BLOOM AWARD

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Bloom Award Guidelines 2026

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Beloved Scripts, Beloved Worlds

The world's first global communication design award beyond Latin judged by native experts in your script

Dear Ladies and Gentlemen!

We are very pleased that you are interested in submitting to the world's first competition for communication design beyond Latin – the **GRANSHAN Bloom Award – first edition 2026.**

Below, we have compiled all the information you need for a submission in detail. With these guidelines, we want to make it clear and easy to understand what a submission to the competition looks like and how the judging process works. Our goal is to provide you with the guidance and insights you need to present your work in the best possible light – allowing your creativity to truly bloom.

All this information you will also find in a PDF in the download section. (https://next.granshan.com/files/bloom-guidelines-2026-v4.pdf)

We kindly ask you to follow the detailed instructions for the components to be submitted – these are described in detail here! You can also visit our FAQ section (https://next.granshan.com/1st-granshan-bloom-communication-design-competition-20252026/bloom-faq).

We are looking forward to your submissions!

GRANSHAN Team

Who should enter?

The GRANSHAN Bloom Award invites:

- Designers, typographers, and creative directors
- Studios, agencies, and in-house design teams
- Publishers, cultural institutions, and NGOs
- Students and recent graduates
- Brands and organisations working in beyond-Latin contexts

If your work uses typography to connect cultures, tell stories, and shape identity – this competition is for you.

Eligibility Period

Works created or first published between **January 2023 and December 2026** are eligible for submission. The publication or completion date must fall within this window. Works created before January 2023 are not eligible, regardless of whether they remain in active use or distribution.

Script Groups and Media Categories

The GRANSHAN Bloom Award celebrates typographic excellence across cultures, scripts, and design disciplines. At its core is a unique jury structure that combines **cultural depth** with **professional craft**: every submission is reviewed by experts who understand both the writing system it uses and the medium it lives in.

Script Groups

Our Script Groups reflect the cultural and typographic richness of the world's writing systems – from Arabic and Chinese to Greek, Japanese, Korean and beyond. Each Script Group is represented by 12–15 native or original-script specialists who bring a deep understanding of the linguistic and cultural context of your work. Each Script Group consists of media specialists for media categories from editorial design to motion graphics, environmental design, and more.

Some media categories are judged jointly by the same experts – for example, a book design specialist may also assess poster work – ensuring that your project benefits from both focused knowledge and a connected perspective on typographic excellence.

For the **2026 edition**, the GRANSHAN Bloom Award focuses on the following **8 Script Groups**:

- Arabic derived Scripts (Arabic, Persian, Kurdish, Urdu)
- Armenian
- Chinese (traditional or simplified)
- Greek
- South Asian Scripts (Gurmukhi, Devanagari, Gujarati, Bengali, Telugu, Kannada, Malayalam, Tamil, Sinhala)
- Japanese
- Korean
- Southeast Asian Scripts (Thai, Burmese, Lao, Khmer)

In future editions, these Script Groups will be expanded to include further writing systems such as Cyrillic, Georgian, Hebrew and Pan-African Scripts.

Media Categories

Alongside this typographic diversity, the competition embraces **9 media categories** – each offering its own stage for outstanding typographic creativity. Every project is assessed within its chosen medium by experts in that specific field.

Entries may be submitted in multiple media categories, but must be entered – and paid for – separately in each category (the one additional entry free of charge for entries submitted before 27 October 2026 is the only exception). Each entry can optionally be marked as a student or internship project.

1 – Editorial & Publishing

Exceptional design work in editorial contexts, where content and typography come together to form compelling reading experiences across printed and digital media.

Eligible formats include:

- Book Design (e.g. fiction, non-fiction, art books, catalogues)
- Magazine & Newspaper Design (print or digital)
- Typographic Editorial Series (columns, literary series, serialized essays)
- Independent Publishing (zines, self-published books, newsletters, experimental formats)

2 – Posters (Print & Digital)

Outstanding poster design across cultural, commercial, or social contexts, with emphasis on strong messaging, typographic clarity, and visual impact.

