.

Importantly, packaging is a **key** touchpoint for this brief. As a beer brand, packaging plays an integral touchpoint in connecting with consumers and should be strongly considered as part of your response.

The Single Minded Proposition? *Design a brand experience that allows Tuborg to actively release young people from the societal pressures that limit their lives.*

Who are we talking to?

You need to speak to young, culturally curious individuals (Gen Z and slightly older) around the world who feel the weight of societal expectations.

They crave authentic moments of freedom and self-expression, eager to break free from constraints and live life on their own terms.

Things to think about:

A holistic brand experience

Consider how every brand element could be leveraged in the experience. How does the brand appear in stores and bars? How can these work together to deliver the Tuborg spirit?

It's up to you what this looks like, this could be an OOH (Out of Home) campaign that unlocks a unique digital event, or a physical activation that drives engagement online through an integrated Social Media campaign. Or maybe it's something else entirely.

Embody Tuborg's spirit

Tuborg is an exhilarating, disruptive, and adventurous brand that lives loud, challenges norms, and ignites authentic self-expression. How can you embody this in your solution?

The power of release

Tuborg's DNA: the pull-off cap is their metaphorical release, music as their pulse and a sense of being open to the world. How can you incorporate this 'power of release' into your idea?

Beyond the beer

Whatever you create, it should offer a 'Higher Order Benefit', essentially freeing communities from societal pressure. The beer can be part of the experience, but the *focus* is on the feeling of release it enables when opening the bottle.

Build cultural relevance

Your solution should feel fresh, relevant, and speak to the current challenges and desires of young people today. Where can your idea intersect in culture and experience? How can you identify negative pressures for this audience and provide a space where people no longer *have to*.

Responsible drinking

Tuborg's spirit of liberation & breaking free is always about authentic, uninhibited fun, never reckless abandon. Ensure your concept champions responsible consumption and positive choices. Whatever you create needs to ensure it meets rules and regulations advertising and alcohol.

Carlsberg take on responsible drinking in more detail: carlsberg.com/en/celebrate-responsibly

The important stuff

Clearly explain your solution, the insights driving it, and your creative process. Bring your concept to life through visuals (e.g., storyboards, prototypes, wireframes, illustrations, or animations). Whatever your solution, you must present:

Your insight. It can be social, cultural, behavioural, or brand-led, but you must explain how and why your idea was built on this key insight.

Your idea. What is the driving idea behind your solution?

The execution. Clearly demonstrate how the different brand elements could interact for a cohesive experience.

Feasibility. Explain the practicalities; your concept should be scalable and have real-world activation potential.

All promotional copy must be in the third person.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

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Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

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Brand Identity: Integrate Tuborg's core visual assets: Wordmark, Clockman, Pulse graphic, and vibrant colour palette (Tuborg Green, Fresh Green, Tuborg Blue). The pull-off cap should feature prominently as a symbol of a release.

Tone of Voice: All creative output must embody Tuborg's personality. Be exhilarating, disruptive, and adventurous. Use active, human, witty language that challenges pressure, keeping it short, punchy, and relatable.

Deadline

17 March 2026, 5pm GMT



Brief set by
Twix (Mars)

In collaboration with
adam&eveDDB

Twix gives people a good thing, twice

Deadline
17 March 2026, 5pm GMT

The backstory

For over a decade, the Twix brand thrived on a playful rivalry. The global ‘Left Twix versus Right Twix’ platform challenged fans to pick a side between purely fictional differences, a strategy that was starting to feel less resonant in today’s cultural climate.

In 2025, Twix launched a bold new positioning that celebrates the joy of having it all. It stems from the truth that only Twix gives you a delicious cookie and caramel chocolate bar, and then gives you EXACTLY the same thing again. Now, instead of asking people to choose between left and right, Twix now celebrates the over-delivery of delight that comes from getting both.

With this new strategy in place, Twix would like your help activating it. They are looking for highly creative, entertaining, and innovative ideas that help Twix connect with under-35s and become their go-to snack.

What’s the challenge?

Your job is to make Twix famous for giving people a good thing, twice, through an attention-grabbing and culturally relevant brand activation.

‘Twix gives you a good thing, twice’ is the proposition at the heart of the strategy. The brand platform, ‘Two Is More Than One’ is how Twix communicates it to consumers.

How you activate this is completely up to you. You could leverage a big calendar moment (Valentine’s Day), a social trend (the celeb doppelgänger craze), consumer behaviour (second-screening during sports), or a creator partnership (celeb twins). You could also tap into something entirely different - something you believe resonates with the audience and presents an exciting cultural opportunity for Twix.

Who are we talking to?

People aged 18 to 35 around the world. They see Twix at the counter, but they probably haven’t engaged with the brand or purchased it in a while.

Things to think about:

The ultimate break time snack

People tend to eat a treat when they’re taking a break during the day, and Twix wants to be the snack that makes those breaks more delightful. Whether you’re scrolling TikTok, mobile gaming, shopping online, having a well deserved break from work, or listening to music, Twix’s product makes the moment better. How can the brand bring the power of two-ness to those spaces to reinforce that?

Know your audience

50% of media consumption today is in channels where Twix can’t pay to be, so you shouldn’t rely on traditional paid media to drive your messaging. The more talkable and shareable the idea, the better.

Make two-ness meaningful

Two chocolate bars really are better than one. Where else does this ethos hold true? How can Twix go beyond its own product and tap into culture to show that two is better than one and create moments of joyful maximalism for under-35s?

The important stuff

Whatever you make, you should include:

Your insight. It can be social, cultural, behavioural, or brand-led.

Your idea. What can Twix do to get people talking about and engaging with the brand?

The execution. Show how it comes to life in a modern comms ecosystem (e.g. social, digital, earned media, contextual advertising, etc).

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

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What makes a great Twix idea

Twix’s is **not** a brand that encourages sharing. It’s not one each, it’s two for you.

The brand platform is “two is more than one”, but they infer that two is better than one.

Twix is a brand that gives you two good things, so they avoid ideas that prove two is good by showing that one is bad (like only having one chopstick). Their recent retail promotion was ‘Win A Once In A Lifetime Holiday, Twice’. No one would complain about one trip, but Twix over-delivers with two.

Their tone of voice is light-hearted, innocent fun. They are maximalist and entertainingly over the top.

Twix is the brand of two, but that we avoid mash ups (bringing two wildly different things together).

Planning to embed experiential into your solution? Check out our free course ‘A Masterclass in Designing Impactful Live Experiences with People’ [here](#).



Brief set by
War Child presents Secret 7"

Bring the 10th Anniversary of Secret 7" to life

The backstory

Secret 7" brings together 7 iconic tracks from 7 of the world's top musicians, each pressed just 100 times onto a 7" vinyl. Creative minds from across the globe are invited to reinterpret these tracks, producing 700 one-of-a-kind record sleeves. Each year that's

7 musicians
7 tracks
700 unique records
Countless lives changed.

Now in its 10th year, after featuring 63 iconic songs and over £930k raised for charity, they want to raise awareness of this amazing initiative and put the spotlight on the history, art, artists and musicians who have made it a success.

What's the challenge?

Tell the story of the past 9 years of Secret 7" through a series of 30-60 second animations or illustrations, suitable for use on social media as part of an anniversary celebration.

You need to capture the heart of what Secret 7" is all about, spotlight the incredible artists who have been part of the project and encourage new audiences to get involved for the 10th anniversary.

Who are we talking to?

