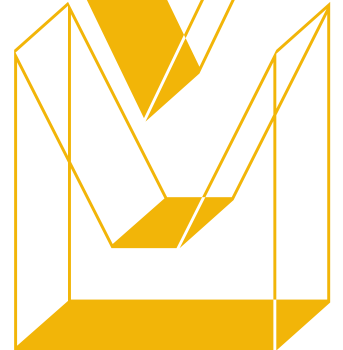
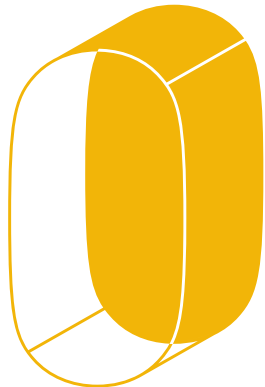
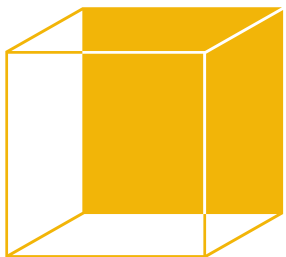
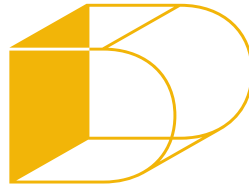
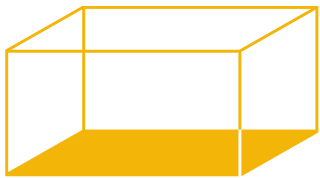
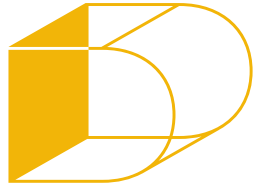


2020

# transform awards anz

## WINNERS BOOK



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# It's the thought that counts.

**Good luck to all of tonight's nominated  
clients and agencies.**

Congratulations – and thank you – for raising the  
collective bar of intelligent and inspiring design.

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Folk is an insight and idea driven  
strategic design consultancy.

We help organisations undergoing  
significant change or seeking  
to transform.

# Welcome



Brittany Golob  
Editor in chief, Transform magazine

Transform magazine has long turned its sight on the excellent branding and creative work across Australia and New Zealand. Previously recognised as part of the Transform Awards Asia-Pacific, this year, we have shone a spotlight exclusively on Australia and New Zealand. And the winners of this year's awards have truly set the bar for excellence in rebranding and brand development.

Creative strategies determined everything from Australia's carbon emissions future, blood donations, tourism and investment to formerly ignored regions, equality in sport and young people's mental health, among many other things. Transform Awards winners have exemplified an excellent understanding of the complicated challenges organisations are facing. They have met those challenges head on with revitalised visual identities, updated brand architectures, capable communications strategies and coherent brand touchpoints. Every shortlisted organisation is deserving of its award today.

We offer our hearty congratulations to all of the Transform Awards winners. Your standard-setting work is changing the brand industry for the better every single day.

- 4 Judges
- 8 Winners

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- 38 Best overall visual identity
- 40 Grand prix

# THE JUDGES



**Clare Bailey**  
**Head of marketing**  
**Taylor**

Clare is a brand and change management consultant who has partnered with high profile, global clients to deliver creative and commercial transformation. Clare's expertise spans the creative, media, education, finance, government, luxury hospitality, not-for-profit, professional services, property, sports and telecommunications sectors. With extensive executive management experience, Clare has recently moved client-side as head of marketing for Taylor, an Australian construction company.



**Yael Bradbury**  
**Head of marketing**  
**Sydney Cricket and Sports Ground Trust**

Yael is a veteran sales and marketing professional with diverse experience in building customer-focused strategies from the ground up, bringing brands to life, driving customer engagement and sales, and identifying new revenue opportunities. Prior to being named head of marketing at the Sydney Cricket and Sports Ground Trust, Yael was head of marketing and new business at Sydney Airport and spent over three years as a business development manager at Westfield.