Eligible formats include:

- Single Posters
- Poster Series
- Large Format Posters (e.g., 18/1 billboards, urban outdoor formats)
- Digital Posters (screen-based displays in public or commercial space)

3 – Packaging Design

Innovative and functional packaging that elevates brand identity and user engagement. Strong emphasis on typographic detail and visual storytelling through form.

Eligible formats include:

- Single Product Packaging
- Product Lines & Series
- Typographic Packaging (designs where type is the core visual element)

4 – Digital Media & Interface Design

Creative screen-based design solutions that push interaction and typographic excellence in digital spaces.

Eligible formats include:

- Websites & User Interfaces
- Mobile Applications
- Digital Publications / E-books / Interactive Books
- Microsites or Digital Storytelling Platforms

5 – Motion Graphics & Animation

Time-based design work that uses typography and visual motion to tell stories, express ideas, or guide attention.

Eligible formats include:

- Typographic Animations
- Title Sequences
- Motion Graphics for campaigns, music, education, or branding
- Kinetic Type Experiments
- Applications making distinctive use of variable fonts (e.g., dynamic weight, width, or optical size)

6 – Environmental & Experiential Design

Spatial communication projects that use type, image, and structure to shape experiences in the physical or hybrid environment.

Eligible formats include:

- Exhibition & Fair Design
- Wayfinding Systems & Signage
- Spatial Typography (installations, type in architecture, digital-physical hybrids)

7 – Campaigns

Integrated communication strategies across single or multiple channels, with a strong typographic and visual narrative.

Eligible formats include:

- Print Campaigns (editorial, advertising, public communication)
- Cross-Media Campaigns (print, digital, physical)
- Public Interest Communication (social, political, cultural)

8 – Visual Identity & Branding

Design of coherent brand identities that express character, values, and context through typography and visual language.

Eligible formats include:

- Corporate Design Systems / Visual Identities
- Logo Design
- Type-Centered Branding (identities primarily driven by type)

9 – Experimental, Unpublished & Calligraphic Works

A home for independent and speculative work that explores new typographic approaches, tools, and cultural narratives – especially in beyond Latin script contexts. Eligible formats include:

- Self-Initiated Projects
- Research-Based or Conceptual Prototypes
- Early-Stage Concepts / Works in Progress
- Calligraphic Works and Explorations
- Not Yet Published or Realized Works
- Explorative Typography

Evaluation Criteria

Every entry to the GRANSHAN Bloom Award is judged with care and curiosity – by experts who value both bold ideas and flawless execution. Our criteria reflect the balance between concept, craft, and cultural relevance, ensuring that outstanding work is recognised in all its dimensions.

- **Concept & Innovation** – Ideas that surprise, inspire, and push the discipline forward.
- **Communication & Clarity** – Design that speaks with precision and purpose.
- **Visual & Aesthetic Quality** – Beauty, balance, and detail in perfect harmony.
- **Typographic Excellence** – Mastery of letterforms and the scripts they belong to.
- **Craftsmanship & Execution** – Impeccable finish with every element purposefully placed.

- **Usability & Functionality** – Works seamlessly in both form and function.
- **Cultural & Social Relevance** – Design that resonates with its time, place, and audience.

While all criteria are important, three stand at the very core of our mission – and will each carry double weight in the jury's evaluation: Concept & Innovation, Typographic Excellence, and Cultural & Social Relevance. Together, they form the living triad of the GRANSHAN Bloom Award: the spark of a bold idea, the mastery of the script in every curve and counter, and the deep resonance of a design rooted in its cultural soil. It is where vision meets craft, and where both find their true meaning in the stories, symbols, and communities they serve.

The Jury

The GRANSHAN Bloom Award jury is designed to combine deep cultural expertise with broad professional insight– ensuring that every submission is understood in its full typographic, cultural, and design context.