The broad range of artists and musicians who take part in Secret 7" each year and the important cause behind War Child mean that there are a host of audiences to whom the project is of relevance. You need to appeal to both the current Secret 7" community* who are keen to be part of this 10 year anniversary and new audiences who:

- Are music fans from the UK who want to own a piece of history, are avid collectors
- Are interested in art and design
- Are supporters of War Child and/or passionate about the causes War Child supports

**Secret 7" audience is an even male female split, aged 25-44. Primarily in London, New York, Brighton and Hove, Bristol, Manchester.*

Things to think about:

Tell the story

This isn't just about making a pretty picture. Your work needs to tell the story of what makes Secret 7" unique. You are welcome to reference any of the previous musicians as part of your response *but you should not use any of the previous tracks in your response due to licensing restrictions.*

Embody the history

Over the years Secret 7" has not only had 63 musicians take part to date, they've also had 7000 artists showcase their work. How can your solution distil this history? How can you use your own artistic practice to celebrate the wide range of artists who have taken part?

Encompass the mission

Secret 7" isn't just about making one of a kind collectors items. It is about raising money for an important cause. Your work needs to inspire people to part with their cash to make a difference, and celebrate the work that Secret 7" allows War Child to do.

The important stuff

Tell the story of the 10 year history of Secret 7". You must create either:

- Up to 1 minute of animated footage through a series of Instagram stories (10-30 seconds per story, aspect ratio 4:5 or 9:16)
- Up to 8 static images (1080 x 1920pxl or 1080 x 1350pxl)

You can also include additional supporting material that you feel expands your idea.

Winners will have the chance for their work to be featured as part of the Secret 7" 10 year anniversary campaign and as part of the final exhibition in 2026.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a video of your story/ies (max. 1 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).

Every penny raised from the online auction goes directly to War Child, a specialist charity for children affected by conflict.

No child should ever have to experience war but for thousands of children, war is an everyday nightmare. They witness unimaginable violence, face displacement, and endure trauma that could last a lifetime.

War Child delivers three things that can change a child's life – protection, education and mental health support. Its work is evidence based and proven to create change in 14 countries globally including DR Congo, Syria, Gaza, Ukraine and Yemen.

Deadline

17 March 2026, 5pm GMT



Brief set by
Wise

In collaboration with
Anna Katrina Pizarro

Get parents to grant their kids their travel wings with Wise

Additional Prizes

Nominees and winners may be considered for one of Wise's future early careers Design programmes (Intern, Graduate or Apprenticeship)

Deadline

17 March 2026, 5pm GMT

The backstory

Wise has transformed the way people move money globally. Now, they're on a mission to help kids save and spend around the world – in 40+ currencies, and more than 160 countries.

Their new Young Explorer product is the passport to global independence, a tool that turns wanderlust into a plan. It helps them save, spend, and receive money in different currencies, giving them their first taste of financial freedom for a world without borders. It makes the world feel less big and more exciting.

Kids get to discover how international money works and start their journey to global spending, while parents get the tools to help them manage their money and start good habits. But how can you persuade these parents that Young Explorer is the best product for their kids?

What's the challenge?

Wise can't market directly to under 18s, so you'll need to create a solution that persuades their parents and guardians that this is the right product for their children (and ensuring Wise remains something they'll want to stick with when they hit 18).

Design an experience or campaign that speaks to the parents and guardians of 15-17 year olds who want to encourage their kids' desire for freedom/adventure/independence.

How can you make Wise the essential travel companion for their kids' first big adventure by proving that Wise is the smartest way to manage their money wherever they go?

Who are we talking to?

The parents and guardians of UK-based 15-17 year olds. They want their kids to be independent and to be able to stand on their own two feet, go out and explore the world, but always be safe and, importantly, in control of their money.

Things to think about:

Understand your audience

Parents and guardians want their kids to have freedom, but also want the reassurance that they're supported to spend responsibly. They're also hugely influential in how they make decisions around money (39% of adults still bank with the same provider their parent set them up with). Plus, Wise's research shows their aspirations, goals and ambitions for their kids match their kids' own desires. How can you tap into these elements to make something that compels parents to set-up Young Explorer for their kids?

Narrow the gap

There's a huge education gap—only 24% of young people receive meaningful financial education at home. How can Wise tap into these nuggets and put Young Explorer forward as the go-to product?

Build the loyalty

Whilst you're targeting the parents, this is also all about helping to build loyalty before these kids turn 18. Because Wise is the last account you'll ever need, no matter where you end up in the world. Your idea should create a 'no-brainer' moment, helping parents to choose Wise to support their kids for life. How can you make Wise an essential part of their travel rituals, at home spending, lifetime goals and beyond?

Time for adventure

There are things you probably wish you knew about money before your first big adventure, whether a gap year or moving away from home. How can Wise help 15-17 year olds gain money smarts and get them ready for the next adventure in a way that also appeals to their parents and guardians?

Things to avoid

Wise already has an award-winning brand and design system (see *Further information*), so they don't need a new brand identity or design system from this brief. Do not propose an entirely new, standalone product or a new brand identity, but you can consider enhancements or feature builds.

Stick to the code

Wise is authorised and regulated by the Financial Conduct Authority and must comply with certain regulations in each market. Your solution must be in line with Wise's acceptable use policy. E.g. nothing of a violent nature.

The important stuff

Your solution can be a physical or digital experience, a new product feature for the Wise app, or a broader brand awareness campaign or brand film.

Whatever your idea, your submission MUST:

- Explain how it reaches the parents and guardians of 15-17 year olds, respecting the marketing restrictions*.
- Demonstrate how it builds a long-term relationship, encouraging conversion to a full Wise account at 18.
- Show how it works within the existing Wise brand and award-winning design system (enhancements are welcome, but not a total redesign).
- Be designed for the UK market.

*Marketing restrictions

Marketing communications must not include a direct appeal to children to buy an advertised product or persuade their parents or other adults to buy an advertised product for them.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information:

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).



Brief set by
Wise

In collaboration with
Anna Katrina Pizarro

Get parents to grant their kids their travel wings with Wise

Additional Prizes

Nominees and winners may be considered for one of Wise's future early careers Design programmes (Intern, Graduate or Apprenticeship)

Deadline

17 March 2026, 5pm GMT

Further Information Continued:

The Young Explorer Product

wise.com/gb/card/young-explorer

Young Explorer is the Wise card for kids. Currently available for Wise account holders that live in the UK. It works in-store, online and at ATMs worldwide. Now your whole family can spend and withdraw in the same currencies, at the same rates, with age-appropriate controls in place.

Wise Design

wise.design/foundations

Wise Design is an award winning design system at Wise. It covers both their brand and product design systems, and helps them create consistent, high-quality experiences for their users – from button to billboard.

- Homepage: wise.com
- Wise design principles: wise.design/design-at-wise/work-at-wise#our-design-principles
- Awards and recognition for the design system: wise.design/design-at-wise/work-at-wise#discover-more

Wise Sans typeface: is their proprietary font and can't be shared externally due to licensing and security issues. We recommend you using [Parafina Black](#) trial from Feliciano type for a similar aesthetic.

There's a lot here, we know. But it's essential to get your entry right – so read on.

To find out what to submit...

1. **Check your chosen brief.** The What and how to submit section will tell you the formats you can submit your response in. It'll be a combination of the following: video, JPEG, interactive and PDF.
2. Find the full specifications for each format (file type, file size, etc) in the following pages. Make sure you meet these specs when preparing your work, or it may not be accepted / may not display properly at judging.

Title & Description

You'll need to give a title and description when you enter online.

- **Title:** The name of your concept, not simply the name of the brief (e.g. "Moms Dance" not "21GRAMS entry").
- **Description:** A short summary of your idea (max. 100 words). Don't include or recap the brief in this description, but do make sure to mention the brief sponsor. We will use this to help promote your work if it wins and it will be available to the judges as supporting material. Your brief may ask you to include specific info in this description.

Main vs optional submission material

Most briefs have options for the main deliverable(s) and optional supporting material.