**Robin George**  
**Head of brand and communications**  
**Tyro Payments**

Robin has 20 years of experience in marketing in both creative agency- and client-side roles in the UK and Australia. Robin's expertise is in brand strategy and creative delivery. Robin has delivered brand and creative projects for a range of blue chip organisations across FMCG, consumer electronics, automotive, telecommunications and banking. Robin joined Tyro in 2018 as head of brand and communications to deliver its first rebrand since 2007 and to build the brand marketing and creative capability in-house.



**Fiona Love**  
**Group brand manager**  
**Haka Tourism**

Fiona has worked across several industries in London and Auckland for over 15 years. Fiona enjoys bringing brands to life, and ensuring the whole organisation is singing from the same hymn sheet. She is currently the group brand manager for Haka Tourism where her role involves managing and coordinating the sales and marketing for Haka Tours and Haka Accommodations. Outside of work, Fiona enjoys making the most of New Zealand's countryside.



**Astrid Mallard**  
**Head of marketing & communications**  
**Australian Red Cross**

Astrid is an enthusiastic, data-driven marketer with 10 years of experience in consumer insights, brand marketing and sales in the FMCG and non-profit sectors. Astrid is passionate about brand development and has worked with brands such as Beefeater Gin, Nutella, and the Australian Red Cross. Astrid believes in the power of brand salience and appreciates the role that digital plays in customer conversion.



**Ian Matheson**  
**CEO**  
**Australasian Investor Relations Association**

Ian has been the CEO at the Australasian Investor Relations Association for over 16 years. A professional economist and business leader, Matheson has economics degrees from the University of Adelaide and the London School of Economics.

# THE JUDGES



**Scott Mullens**  
**Brand manager**  
**Leukaemia Foundation**

Scott is a brand communications specialist with a passion for building accessible, inclusive and values-led brands. Scott has more than 12 years of experience in journalism and not-for-profit brand, communications, PR, marketing, content and storytelling. Currently the brand manager at Australia's blood cancer charity, the Leukaemia Foundation, he also sits on several NFP boards advising on brand, marketing and communications.



**Shelley Norton**  
**Head of brand**  
**PwC Australia**

Shelley is a brand and marketing leader with experience in professional services, education, membership and recreational industries. With over 20 years of experience in marketing, Shelley specialises in rebranding, brand positioning and brand strategy. Shelley has varied industry experience and expertise in brand measurement, brand architecture, visual and verbal identity, co-branding, developing brand governance systems and developing and delivering successful brand campaigns.



**Mitchell Parkins**  
**Head of brand and campaign**  
**GVC**

Mitchell is the head of brand and campaign at GVC Group where he oversees brand communications and marketing for the sports entertainment brand. Prior to GVC, he worked in brand, marketing and sponsorship at Sportsbet for over six years and was a country manager at Centrebet for over four years. Mitchell is a mentor for young people working toward careers in the media and communications.



**Tanya Rodriguez**  
**Marketing executive**  
**Sydney Airport**

Tanya is a brand and marketing strategist who is passionate about driving business growth through strategies that focus on brand equity, targeted communications and a customer-first approach. She has spent her career working with ASX-listed companies on a range of rebranding and brand marketing projects and was recently part of the team that launched Sydney Airport's new SYD brand.



**Petra Ryberg**  
**Head of design**  
**P&O Australia**

Petra began her career in hospitality design with Wilson Associates in Dallas and New York. She then transitioned to HBA in London in 2012. Petra worked on a number of high-profile projects. It was with Tillberg Design of Sweden, though, where she started her journey in marine design. There, she was the project manager for P&O Cruises, Australia. Now, she has lead the P&O design department in Sydney for the past four years.



**Adele Tarnawski**  
**President**  
**AGDA**

Adele is the general manager of the Australian Graphic Design Association and a brand strategist. She has spent over a decade helping companies communicate and engage with employees, other businesses, customers, and the world. Adele has worked with over 100 brands including Australia Post, BAT, Caltex (Ampol), CommBank, Foxtel, Lendlease, Museum Victoria, nab, the National Breast Cancer Foundation, Nestlé, Optus, Origin Energy, Uniting, Telstra and Westpac.