Script Chairs
Each Script Group is led by a Script Chair – a highly respected figure with international recognition in the respective writing system. While acting as a generalist across media, the Script Chair ensures that every submission is reviewed with cultural accuracy and typographic understanding.

Media Specialists
Alongside the Script Chair, each Script Group includes 3–5 media experts whose skills cover the full spectrum of our nine media categories. For clarity, these categories are grouped into four specialist clusters:

- Editorial & Publishing, Posters, Packaging Design
- Digital Media & Interface Design, Motion Graphics & Animation
- Environmental & Experiential Design, Experimental, Unpublished & Calligraphic Works
- Campaigns, Visual Identity & Branding

Every cluster is represented within the jury for each Script Group, so that a project is always reviewed by someone with relevant media expertise as well as by experts in its writing system.

This dual focus – script mastery and media knowledge – ensures that your work is evaluated with the precision, fairness, and depth it deserves.

The 50 Best of the Best Jury

At the final stage, all Bloom Award winners are considered by **the 50 Best of the Best Jury**, which selects up to 50 Best of the Best. This panel brings together some of the most celebrated names in global design –

uniting voices from the Western tradition with leading figures from the beyond-Latin world. The combination is deliberate: to cover the full spectrum of communication design while keeping a strong focus on the world's writing systems beyond the Latin alphabet, underlining their global cultural importance. Among those who have already confirmed their participation is Stefan Sagmeister.

The members of the jury will be announced gradually, with the first names revealed in the beginning of 2026.

Jury Process and Awards

The GRANSHAN Bloom Award follows a three-stage jury process designed to recognise excellence at every step – and to ensure that every winning project receives meaningful, visible recognition.

All entries are presented to the jury in an anonymised format. Each project is accompanied by the descriptive texts from the entry form (with no identifying details) and, wherever available, by animated or motion-based representations. This ensures that jurors can assess not only the visual quality of the design, but also how it performs in its intended, dynamic context.

What You Can Win

Each winning work receives a **Bloom Award** – the hallmark of the GRANSHAN Bloom Award. All awards are equal in status; there are no gold, silver, or bronze rankings.

From these winners, the **50 Best of the Best Jury** selects up to **50 Best of the Best** – the highest distinction in the competition.

In addition, we plan to present a range of **Special Awards** in collaboration with partner organisations and institutions. These may highlight projects that, for example, explore experimental tools and emerging technologies, engage deeply with typographic culture and heritage, or demonstrate design's capacity to create social impact. The exact special awards will be announced once partnerships are confirmed.

Supporting Foundries' Choice Award

In addition to the main jury prizes, each of our Supporting Foundries may present a **special recognition**: the *Foundry's Choice*. After the official jury decisions, every Foundry may select one of the awarded projects in which their own typefaces have been used with particular creativity and impact.

These projects will be **spotlighted twice** – first by the Foundry itself on its own channels, and again through GRANSHAN's global platforms – giving the selected works **an extra layer of visibility, credibility, and promotion** within the international design community.

For entrants, this means **another chance to win**: beyond the **Bloom Award of the Bloom Award**, your project could be chosen by a leading, globally active type foundry as their highlight – directly connecting your work to some of today's most influential independent font publishers.

The Three Jury Phases

Phase 1 – Specialist Jury Evaluation
In the first round, more than 100 jurors – experts in specific media categories and script groups – review all submissions. Each juror scores independently from 1 (low) to 5 (high). Works scoring below 3.0 do not advance unless a juror re-nominates them with a strong justification.

Phase 2 – Bloom Award Decisions
All submissions with an average score of 3.0 or higher move forward. Specialist juries meet in online sessions to discuss these works in depth. After deliberation, jurors vote "yes" or "no" on awarding a Bloom Award:

- 3 jurors: at least 2 "yes" votes needed
- 4 jurors: at least 3 "yes" votes needed
- 5 jurors: at least 4 "yes" votes needed

Every work that earns a Bloom Award receives a certificate – marking it as one of the year's winners.