- **The main deliverable** is what you must submit for that brief and what the judges will base initial decisions on. They'll view this first, then look at any optional material only if they want to – if your main piece has impressed them enough that they want to see more. Your main piece(s) must clearly and effectively present your idea and execution; anything the judges will need so they can understand your response, and anything specified under The important stuff on the brief.

- **The optional pieces** are your chance to show additional executions (e.g. ads, product mock-ups, app prototypes), or give further insights into your research and development. You should name every asset (each file you upload or URL you input) clearly, indicating whether that asset is one of your main deliverables, or an optional supporting piece (e.g. "Main Deliverable 1 of 4", "Supporting Image 3", etc).

What else do you need to know?

You can enter online from early 2026. Please note, D&AD host a number of awards, so make sure you're on an entry site that says 'New Blood Awards' at the top of the page before starting to create your entry. You'll be able to access the entry site by heading to dandad.org/newbloodawards and selecting 'enter now' when the entry site is live. The entry site will walk you through the process, but before you start, make sure all your team members and tutors have registered and can login at dandad.org. Keep it anonymous. This is for your benefit – we want the judges to look purely at your work and keep the process free of unconscious bias. So don't include your name, or the names of your teammates, tutors or college anywhere in your entered work, or in file names. If these are included, we may ask you to resubmit without them, or remove them ourselves. There may be some exceptions, e.g. if your identity is somehow part of your concept – check with us if you're not sure.

All work must be submitted in English unless specified by the brief. Any explanations must also be in English.

You must upload all your files on the entry site. We will not accept files uploaded on other sites e.g. submitting a video via Youtube or Vimeo. You have to upload it directly. The one exception is for interactive executions – see the following pages for more info.

All entries **MUST be in response to a New Blood Awards 2026 brief**. If your entry doesn't appear to be answering any of this year's briefs, it may be withdrawn. To make it clear that your entry is a response to one of the briefs, make sure you mention the sponsor in your entry description and clearly explain how it is solving the problem outlined in the brief.

A lot of the briefs ask you to show highlights from your creative process, research, and development. To do this, you could include:

- A summary of your research approach.
- The key insight(s) that led to your solution.
- How you developed the idea from insight(s) to solution.
- Alternative ideas you explored.
- Scamps, initial hand sketches, prototypes, mock-ups.
- Mood boards and other reference imagery.

Use of other creative material

If you use any images, writing, music or other creative material belonging to someone else (such as background music or stock footage for a case video), you must comply with any copyright restrictions. Entries into New Blood Awards are not commercial projects, but if you win brands may want to work with you to make your idea a reality, so ensuring your work meets the necessary copyright rules is very important.

Check the rules on any work you include in your entry, e.g. stock images or typefaces you've bought the license for, copyright-expired text, music made available under a Creative Commons License or that you've received appropriate permissions to use. Make sure you credit or acknowledge the source if / as required.

You should not include work created by other artists from sites such as Instagram without their explicit permission as, if you win, your entry will be hosted on our website.

We can't provide detailed advice on copyright but for more information, try: gov.uk/government/organisations/intellectual-property-office

You could use a piece of music that is made available under a suitable Creative Commons License. Take a look here for more inspiration: creativecommons.org/legalmusicforvideos

Research and development

A lot of the briefs ask you to show highlights from your creative process, research, and development. To do this, you could include:

- A summary of your research approach.
- The key insight(s) that led to your solution.
- How you developed the idea from insight(s) to solution.
- Alternative ideas you explored.
- Scamps, initial hand sketches, prototypes, mock-ups.
- Mood boards and other reference imagery.

The Formats

Make sure you know which formats are allowed for your brief before you get stuck in.

Video

Use this for presentation films, moving image executions and TV ads.

Format specs:

- MP4 and MOV formats only. These must be multiplexed with audio and video in one single file.
- Do not include a clock or slate at the start.

See below for full specs.

Codec File	H.264
Format	MOV MP4
Aspect ratio	1920 x 1080 1280 x 720 1024 x 576 (64 x 480) (720 x 576)
Audio	ACC Stereo 48kHz
Bitrate max	Minimum: 8.5mbps (15mbps for HD) Maximum: 50mbps
File size	500mb

Tips for a great presentation film

Use your time wisely and wow the judges:

- Don't include the brief – you don't have long so don't waste time telling the judges what they already know. You can, however talk about how you interpreted the brief and how this led to your response.
- Summarise your project / killer idea in the first 30 seconds and get the jury's attention. You can use the rest of your time to go into more detail if you need to.
- Don't make the judges wait until the end of the film to find out your solution.
- Focus on the creative idea and its relevance to the audience.

You don't need to make it elaborate and fancy. Simple films with a clearly presented idea are just as effective. If you're demonstrating an idea using mock-ups and screenshots, clearly show how it would work. It's fine to include a voiceover speaking over footage, but to keep judging fair and unbiased, don't include footage where you talk directly to camera and don't include your name, university, or any other information revealing your identity.

JPEG (image)

Use this for presentation slides, photos, illustrations, and posters.

Format specs:

- JPEG is the only image format we can accept.
- Colour mode: RGB.
- Image resolution: at least 300dpi.
- Maximum file size: 100mb.
- Dimensions: at least 410mm on the longest side.
- Orientation: images will be viewed on-screen, so landscape is strongly recommended unless portrait format is integral to the response.
- Aspect ratio: up to you (unless otherwise specified in the brief). But your work will be viewed on-screen, ranging from judges' own laptops to widescreen TVs, so images will look their best in landscape at 16:9.

Tips for creating great presentation slides

Here's an example of good presentation slides.

- You should combine images and text in one JPEG, to show your idea as well as explain it.
- Work will be viewed on-screen at judging, with no option to scroll and limited zoom function. Your slides must be clear and easy to view when the image is viewed to fit-to-screen on a standard laptop. **We strongly recommend landscape format.**
- Make sure text is big enough to be read without zooming and keep it short, clear and relevant. Basically use the same principles as a PowerPoint or Keynote slide.
- Show the key elements of your work. Keep the layout clean, simple and uncluttered.

Interactive work (URLS) Use this for interactive executions, digital prototypes, websites, apps, etc.

Format specs:

- URLs are only accepted where the website itself is part of the entry, or used to send zip files via Dropbox (see below).
- URLs cannot be submitted as your main piece, only as optional supporting material. Interactive work must be Chrome compatible.
- If the work is online, or made using Adobe XD or similar, submit the URL.
- If you can't host the work online, submit a ZIP folder – instructions below.

Submitting zip files

Zip files are OK for interactive work, HTML, websites, widgets or apps. **We won't accept zip files for anything else.**

- When you start the online entry form, you'll get an entry number. Use this as the name for the zip folder itself, and at the start of file names for the root folder, index file, and Flash or Shockwave files.
- Submit websites in their entirety as Chrome compatible HTML projects.
- To submit a ZIP file, please upload it to Dropbox ([dropbox.com](https://www.dropbox.com)) or another file sharing site and then submit the Dropbox link as a URL. If using a file transfer site, please make sure the transfer link does not expire before the end of May 2026.

Physical work

We don't accept any physical entry material.

When submitting your entry...

Don't include your name, university/college/institution or place of work anywhere

You'll be able to credit everyone on the entry site, **but please don't put your name anywhere on your work** (including the title), or anything that denotes where you study or work, as the awards are judged completely anonymously. If you do, we'll be in touch to ask you to remove it.

If we don't hear back, we may have to remove it ourselves. The *only* exception to this is if your identity is integral to your response.

Don't repeat the brief back

Don't waste precious minutes or slides re-explaining the brief to the judges. They all have the brief in front of them and will know it inside out. They'd much rather hear about your project!

Insight, Idea, Execution

Make it really easy for the judges to understand what your idea is and how you came to it. A great presentation explains what the insight was that helped you create the idea, what the idea is itself, and then shows how you've executed it.