# THE JUDGES



**Liz Telford**  
**Head of marketing**  
**TravelCard**

Liz has been head of marketing at TravelCard Travel Insurance since 2019. She is a member of the executive management team and responsible for setting up a new marketing function, developing the marketing strategy to transition TravelCard from being a new entrant in the Australian market to a major player. Liz has more than 10 years of experience in both B2C and B2B roles and was previously head of brand at MoneySuperMarket, where she led an ambitious brand relaunch to help MoneySuperMarket gain market share.



**Mark Treadwell**  
**Head of brand & advertising**  
**nbn Australia**

Mark's role as the head of brand and advertising at nbn Australia sees him lead the strategic direction, marketing, positioning and communications of the nbn master brand and its sub-brands. Mark has had an extensive career in the technology and telecommunications sector, with previous roles in marketing and brand at Vodafone, Huawei, Hutchison 3G and Optus. Mark was a volunteer firefighter in New South Wales in the midst of the catastrophic 2014-2016 fire season.



**Sophie Woodman**  
**Food & beverage brand and marketing**  
**manager, Pacific**  
**AccorHotels**

Sophie is a brand marketer and strategist specialising in the travel, hospitality and the food and beverage sectors. Her skillset lies in strategically rebranding restaurants and bars to deliver revenue growth, as well as sustaining and building hotel brand equity and awareness through above and below the line marketing campaigns. Over the past 10 years, she has spearheaded a number of organisational and innovative changes which resulted in lower marketing costs, increased brand quality and an increased guest satisfaction.

Congratulations to all this years nominees! Here's to all of the late nights, last minute changes, long zoom calls, countless emails, making the logo bigger, out of scope requests, final\_final.jpgs, social events missed, working from home disruptions, #2020 gripes, bad ISO eating habits, Monday morning meetings, ASAP deadlines, trying to read minds and 'making it pop'. Wishing you the best of luck from the @designate team.

[Brand](#) ■ [Communications](#) ■ [Digital](#) ■ [designate.com.au](#)

Designate

### **Your brand brings your people together.**

Promotes positive change. Attracts customers, clients and the brightest talent.

When everything works seamlessly together, it becomes the driving force to build a seriously better business. At Principals, that's our goal for every brand we partner with. Creating strategically sound, visually beautiful brands that deliver measurable business outcomes.

Sydney  
Melbourne  
Auckland  
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PRINCIPALS



XXVI



# THE WINNERS

## CONTENT

### Best use of a visual property

**Gold – Business Australia and Principals**

Silver – Billy Blue College of Design and SomeOne (Sydney)

Silver – Fivex and Theola

Silver – The Practice and SomeOne (Sydney)