Phase 3 – Best of the Best
From all Bloom Award winners, the **50 Best of the Best Jury** selects up to **50 Best of the Best** – the highest distinction of the competition. This elite panel includes some of the most celebrated names in design worldwide.

Being named "Best of the Best" means your work has impressed not only specialists in your field, but also some of the most visionary designers of our time.

What Winners Receive

Winning a GRANSHAN Bloom Award means more than receiving a distinction. It means that your work becomes part of a global conversation on typography and design – seen, celebrated, and remembered.

Every recognition is designed to give your project visibility, context, and lasting presence.

Bloom Award
Every awarded entry receives a **GRANSHAN Bloom Award** – a mark of achievement that winners can use to showcase their success. Alongside the certificate, winners are provided with official materials to help them share their recognition – for example in social media, portfolios, or press communications.

Global Recognition
Winning projects are **highlighted across GRANSHAN's channels and those of our media partners**, reaching the international design community and beyond. Within professional networks, your work gains visibility among designers, clients, educators, and cultural institutions worldwide.

Online Exhibition & Archive
All winning entries are presented in a **curated online showcase** on granshan.com. After its premiere, each project becomes part of **GRANSHAN's permanent online archive** – a lasting, publicly accessible record for reference, research, and inspiration.

Printed Recognition
Every winner will be included **in official GRANSHAN printed material**. For the *Best of the Best* this material is sent directly; for all other winners it is available on request (covering shipping costs) or can be collected at GRANSHAN exhibitions and conferences. More than a catalogue, these printed pieces are a tangible document of typographic excellence.

Award Premiere & Core Exhibition
The *Best of the Best* are unveiled at the **GRANSHAN Bloom Award ceremony**, embedded in a conference dedicated to typography, culture, and design. Alongside the event, a curated exhibition allows audiences to experience the full impact of each selected work.

Regional & Partner Exhibitions
After the Award Premiere & Core Exhibition, selected works will be presented through GRANSHAN's international partner network – including regional exhibitions that may run in parallel in different parts of the world.

All entrants must provide at least one print-ready image or reproduction at the time of submission to enable inclusion in exhibitions and publications.

Categories and Fees

The GRANSHAN Bloom Award is created by the community, for the community.

Our aim is to make participation possible for designers and organisations of all sizes and from all economic contexts – while ensuring we can organise the competition, run the jury process, and honour the winners in a meaningful way.

To keep the process fair, we offer three fee levels based on self-assessment:

- **Low-income / Students / Interns / Freelancers** – for individuals, students, and independent designers with limited resources.
- **Small & Medium Companies** – for studios and agencies with modest team sizes and turnover.
- **Large Companies** – for established agencies, companies, or institutions with greater organisational capacity.

We trust each entrant to choose the category that best reflects their situation. The fees stay the same until the end of submission – no phases, no price increases – and Campaigns and Visual Identity & Branding cost twice the fee of the other categories. The entry fee is the only required cost: no winner fees, no hidden fees.

Fees apply per submission and per media category – if a project is entered in more than one category, each entry is assessed (and paid for) separately. The only exception is the one additional entry free of charge for entries submitted before 27 October 2026.

Already submitted? Your entry stays exactly as it is. Entries submitted before 27 October 2026 can be revised or completed free of charge until 22 December 2026. Because fees are now lower, you also receive one additional entry free of charge; we will contact you personally.

Category	Low-income, Students & Freelancers	Small & Medium Companies	Large Companies
1. Editorial & Publishing	15€	45€	125€
2. Posters (Print & Digital)	15€	45€	125€
3. Packaging Design	15€	45€	125€
4. Digital Media & Interface Design	15€	45€	125€
5. Motion Graphics & Animation	15€	45€	125€
6. Environmental & Experiential Design	15€	45€	125€
7. Campaigns	30€	90€	250€
8. Visual Identity & Branding	30€	90€	250€

Category	Low-income, Students & Freelancers	Small & Medium Companies	Large Companies
9. Experimental, Unpublished & Calligraphic Works	15€	45€	125€

Submission Timeline & Jury Process

The GRANSHAN Bloom Award unfolds in clear stages – giving you plenty of time to prepare your best work and ensuring a fair, thorough evaluation.