Stick to the submission formats

One of the main judging criteria for the awards is 'is it on brief?'. Part of the brief is the deliverables (the way you present your work). So it's really important you stick to them. And remember the judges look through hundreds of pieces of work each year, so make sure yours gets the opportunity to shine.

Don't panic!

We have a team of people who look through all your entries before they are seen by the judges. If there's any issues, we'll be in touch! Be sure to keep an eye on your email inbox (and double check your junk folder) for emails from newblood@dandad.org as this is how we'll contact you.

No matter which brief you're working on, there's a few words of wisdom that will help you to nail your response. If you'd like even more advice, we offer a completely free online learning course to help you work through the brief. You can access last year's course [here](#). The 2026 course will be released very shortly.

Stay. On. Brief.

Ideas and execution are hugely important, but every year the judges' number one piece of feedback on where work fell short is that it wasn't on brief. New Blood briefs are centred around commercial creativity, which means your response needs to solve a client problem. Make sure you read the brief, read it again, then read it again. D&AD have a few exercises for cutting down a brief to its core elements which is part of the online course mentioned above.

Entries which aren't in response to one of this year's briefs may be removed from the competition.

Research, research, research

Once you've read and understood the brief, it can be really tempting to jump straight into ideas. But research is an integral part of the creative process. Make sure you spend time researching not just the brand (and what they've done before), but also their competitors, audience and anything else that might be relevant to help you solve the problem. The more research you do, the better equipped you are to create a response.

Speak to your audience

Focus on your audience and consider what will make them sit up and take notice. Think about how your idea can infiltrate spaces they exist in, and engage with them directly. No matter how great your idea is, if you can't ignite your audience's interest, it won't make any headway, so get to know who you're talking to.

Understand the brand/product

If you don't have a strong understanding of the brand/product your brief is centred around, you're unlikely to develop a response that really fits with what they want/need. Don't just spend time ideating, but really try to get under the skin of the company you're creating for.

Many brief packs will also include brand guidelines and other helpful documents to help you stay on track. Read them. Get to know them. Even if you want to subvert the brand, you can't do this without first understanding what it currently is and grasping what their current challenges are.

Be realistic

One of the best parts about the New Blood Awards is that many brands are genuinely looking for work they might be able to turn into a reality (and to pay you for it, or hire you to work it up, in the process).* Some briefs are looking for big scale thinking, others want something more nuanced. Whatever your brief, make sure you consider reality in your ideas. You can do something new and innovative without breaking the bank or asking a brand to invent new technology. Be adventurous with your ideas, but always keep at least a toe on the ground...

**Unlike some creative competitions, you retain your IP when you enter the New Blood Awards. If you're entering similar contests, be sure to check this before you submit your work.*

New Blood: The Portfolios

Prepping your portfolio?

If you're currently working on honing your personal website, we've got some exciting news... D&AD will be running our Portfolio Competition again in 2026.

New Blood: The Portfolios recognises creatively excellent portfolio websites across a number of disciplines, including Advertising, Animation, Illustration, Commercial Photography, Graphic and Digital Design. Entry for the competition will open after the New Blood Awards close in 2026.

D&AD will select and promote a curated selection of must-see portfolios to prospective employers at New Blood Festival 2026.

Winners will also be eligible to apply for the New Blood Academy.

Register your interest [here](#) and we'll email you the details as soon as they're available

So, what do all these Pencils mean?

All New Blood Pencil winners get a guaranteed place in the D&AD Annual, an invite to the New Blood Awards Ceremony, **one** Pencil per team, and a winner's package. But if you're still wondering exactly what each Pencil represents, we've put together a handy cheat sheet for aspiring New Blood winners.

New Blood Wood Pencil

Awarded to a shortlist of the best work submitted for each brief. Winners of a Wood Pencil display excellence in at least one of the judging criteria.

New Blood Graphite Pencil

Awarded to work that represents a fully rounded response that shines in the primary judging criteria relevant to the discipline (craft or idea), and is on brief.

New Blood Yellow Pencil

Awarded to work that is outstanding, excelling across all judging criteria and potentially causing a pang of jealousy.

New Blood White Pencil

Awarded to outstanding work in response to any of the briefs, that uses the power of creativity to do good in the world.

New Blood Black Pencil

Given to the best of the best, this is the ultimate award for new creatives. Each individual will receive a Pencil, and there's also a £2,000 prize fund shared between New Blood Black Pencil winners.

Winners' packages

Each Pencil level will receive a bespoke winner's package which will be revealed later in the year, including mentoring, the New Blood Academy (an exclusive 2 week creative bootcamp for selected winners – more information will be released after the winners are announced in May 2026), access to D&AD learning tools and more.

Additional prizes

Some briefs also have additional prizes – you can find out about these in the brief pack.

Key Dates

Briefs launch

October 2025

Open for entry

January 2026

Entry deadline

17 March 2026, 5pm GMT

Judging

April - May 2026

Winners announced

(without Pencil levels) by end of May 2026

Winner's package opportunities

Summer/Autumn 2026

Ceremony

(and announcement of Pencil levels) July 2026

Who can enter?

All briefs are open to:

Students of any age

To enter as a student, you must be enrolled on a recognised full or part-time Further or Higher Education level course, anywhere in the world, on 1 January 2026.

Being a student means you are automatically eligible and do not need to match any other criteria. *To enter the Tuborg brief you must be of legal drinking age in your country.*

Anyone over 18 not employed in (or formerly employed in) the creative industries.

You must not have cumulatively worked for 6 months or more** in a paid creative role* at the point of entry.+

It doesn't matter where in the world you are – if you fit one of the descriptions above, you can enter.

** A creative role is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation (including in-house agencies).*

This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non-creative role.

***6 months' cumulative experience can be gained over a longer period of time, for example 3 x 2 month paid placements. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of 6 months or more.*

+ If you aren't eligible to enter the New Blood Awards, you should take a look at the [D&AD Awards](#) which features a range of other opportunities.

Am I eligible?

If you're not sure if you're eligible, you can take our eligibility quiz [here](#) or drop us an email on newblood@dandad.org if you're still not sure after completing the quiz.

What can I enter?

The New Blood Awards *aren't* for work you've done already – all entries have to be a response to one of this year's briefs.

You can respond to as many briefs as you like. You can also submit more than one response per brief – you'll just need to create and submit a separate entry for each response. So you can enter as many times as you have ideas. The brief and brief pack will tell you everything you need to know about what to submit.

How much does it cost?

There are two options to enter:

1. By Voucher. Completing a 5-10 minute entrant survey (one survey per team member) at the point of entry will generate a unique voucher entry code. This voucher covers 100% of the entry fee. We will use the information collated from this survey to develop an Insights Report to help make the creative industries a better place for emerging creatives. Enter your voucher code at the checkout.

2. By debit/credit card. You can pay a £15 entry fee at the checkout when you submit your entry. The price is per entry, not per person.

How do I enter?

Download any and all briefs you like the look of. Each one comes with its own brief pack, full of useful things like background information, inspiration and brand logos to help you on your way. Then it's up to you to create your response. The brief and brief pack will tell you how to format and present your work ready to submit.

Teams & tutors

Can we enter as a team? Yes. You can enter as an individual, or up to five people can work together and enter as a team. Teams of more than five people are not eligible. Everyone on the team must be eligible to enter, and everyone on the team needs to register beforehand at dandad.org.

Can I team up with friends from other universities? Or who have already graduated/ are not at university?

Yes. You can enter with anyone who's eligible, even if they don't study at the same uni or college as you. Students and non-students can work together too.

My background / university subject isn't creative. Can I still enter?

Yes. As long as you meet our eligibility criteria you can enter – whatever your background or subject.