Submission Phase

- **Start of submissions: December 2025**
- **Lower entry fees for everyone from 27 October 2026, the same until the end of submission – no phases, no price increases**
- **End of Submission: 22 December 2026 (Anywhere on Earth, AoE) – the final date, no further extension**

Post-Submission

- **Administration:** December 2026 – all entries are prepared for jury review.
- **Evaluation and final selection:** January – April 2027 – the Script Groups and their Specialist Juries evaluate the entries individually in January, followed by moderated discussions in February and the decisions in March; the 50 Best of the Best Jury makes its selection in April.
- **Announcement of Winners:** Spring 2027 – winners are revealed on stage at the GRANSHAN Conference & Ceremony (place and date to follow).

A promise we keep: entries submitted during the past Early Bird period, which ended on 17 March 2026, that are later awarded receive a special acknowledgement. These Early Bird winners will be the first to be featured in GRANSHAN's post-competition communications, giving their work a head start in visibility when the results are announced to the world.

GRANSHAN Supporting Foundries Club

A group of mid-size type foundries has joined forces to help conceive and launch the GRANSHAN Bloom Award – contributing both financially and strategically. They have supported the competition's overall concept and now play an active role in amplifying its reach through their own channels.

Each Supporting Foundry (https://next.granshan.com/supporting-foundries) will also present a special recognition: choosing one winning project that features their typefaces, and highlighting it in dedicated showcases on their platforms, through GRANSHAN, and across social media.

Their involvement is purely supportive – they take no part in the jury process. Instead, their role is to strengthen the competition's foundation, support its communication, and celebrate its winners worldwide. This special connection will be visible in a dedicated **Supporting Foundry Choice showcase** – a unique prize spotlighting works that make exceptional use of the foundry's typefaces.

Submission Tool & Formats by Media Categories

All entries to the GRANSHAN Bloom Award are submitted through our dedicated **submission tool**, developed in collaboration with a specialist for competition platforms. This system allows you to upload your work in the required digital formats and guides you step-by-step through the process. Your entry saves as you go, so you can revise and update it as often as you like until you pay – feel free to start early and refine as you go. Paying the participation fee is what submits the entry; once paid, it is locked and can no longer be edited or cancelled. Entries submitted before 27 October 2026 can be revised or completed free of charge until 22 December 2026.

For physical or printed works, high-quality digital documentation is essential – photographs, scans, or video recordings that present the work clearly. For example, a magazine can be uploaded both as a browsable PDF and as a short video flipping through the pages, alongside individual high-resolution page images to show typographic detail.

The submission tool is designed to collect not only your project files but also the information needed for jury evaluation and, in the case of an award, for immediate use in our **online exhibition**, printed catalogue, and physical displays. You will be asked to provide:

- Entrant and contact details
- Images (jpg, png), PDFs, Videos
- A concise project description
- Credits for all contributors, each with portrait and short biography

All materials should be prepared so that, if your work is awarded, they can be used without further editing for digital projection, large-format printing, or online presentation. The same platform will also be used by the jury to review and evaluate your work in the first round of judging. Please note: an entry will only be forwarded to the jury once the participation fee has been paid.

To ensure a fair evaluation, all projects are presented to the jury anonymously. Descriptive texts provided in the entry form will accompany the work, but must not include any information that reveals the entrant's identity. Whenever possible, submissions should include animated or motion-based material (video, GIF, or equivalent) so that the jury can experience the work in its intended dynamic form.

1. Editorial & Publishing

Phase 1 – Digital Submission

- High-resolution PDF (300 dpi, max. 20 MB) showing the publication in full – including cover, selected double-page spreads, and key typographic details.
- A set of high-quality photographs (JPEG, 300 dpi) showing:
  - The publication as a physical object (front, back, spine, scale reference)
  - Individual pages and double-page spreads to capture overall composition
  - Close-up shots of key typographic elements
- Optional: Short video (≤2 min, MP4) browsing through the publication.