Do I need a tutor to enter?

No – but if you're a student, you should credit any tutors (or mentors) who helped you. For you to do this, your tutors need to register before you enter at dandad.org. You'll then be able to add them to the entry credits when you enter online.

My institution wasn't on the list when I registered – can I still enter?

Yes. When registering select 'Organisation not listed' and you can manually complete your details.

Do you offer mentoring?

Yes, mentoring is available for anyone without access to an educational tutor or industry contact. You can apply for mentoring and find out more [here](#).

Judging Criteria

The general New Blood Awards judging criteria is as follows:

*Is it a great creative idea?
Is it well executed?
Is it on brief?*

However, the way these are prioritised varies from brief to brief:

Advertising/big idea briefs (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it a great creative idea? *Is the idea inspiring or unique? Does it use audience/product insights to deliver an idea that will really create an impact?*

Is it well executed? *Is the idea well presented, easy to understand and fully rounded?*

Craft briefs including UX/UI/Interaction Design, copywriting and graphic design (in order of importance):

Is it on brief? *Does the idea answer the brief and the brand's needs? It can push the brief in some ways, but at its core it must solve the problem the brief is asking it to solve.*

Is it well executed? *Does the craft make you sit up and take notice? Is the idea fully realised and executed with precision? Is there beauty in the details?*

Is it a great creative idea? *Is the craft underpinned by a unique or inspiring idea? Does it use audience/product insights to deliver an idea that will really create an impact?*

The White Pencil

What is the White Pencil?

It's awarded to work that uses commercial creativity to do good. Find out what won in 2025 [here](#).

Where's the New Blood White Pencil brief?

There's no dedicated White Pencil brief. Although some of the briefs specifically ask for responses that make the world better, you could choose to answer any brief in away that does good. That's because we can and should consider social and positive change in everything we do. Maybe your packaging design revolutionises sustainability, or your ad campaign, while it spreads the word about the brand, also engages consumers with a social issue.

How do I win a New Blood White Pencil?

Whichever brief you're answering, if your entry uses creativity to do good, you can also put it forward for the New Blood White Pencil. When you enter online, you can opt in. There's no extra charge, all you'll need to do is give us a short explanation of why you think your work is White Pencil material: how it goes beyond the brief and uses it as a platform for positive impact.

Then if your entry gets awarded within its brief, the White Pencil jury will judge your entry at a later stage. You can only submit work that's a response to one of this year's briefs.

You must create and submit an entry for one of the briefs to be able to opt in for the New Blood White Pencil.

After you've entered

Who will judge my work?

Your ideas will be seen by representatives of the brands, along with a panel of top creatives and professionals from around the world. We'll announce the juries nearer the time.

What could I win?

All winners will receive one New Blood Pencil per team (the key to getting your foot in the industry's door), a digital certificate per team member, and lots more. Check out 'What winning means' for a full breakdown.

Anything else?

If you have any questions that aren't covered, email us at newblood@dandad.org.

Or get in touch on Twitter or Instagram:

[@DandADNewBlood](https://twitter.com/DandADNewBlood)
[@newblood_dandad](https://www.instagram.com/newblood_dandad)

In 2025 (and previous years) we reviewed all of the New Blood Awards Judges' feedback on why what won, won, and what was missing from work that didn't quite make the cut. We'd recommend taking a look through all this feedback to make sure you avoid common pitfalls with creating an entry, and make your work the best it can be.

Where did unsuccessful work fall down?

1. Not reading the brief properly

Really interrogate the brief to make sure you understand what you're being asked to do. Keep referring back to it to make sure your idea hits the brief and the target audience.

2. Poor Execution

Some people had great ideas but lacked the execution to tell the story. Think about the story you're trying to tell and make sure you present your ideas in a clear and exciting way. And most importantly, don't waste time reiterating the brief back to the judges!

3. A lack of brand/client voice

Channel the brand identity – we saw lots of ideas that had potential but they could work for any company, rather than being specific to the brand they were creating work for.

4. Lack of originality

Go back to the brief, dig deeper and really nail those ideas and execution. Don't waste time reiterating the brief back to the judges!

5. Going too big

Big ideas are great, but don't try to squeeze in so many that it overrides the main concept.

6. Lacking research **RESEARCH IS KEY.**

Don't skip this step as the judges will notice. Read all the information available to you.

7. Misuse of AI & VR

AI and VR might be themes of the moment, but if you choose to use them, make sure it elevates your work as a unique selling point rather than acting as a solve-all crutch.

8. Relying on shock tactics

Don't rely on shock tactics to do the heavy lifting for your idea. As much as it is important to stand out, your idea should still be balanced and effective.

How to create winning work.

1. Feedback

For a lot of winning entries, it was clear they had iterated, scrapped ideas and gotten feedback throughout the process. Don't skip this step!

2. Be social-first

Social media was a huge theme in last year's work, but only the very best entries considered how to be social-first in their ideas. This means not just bolting on an Instagram ad to your idea, but really thinking about how social media could drive the idea itself.

3. Creative PR

The entries that stood out in this category in the last couple of years really understood how PR and earned media differ from traditional advertising campaigns. Be creative with how you approach this, thinking about the multiple ways you can use this as a channel to promote the brand's message.

4. Look into cultural trends

Don't just look at what's come before. Reach into current conversations and niche audiences to create true stand out work.

5. What does the future look like?

In a constantly evolving industry, it can be easy to tap into the now. But spend time thinking about what the future of the industry might look like, and how your idea could be the first of its kind.

Everyone who enters work in the New Blood Awards retains their IP. If a brand would like to move forward with your idea, they will need to enter into a negotiation process with you. To help make the rules around IP easier to understand, law firm [Lewis Silkin](#) have broken it down for New Blood entrants:

What are Intellectual Property rights and why do they exist?

'Intellectual property rights' help protect the results of an individual's creative or intellectual effort. In other words, when an individual (we will call them an 'author') creates something (the thing they create is known as a 'work'), the law grants them a right to control the 'work' that they produce and to prevent others from exploiting it without permission. In the present day, intellectual property rights have evolved into a small number of distinct categories or 'types' of intellectual property rights, namely: copyright and moral rights, trademarks, design rights, patents and confidential information. Different laws apply to each type of intellectual property right. In this guide, we will focus on copyright and trademarks.

What is copyright?

Copyright is simply the exclusive right of the author of an original work to use, control and exploit that work. Generally speaking, copyright can exist in any literary, dramatic, musical or artistic work, as well as in films, sound recordings, broadcasts, and in the layout (known as the 'typographical arrangement') of a published work. The copyright owner can:

- make an adaptation of the work (e.g. by translating it);
- sell the work (known as an assignment), or allow others to use it in various ways via licensing arrangements;
- perform, show or play the work in public (e.g. performing a play, or showing a video in public);
- communicate the work to the public by broadcast or electronic transmission (e.g. via TV or radio broadcasts; or via the internet).

What about 'ideas'?

It's important to note that copyright protects the recorded form of the author's work. It doesn't protect the underlying 'idea'. In other words, an author cannot own the copyright in an idea, but they can protect their expression of the idea. A script, photograph, film and so on are all capable of copyright protection, but if an author can simply describe the broad outline of an idea or concept to a friend or client during a meeting there, isn't yet a copyright work which is capable of protection.

The 'recorded' element could be in the form of putting pen to paper, recording the work electronically or any other similar method that creates a record.

Example 1:

Taking book designs as an example, anyone is free to design a book cover with a boy wizard on the front – provided it is not a direct copy of the actual appearance of Harry Potter's character, or a similar appearance to the Harry Potter character in the Harry Potter books/franchise, along with similar story contents.

In other words, it is not possible to protect a mere idea (the idea of a boy wizard on a book design with story contents about being a student wizard), but it is possible to protect the expression of the idea (the actual appearance of Harry Potter's character and storyline in the Harry Potter books/franchise).

A book design in this example that is likely to be infringing would be a design with a boy wizard who has black hair, glasses and a distinctive facial scar, with the design labelling the book as 'The Boy Wizard and the Sorcerer's Gem' and contents about an English boy wizard with two friends called Rob and Hermie. Alternatively, if the character used on the design and in the story was a Brazilian boy wizard with the book labelled as 'Wilfredo the Wizard', who has curly purple hair, this is less likely to cause an infringement on the copyright.

Example 2:

Taking animation submissions as an example, anyone is free to design an animation with an animated ogre amongst its characters – provided it is not a direct copy or too similar to the big green ogre character, Shrek, as seen in the Shrek animation franchise.

In other words, it is not possible to protect a mere idea (the idea of a green ogre as an animated character), but it is possible to protect the expression of the idea (the actual appearance and depiction of Shrek's character). Establishing a claim for infringement is very fact specific and the merits of such will depend on the expression of the idea of a story about a big green ogre. Specific considerations could be if the ogre in the animation has a Scottish accent, wears the same or similar clothes, is it the same size and shape, has an outspoken American-accented donkey accomplice, or has other similar characteristics.

Example 3:

Taking a commercial ad campaign as an example, anyone is free to create a campaign about a postman who delivers letters and works for Royal Mail. However, there would be copyright infringement if the advert was about the job of a postman who had a black and white cat called Jess, and is working in a town called Greendale for the Royal Mail, and the features of his character closely resembled the famous TV show and character Postman Pat. This advert may infringe a copyright. As with the previous examples, it is not possible to protect a mere idea (the idea of an ad campaign about a postman), but it is possible to protect the expression of the idea that is used in the ad campaign (the appearance and storyline of Postman Pat).

In practice, whether or not someone has copied a work or developed it independently, will depend on the facts (and evidence) of each individual case, which again is why it is important for all creatives to keep accurate and, if possible, dated records of their creation and developmental process. It is not impossible that two creatives or brands could develop a very similar campaign. If an author cannot prove that someone has copied the work, then it may be difficult for them to prove their rights have been infringed. However, an inference of copying can be made if the author's work is in the public domain or has previously been shared with the other party. The burden would then be on the other party to prove that they didn't copy and/or it was independent creation.

What are the consequences of infringing copyright?

If an author believes their rights are infringed, they are entitled to take action through the courts. The courts may, if they agree that copyright has been infringed (and no exceptions or defences apply):

- grant an injunction to stop the current infringement and/or prevent further infringement;
- order the infringing party to pay damages or an account of profits to the author; and/or
- order the infringing party to deliver up the work to the author, or destroy the infringing copies.

In practice, suing a party for copyright infringement at court is uncommon and most allegations of infringement can be resolved without the need for legal action. The first step for an author would be to send a 'Letter Before Action' to the infringing party, putting them on notice of their rights and particularising the author's allegation of copyright infringement. The claimant party may ask for undertakings, which are contractual promises that the alleged infringing activity will cease and not occur again in the future.

The contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. The New Blood Awards contest is organised by D&AD, registered offices 64 Cheshire Street, London, E2 6EH. By entering the contest entrants agree to comply with these terms and conditions.

Entry Period

The contest opens for entry in January 2026 and closes at 5:00pm (UK time) on Tuesday 17 March 2026.

Eligibility Criteria

Anyone aged 18 and over on 1 January 2026 can enter the New Blood Awards without significant experience in a paid creative role (see below). The awards are also open to students enrolled on a recognised full or part-time further or higher education level course, anywhere in the world, on 1 January 2026.

All team members entering the Suntory Global Spirits brief must be of legal drinking age in their country. If you are not entering as a student, you must not have worked in a paid creative role for a cumulative period of six months or more at the date of entry. For example, six month's cumulative experience can be gained over a longer period of time, such as three x two month paid placements or two x three month paid placements.

A creative role is defined as a position where the entrant is employed in any type of creative role (including strategists) such as: copywriter, art director, graphic designer, etc. for a creative organisation. This includes paid placements. Entrants may still enter if they work (or have worked) for a creative company in a non-creative role. If you have worked as a freelancer, this means you must not have made the majority of your income from a creative role for the equivalent of one year or more.

Not eligible: Even if they meet the above criteria, the following persons are not eligible to enter the contest: (i) any individual employed or engaged by D&AD or any of its associated companies; (ii) members of the immediate family and/or household (whether related or not) of any of those individuals; (iii) anyone else professionally involved or associated with the operation, promotion or administration of the New Blood Awards 2026; and/or (iv) anyone in breach of clause 3.

1. Entering the Contest

1.1. Entry is open to individuals working alone or groups of up to five persons working as a team.

1.2. All members of a team must fit the Eligibility Criteria outlined above.

1.3. If a team of more than five enter, D&AD have the right to withdraw the entry.

1.4. Entrants should register on the D&AD Site (www.dandad.org/new-blood-awards), download a brief, generate a response to that brief ("the Response"). Entrants must submit their work digitally in accordance with the deliverables as laid out in their chosen brief and in the accompanying 'Preparing Your Entries' document. Entrants must ensure they submit their Response within the Entry Period.

1.5. All team members and tutors involved with the entry project must also register on the D&AD Site and be added to the entry credits at the point of entry. 1.6. Entrants can download and respond to as many briefs as they wish; they may also submit more than one Response per brief. Each Response is considered a separate entry and will need to be accompanied by the relevant fee.

1.7. All Responses must be the original work of the entrants and must not be copied wholly or substantially from another source. Responses must not infringe the rights, including the intellectual property rights, of any third party. Entrants who incorporate any images, writing, music, video, animation, sound, or other creative material belonging to or featuring someone else must obtain permission from the other party (or their parent or legal guardian if a minor). The entrant must provide a copy of any written consent if requested by D&AD. By submitting a Response, entrants warrant (i.e. guarantee) that they have procured the necessary consents, licenses, and other such authorisations from any third parties. Entrants may be asked to evidence their ownership of the Response and should keep dated records of all working materials.

1.8. Responses must not be, or contain any material which is or may reasonably be considered to be, threatening, defamatory, obscene, indecent, offensive, pornographic, abusive, liable to incite racial hatred, discriminatory, menacing, inflammatory, in breach of confidence or otherwise unlawful.

1.9. Entrants must choose to submit their Response by either:

1.9.1. Paying an entry fee of £15 per Response; or

1.9.2. Completing a short survey to help inform D&AD's Insight Report for 2026 per team member, and, in order for a Response to be accepted by D&AD, entrants must ensure that payment of the entry fee or completion of the survey (as appropriate) has been done in full prior to the expiry of the Entry Period.

1.10. Entries must be submitted by a member of the entering team to allow individuals to be credited accurately.

1.11. All Entries must be submitted via our online entry system. Any digital file uploaded or otherwise supplied to D&AD must not include or contain any code of a malicious, destructive or disruptive nature (including malware or spyware).

1.12. D&AD accepts no responsibility for lost or undelivered entry material. Proof of uploading of digital files does not guarantee that work has been received by D&AD.

1.13. In order to assist D&AD in promoting the winning work after judging, all entrants are asked to provide or confirm credits for each entry at the point of entry. These must include:

1.13.1. Full names of entrant(s), including all team members

1.13.2. Full names of tutor(s) (as applicable)

1.13.3. The name of their college or university (as applicable)

1.14. By submitting your Response, you and your team members each individually consent to your contact details being passed to sponsors, partners or New Blood Awards judges at D&AD's discretion in the event the Response wins an award, in order to help promote the winning work, deliver prizes and help with the operational running of the awards.