Phase 2 – Post-Shortlisting – Physical Submission

- Submit one print-ready copy of each work to a designated regional address (details provided after shortlisting). These will be used for in-person evaluation and later form part of the physical exhibition.

2. Posters (Print & Digital)

Digital Submission

- Poster file: JPEG/PNG (300 dpi, at final print size; e.g., A1/A0 or billboard ratio)
- For outdoor formats: an additional image showing the poster in its intended environment (e.g., 18/1 billboard on a street) to illustrate scale and impact.
- For digital posters: MP4 file (1080p, ≤3 min) or link to live display.
- Optional: PDF with trim marks for print-ready versions.

3. Packaging Design

Phase 1 – Digital Submission

- Photo set (JPEG, 300 dpi) showing the packaging from all relevant angles as a 3D object.

- Flat layout (unfolded dieline) as high-resolution PDF to show typographic arrangement in context.
- Optional: Short video (≤2 min) demonstrating interaction with the package, e.g., unboxing.

Phase 2 – Post-Shortlisting – Physical Submission

- Submit one print-ready copy of each work to a designated regional address (details provided after shortlisting). These will be used for in-person evaluation and later form part of the physical exhibition.

4. Digital Media & Interface Design

- Video walkthrough (MP4, ≤3 min) showing interaction and navigation.
- Screenshots (JPEG, 1920×1080 px) of key screens.
- URL to live site/app (accessible until judging is complete).

5. Motion Graphics & Animation

- Video in MP4/MOV (1920 × 1080 px, ≤3 min, ≤3 GB)
- Optional storyboard PDF (up to 4 pages)

6. Environmental & Experiential Design

- Photo series (JPEG, 300 dpi): context shots + detail shots
- Optional video walkthrough (MP4, ≤2 min)
- Site plans / layout drawings (PDF, vector-based where possible)

7. Campaigns

- Images (JPEG) for each key execution (print, poster, digital ads)
- Optional video (MP4, ≤3 min) presenting campaign roll-out
- Link to live campaign platforms

8. Visual Identity & Branding

- Logo suite PDFs (vector-based), plus usage examples (JPEGs)
- Brand application visuals (e.g., stationery, packaging)
- Optional guideline PDF (up to 5 pages)

9. Experimental, Unpublished & Calligraphic Works

- PDF portfolio or documentation (up to 10 pages)
- Optional digital prototype: video demo or URL
- Any relevant conceptual materials (sketches, research notes)

Participation Rules & Shared Values

The GRANSHAN Bloom Award is more than a competition – it is a shared space for excellence, respect, and cultural dialogue. Our rules are designed to keep this space open, fair, and inspiring for everyone.

Participation is based on three simple commitments:

- **Our Shared Principles**
  By entering, you agree to the GRANSHAN Self Commitment Statement. It reflects our belief in design as a force for understanding and identity, and our refusal to give a platform to aggression, discrimination, or harassment.
- **Eligibility**
  Submissions must be original work, or entered with the full permission of the creator(s). Every entry must include at least one beyond-Latin script carrying a substantial portion of the text – a single word or a decorative accent is not enough – and fall within the competition's media categories. Published, pre-published, and unpublished work is welcome, including clearly marked student and internship projects.
- **Copyright & Rights of Use**
  By submitting, you confirm that you hold the necessary rights to your work. You grant GRANSHAN and its partners a non-exclusive licence to present your work in exhibitions, publications, and award-related media – always with proper attribution. If your work contains third-party materials, you are responsible for securing the rights to use them. Confidential or embargoed projects will be handled with discretion.

These commitments keep the GRANSHAN Bloom Award rooted in fairness and integrity – so that the celebration of scripts and design can remain as open, inclusive, and vibrant as the communities it serves.