1.15. By entering the contest, entrants agree that if they win an award they will take part in reasonable publicity connected with the awards if so requested, and that D&AD is entitled (but not obliged) to use the winner's name, image and entry in connection with such publicity.

1.16. D&AD reserves the right to withdraw any Response(s) from the contest that it deems, in its absolute discretion, do not meet the criteria of a New Blood Awards 2026 brief. Responses that D&AD may deem not to meet the criteria of a brief may include (without limitation), Responses that do not refer to the relevant Sponsor and/or Responses that do not include all of the requirements in the 'The important stuff' section of the brief. If an entry fee has been paid in respect of a Response withdrawn by D&AD pursuant to this condition, then D&AD may, at its discretion, refund the entry fee paid.

1.17. All entry data and relevant contact details of Belgian Responses may be passed to Creative Belgium (www.creativebelgium.be), a partner organisation of D&AD, and may be submitted into Creative Belgium's Young Talent Award. A 'Belgian Response' is defined as Responses from institutions in Belgium, or Responses from teams or individuals with Belgium indicated as their

Brief set by
L'Oréal Paris

In Collaboration with
McCann Paris

Giving new life to “I'm worth it” in today's age

Additional Prize

Opportunity to get your idea produced, working with L'Oréal Paris/McCann team.

Deadline

17 March 2026, 5pm GMT

The backstory

In 1971, Ilon Specht created an ad for L'Oréal Paris that would fundamentally re-shape the brand and the entire beauty industry. The first ever beauty ad spoken by, and written by, a woman. The tagline? “I'm worth it”.

That iconic tagline resonated deeply with women around the world, and captured the spirit of self-confidence and defiance that defined the era of the women's movement of the 1960s and '70s. A four-word manifesto that declared self-worth in an industry dominated by the male gaze.

But what was once a radical and inspirational message has become diluted with time. As empowerment became the beauty industry's go-to narrative, Ilon's words have remained iconic, but hollow; a tagline repeated in commercials, spoken in advertisements, and printed on packaging.

To connect with women today, L'Oréal Paris must return to its radical roots. Like Ilon in 1971, women are once again fighting to be heard. Fuelled by mainstream narratives that normalise misogyny, the world has become increasingly hostile to women. It is against this backdrop that “I'm worth it” can become a powerful stand to counter these narratives.

Over the past decade, L'Oréal Paris has created campaigns that use “I'm worth it” as a springboard to truly confront the ways women's worth is being undermined (see *Further Information*). But in a climate where empowerment messaging feels performative, the tagline risks becoming surface-level feminism, stripped of its radical core...

What's the challenge?

Create a campaign that draws from the original radical meaning of “I'm worth it”, highlighting beauty as a powerful lever to elevate the role of women in modern society, and confronts a current issue they face.

The idea can be rooted in a local realities and informed by powerful and striking societal insights, but it should still carry a global resonance.

Who are we talking to?

Women aged 18–65, around the world and from all backgrounds. You can target the whole audience or a specific age range (such as L'Oréal's Non-Issue campaign) or geography (like their Letters of Worth campaign).

Whoever you choose, you must focus on the fact that worth is a universal concept that touches all women, everywhere.

Things to think about

Pick the right channels

The right channels can amplify your campaign or let it fade. Choose channels where your story will resonate most with your audience.

The power of words, and the right vehicles

As proven back in 1971, words have power. They can spark a movement, empower a generation and challenge the norm. How can you call attention to a reality women face, and make a powerful statement of self-worth that feels current in 2026?

Uniquely L'Oréal Paris

L'Oréal Paris have identified four key areas that are integral to a woman's self-worth. You can take this as a springboard for your ideation.

- **Authenticity** - Being able to show up as one's true self, with determination and emotional openness, strong inner confidence and self-acceptance.
- **Opportunity** - True worth grows when women have equal access to education, work, and self-expression in every aspect of life.
- **Security** - Feeling physically safe, psychologically secure, financially independent and valued forms the foundation of women's sense of self-worth.
- **Community** - A sense of belonging, being seen included and valued within society, to reinforce women's sense of worth and possibility.

Still need inspiration? Over the decades, “I'm worth it” hasn't just been a tagline, it's marked a 50 year commitment that lives inside the brand through initiatives including:

- Global gender pay equality for all L'Oréal Paris employees
- 3.6M individuals trained as part of their 'Stand Against Street Harassment' initiatives
- Supporters of female-led climate activism through Partners with Women's Earth Alliance
- Funds 220+ selections in international festivals through the Lights on Women Award.

L'Oréal Paris has always believed women are worth it. Now it's making sure their stories are remembered.

The important stuff

Develop a big idea and execution that leverages the original tagline ‘I'm worth it,’ strengthening it to deliver a powerful statement of self-worth that feels relevant and compelling in 2026.

You are not creating a new brand signature, you are making the current one more relevant.

What and how to submit

Read *Preparing your entries* before you get started for full format guidelines.

Main (essential):

Either a presentation video (max. 2 min) OR JPEG slides (max. 8), showing your solution.

Optional (judges may view this if they wish):

Interactive work (websites, apps, etc); if your main piece is JPEGs, you can also submit (max. 1 min total); if your main piece is video you can also submit JPEGs (max. 4).

Further information

You can find everything you need to know about entering the New Blood Awards, including the *Preparing your entries* guide, plus any supporting documents for this brief in [this supporting folder](#).

Start by watching this documentary: youtu.be/m8jRiOpcTA?si=DtE8rT0dcRyRn1Kk

What works:

10 years ago, L'Oréal Paris set out to reclaim the radical core of “I'm worth it” through work that restored substance to the brand's most valuable asset.

Starting with Vogue:

- The Non-Issue
- Then: Lessons of Worth
- Also: Worth It Resumé
- Most recently: Letters of Worth
- And finally: The Final Copy of Ilon Specht

country of origin in their D&AD registration data.

1.18. Winning the Young Talent Award does not constitute and is not equivalent to being awarded in the New Blood Awards.

1.19 All entries must be created, uploaded and paid for by the closing deadline, Tuesday 17 March 2026 at 5pm GMT.

1.20. D&AD is under no obligation to refund payments made for either individual entries or groups of entries. In the event of a technical error D&AD may refund payments, at its absolute discretion.

1.21. D&AD reserves the right at anytime to disqualify entries or entrants that D&AD, in its absolute discretion, regards as being in breach of these terms and conditions, any applicable laws, any rules or guidelines referred to in these terms and conditions, or the spirit of the New Blood Awards.

2. Sponsors' Logos and Names

2.1. Sponsors may submit their own branding or that of the sponsors' clients for the purpose of inviting Responses. All rules (including the relevant sponsors' brand guidelines) relating to the sponsors' branding apply equally to the sponsors' clients' branding.

2.2. All sponsors operate strict controls on the use of their names, trademarks and logos. Any misuse of sponsor brands by an entrant will lead to the disqualification of all that entrant's Responses in accordance with condition 1.21 and may expose the entrant and D&AD to legal liability and subsequent legal claims.

2.3. By submitting a Response, entrants agree to use the sponsor branding only in accordance with these terms and conditions, and any prevailing sponsors' brand guidelines.

2.4. The sponsors permit entrants to use the submitted branding for the sole purpose of responding to the brief sponsored by that sponsor.

2.5. Entrants may:

2.5.1. Only use sponsor branding on Responses submitted to the D&AD New Blood Awards 2026;

2.5.2. Include a submitted Response in their personal portfolio after the winners have been announced, in exactly the same format as that submitted to the D&AD New Blood Awards 2026 with a supporting statement that declares that the work was made in response to a New Blood Awards brief and was not commercially released.

2.6. Entrants must not:

2.6.1. Use sponsor branding on any other material or for any other purpose;

2.6.2. Upload their submitted Response to any online location before the winners have been announced, whether as part of an open or access-restricted site, unless all sponsor branding is first removed from the uploaded version of the Response;

2.6.3. Denigrate sponsors or sponsor branding, subject sponsor branding to derogatory treatment or otherwise bring the sponsor and /or its brands into disrepute;

2.6.4. Do anything to suggest that the entrant is endorsed by, associated with or otherwise affiliated with the sponsor;

2.6.5. Provide or make available sponsor branding to any third party for any purpose.

2.7. For the avoidance of doubt, the sponsors for the D&AD New Blood Awards 2026 are as listed on the brief pages of www.dandad.org/new-blood-awards.

2.8. For the avoidance of doubt, the sponsors' clients for the D&AD New Blood Awards 2026 are as detailed on the individual briefs.

2.9. Entrants who submit a Response that contains any trademark or logo, or other branding other than those specifically submitted by the sponsors, may be asked to re-submit their work without such branding.

3. Sanctions and Eligibility

3.1. In order that D&AD complies with sanction laws, it will not accept any Entries from any person or business who: (i) is or becomes subject to financial or any other governmental sanctions; or (ii) who appears on any sanctions list, including the UK Sanctions List (available at <https://www.gov.uk/government/publications/the-uk-sanctions-list>).

3.2. All Entrants must ensure that all fees and payments are processed in compliance with applicable sanctions and financial restrictions.

3.3. D&AD screens Entrants and payors for sanctions compliance and, in accordance with clause 1.24 of the Terms and Conditions above, may refuse, withdraw or disqualify any Entry, withhold or revoke any award, and require forfeiture or refund of fees or funding, where necessary to comply with law or where D&AD reasonably consider there is a sanctions risk. Entrants must promptly provide all information D&AD reasonably requests with regard to such screening.

4. Ownership of Your Work

4.1. Entrants retain ownership of their Responses submitted into the contest, but where such work incorporates sponsor branding entrants may only use the work in accordance with the sponsor's brand guidelines. Entrants may remove sponsor branding from their Responses, after which they may use such Responses at their own discretion.

4.2. By submitting a Response, entrants grant D&AD and the relevant sponsor a non-exclusive licence for the duration of copyright protection under English law to reproduce or distribute are production of their entry in all media in order to promote, or act as a historical record of, the D&AD New Blood Awards or D&AD as an organisation or a sponsor's involvement with the D&AD New Blood Awards; or as part of any D&AD publication (whether online or offline). In particular entrants should also review the sponsors' brand guidelines for the relevant terms affecting the grant of such licence.

4.3. Entrants agree that, should a sponsor wish to develop or use a Response for commercial purposes, the entrant will enter into negotiations with that sponsor to agree terms for such development or usage before negotiating with any other party in relation to the Response. We refer to this as the First Negotiation Agreement. The First Negotiation Agreement will remain in operation from the date of submission of a Response until one week after the New Blood Awards Ceremony. Initial contact between entrants and sponsors will be facilitated by D&AD only. Entering into a First Negotiation Agreement does not constitute a guarantee that either party will reach a final agreement. In particular entrants should also review the sponsors' terms and conditions for the relevant terms affecting the right of usage of material.

4.4. D&AD advises all entrants to obtain independent legal advice in respect of any agreements being discussed between sponsor and entrant.

4.5. Entrants acknowledge that The Sponsor may have already, and/or may in the future, receive or independently develop materials similar to any Responses entered into the Competition without influence from Responses. Where this is the case, Sponsors may be asked for proof of concept by D&AD to ensure no IP infringement has taken place.

4.6. By taking part in the Competition, Sponsors agree that Responses are owned by the Entrant. Any infringement by a Sponsor of an Entrant's intellectual property rights in their Response is not permitted.

4.7 Proof of concept development by the Sponsor in any case of alleged IP infringement will be assessed by D&AD and, in cases where D&AD deems there has been no IP infringement, only final findings will be shared with the Entrant(s).

5. Judging the Contest

5.1. D&AD will appoint a jury that shall be composed of judges who, in D&AD's sole discretion, have the appropriate qualifications to judge the work. Responses will be to judge the work. All eligible

Responses will be considered in accordance with D&AD's selection criteria. For all briefs, these are:

- 5.1.1. An excellent creative idea;
- 5.1.2. Great craft or execution;
- 5.1.3. Answers the brief.

5.2. Each jury will award a select number of the Responses whom the jury considers, in its sole discretion, to be the best Responses. The Award levels are as follows:

5.2.1. New Blood Wood Pencil: A shortlist of Responses to act as a record of the best submitted for each brief.

5.2.2. New Blood Graphite Pencil: Chosen from the New Blood Wood Pencil Winning Responses.

5.2.3. New Blood Yellow Pencil: Chosen from the New Blood Graphite Pencil Winning Responses.

5.2.4. New Blood White Pencil: Responses which demonstrate excellence in terms of positive impact on top of meeting the standard judging criteria; selected from all Winning Responses across all Award levels and Briefs.

5.2.5. New Blood Black Pencil: The best of all Responses, selected from the New Blood Yellow and White Pencil winners across all Briefs.

5.3. The jury is not limited in the number of Responses it can award, and similarly there is no guarantee that a jury will grant an award in a category, if they do not feel that work is of the standard required.

5.4. The jury has the right to edit pieces submitted as part of a Response and to ask for only certain parts of the Response to be displayed or promoted.

5.5. General feedback will be gathered from the jury, and may be made available to view on the D&AD website when the winners are announced. Individual feedback will not be available.

5.6. If D&AD is made aware of any concerns that a Response does not constitute the original work of the entrant, then in the first instance, D&AD will contact the entrant and will ask for copies of any notes or drawings which evidence the entrant's assertion to be the creator of the work. D&AD will also contact credited tutors for further information. Where possible, D&AD will consider the evidence gathered and decide whether to allow the Response to remain within the contest or to remove it. D&AD's decision is in its sole discretion and is final.

5.7. The judges' decision is final and cannot be appealed.

6. Prizes

6.1. The prizes to be awarded are as follows:

6.1.1. New Blood Wood Pencil: Name included in the D&AD Annual, winning work featured on the D&AD website, and

winning work featured on the D&AD website, and additional prizes

6.1.2. New Blood Graphite Pencil: As New Blood Wood Pencil

6.1.3. New Blood Yellow Pencil: As New Blood Graphite Pencil, plus winning work featured in the D&AD Annual.

6.1.4. New Blood White Pencil: As New Blood Yellow Pencil.

6.1.5. New Blood Black Pencil: As New Blood Yellow Pencil, plus £2,000 cash prize (to be shared among all New Blood Black Pencil winners).

6.2. In addition to the above, further prizes may be listed on the New Blood Awards page on the D&AD Site: www.dandad.org/new-blood-awards.

6.3. Any further prizes relating to specific briefs are at the discretion of the sponsor and dependent on the suitability of winning Responses. These prizes cannot be guaranteed.

7. Return of Materials

7.1. Physical supporting materials will not be accepted in the 2026 New Blood Awards. All entries must be made digitally (see condition 1.11 above).

7.2. D&AD reserves the right to vary, suspend or cancel the 2026 New Blood Awards if it considers it necessary or appropriate to do so, including if there is any actual or anticipated breach of applicable law or if variation, suspension or cancellation is necessary due to an event outside D&AD's reasonable control. In the event of cancellation, the judges may select winners from the Responses received prior to cancellation.

8. General

8.1 D&AD reserves the right to make changes to these Terms and Conditions, if necessary, from time to time.

8.2. The Terms and Conditions are subject to English law and any dispute that is not resolved by consultation between the parties shall be subject to the exclusive jurisdiction of the courts of England and Wales.

For enquiries relating to the D&AD New Blood Awards email newblood@dandad.org or telephone: +44(0)207840 1111.