GRANSHAN Self-Commitment Statement
As the hub for global visual identity, GRANSHAN celebrates fonts and typography, design, and communication. And in doing so, GRANSHAN supports communities, culture, and businesses to evolve in a balance between local, regional, and global. GRANSHAN is a project of international understanding: communication managed with high-quality fonts and excellent typography enables communication and empowers identity. Our attitude is never exclusionary, but broad and inclusive.

At the same time, we are aware of the wide range of conflict situations and injustices of all kinds worldwide; as a globally active project, we are regularly confronted with them. We are mindful of the challenge and the pitfalls of judging things from the outside. Amongst the founders and supporters of the GRANSHAN

Foundation, there are many people with strong views in these areas. We respect these, and – as long as this respect and openness is mutual – we are happy to expose ourselves to this diversity of opinions and rise to the challenge of mutual understanding.

Across our range of activities, our red lines are clear: we cannot provide a platform for anyone who speaks out in favour of any form of war of aggression, terrorism, or any kind of discrimination and harassment. We stand for a world order founded on international law, mutual understanding, and cooperation.

Eligibility and Copyright Declaration

1. Eligibility Criteria

1.1 Submissions must be original works created by the entrant or submitted with express permission from the original creator(s).

1.2 Eligible entries must include at least one beyond Latin script and fall within the designated media categories of the competition.

1.3 Submissions are accepted in the following forms:

- Published work (commercially released or commissioned)
- Pre-published work (unreleased but intended for publication)
- Unpublished work (conceptual, research-based, or speculative)

1.4 Student and internship projects are eligible and must be clearly marked as such at the time of submission.

2. Copyright and Usage Rights

2.1 All copyright in the submitted works remains with the entrant. By participating, entrants only grant GRANSHAN and its partners the specific, limited usage rights described below, solely for purposes related to the GRANSHAN Bloom Award.

2.2 By submitting an entry, the entrant affirms that they are the legal copyright holder of the submitted work or have obtained full, written permission from the rightful copyright holder(s).

2.3 The entrant grants GRANSHAN and its official partners a non-exclusive, worldwide, royalty-free license to:

- Reproduce, display, and distribute the work for non-commercial purposes related to the GRANSHAN Bloom Award, including exhibitions, printed and digital publications, documentation, and award-related promotional materials.
- Archive and present the work in future GRANSHAN publications, research, or retrospective reviews, with appropriate attribution.

3. Use of Third-Party Materials

3.1 If the submitted work incorporates elements such as fonts, imagery, or intellectual property from third parties, the entrant is solely responsible for securing all necessary usage rights.

3.2 The organizers of the GRANSHAN Bloom Award assume no liability for copyright infringement or any related legal claims resulting from submissions containing unauthorized third-party materials.

4. Confidential or Pre-Release Work

4.1 Entrants may indicate if a submission contains confidential or unreleased material. These entries will be treated with discretion and excluded from public display until written release or an agreed-upon publication date.

4.2 Entrants may also request embargoes or conditional display limitations, which will be honored where feasible.

5. Declaration of Agreement

All entrants must agree to the following declaration upon submission: "I hereby declare that the submitted work is original, that I am the copyright holder or have secured all necessary rights to submit this work, and that I accept and comply with the eligibility and copyright terms of the GRANSHAN Bloom Award."

Beloved Scripts, Beloved Worlds

This journey – from individual expertise to collective recognition – finds its culmination not only in awards, but in shared visibility, dialogue, and resonance across cultures.

It is a celebration that lives beyond the digital and the ephemeral – grounded in tangible form, in public space, and in the deep cultural bonds between people and their scripts.

In many parts of the world – from Armenia to Korea, from Thailand to the Indian subcontinent – writing systems are not merely tools of communication, but powerful symbols of identity, belonging, and continuity.

The GRANSHAN journey honours this connection: the right to write, the right to be seen, the right to be read.

It is in this spirit – not confined to one axis, but reaching outward across scripts and regions – that we celebrate the richness of global design.

The GRANSHAN Bloom Award Team

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