Bronze – Chapman Tripp and Iceberg

### Best brand architecture solution

**Gold – Network 10 and Principals**

Silver – Climate Active and The Contenders

Bronze – Healius and FutureBrand

### Best use of copy style or tone of voice

**Gold – Australian Red Cross Lifeblood and Principals | XXVI**

Silver – Denada and Frost\*collective

Bronze – Stride and Principals | XXVI

Highly commended – HG Developments and Theola

Highly commended – Protecht and StartsWithA

### Best brand experience

**Gold – OzHarvest and Frost\*collective**

Gold – Samsung and Jack Morton Australia

Bronze – Torrens University Australia and VCCP

Highly commended – Chada Pty Ltd and Ludbrook Agency

### Best use of packaging

**Gold – Telstra and Birdstone Collective**

Silver – KeepCup and Frost\*collective

Bronze – The Bee Society and Quentosity

Highly commended – Coca-Cola Amatil (Voyage) and Culture&Theory

Highly commended – Coca-Cola Amatil (Baker Halls) and Culture&Theory

### Best wayfinding or signage

**Gold – Bondi to Manly Walk and Principals**

Bronze – The Star Entertainment Group and THERE

### Best use of typography

**Gold – The Lester Prize and Block**

Bronze – The Urban Developer and Theola

### Best place or nation brand

**Gold – West Coast Council and For The People**

Silver – HG Developments and Theola

Bronze – Fivex and Theola

## PROCESS

### Best internal communication of during a brand development project

**Gold – Geoscape and Principals**

### Best implementation of a brand development project

**Gold – West Coast Council and For The People**

Bronze – ASIC's Moneysmart and Designate

## STRATEGY

### Best creative strategy

**Gold – West Coast Council and For The People**

Silver – Te Kupenga and re:brand

Bronze – Halaxy and The Contenders

Highly commended – Coca-Cola Amatil (Deep spring) and Culture&Theory

### Best brand evolution

**Gold – Australian National Maritime Museum and Frost\*collective**

Silver – IXL and BrandOpus

Silver – Vocus and FutureBrand

Bronze – Billy Blue College of Design and SomeOne (Sydney)

Highly commended – Bean Supreme and Principals

### Best strategic or creative development of a new brand

**Gold – Maridulu Budyari Gumal - SPHERE and SunnySideUp**

Silver – Pollination Group and Frost\*collective

Bronze – Coca-Cola Amatil (Voyage) and Culture&Theory

Highly commended – motzza and DigiGround

Highly commended – Will and DesignStudio

### Best naming strategy

**Gold – Halaxy and The Contenders**

Silver – Australian Red Cross Lifeblood and Principals

Silver – Stride and Principals | XXVI

Bronze – Climate Active and The Contenders

Highly commended – The Practice and SomeOne (Sydney)



# THE WINNERS

## TYPE

### Best corporate rebrand following a merger or acquisition

Gold – Te Kupenga and re:brand

### Best brand development project to reflect changed mission, values or positioning

Gold – Clean Energy Finance Corporation and Designate

Silver – Dianomi and Living

Bronze – Jacobs Douwe Egberts NZ and Studio Six

### Best rebrand of a digital property

Gold – Dianomi and Living

Silver – Network 10 and Principals

## SECTOR

### Best visual identity by a charity, NGO or not-for-profit

Gold – Orygen and FutureBrand

Silver – The Lester Prize and Block

Bronze – Te Kupenga and re:brand

Highly commended – The Oranges Toolkit and Folk

### Best visual identity from the education sector

Gold – Billy Blue College of Design and SomeOne (Sydney)

Silver – Media Design School and SomeOne (Sydney)

Bronze – Go1 and DesignStudio

### Best visual identity from the energy and utilities sector

Gold – Horizon Oil and THERE

Silver – Clean Energy Finance Corporation and Designate

### Best visual identity from the engineering and manufacturing sector

Gold – Sharvain Projects and Folk

### Best visual identity from the financial services sector

Gold – Clean Energy Finance Corporation and Designate

### Best visual identity from the food and beverage sector

Gold – Bean Supreme and Principals

Silver – Mondelez Australia and Bulletproof Design

Bronze – Coca-Cola Amatil (Baker Halls & Co)

and Culture&Theory

Highly commended – NON and The Company You Keep

### Best visual identity from the healthcare and pharmaceuticals sector

Gold – Halaxy and The Contenders

Silver – Maridulu Budyari Gumal - SPHERE and SunnySideUp

Silver – The Practice and SomeOne (Sydney)

### Best visual identity from the lifestyle and wellbeing sector

Silver – AXA Investments Managers and Hundredweight

### Best visual identity from the professional services sector

Gold – Chapman Tripp and Iceberg

Silver – Will and DesignStudio

Highly commended – KINSPACE and Louise Agency

### Best visual identity from the public sector

Gold – Australian National Maritime Museum and Frost\*collective

Silver – Climate Active and The Contenders

Bronze – ASIC's Moneysmart and Designate

### Best visual identity from the real estate, construction and facilities management sector

Gold – AXA Investment Managers and Hundredweight (RISE)

Silver – AXA Investment Managers and

Hundredweight (101 Collins)

Bronze – Formspace Developments and Hundredweight

Bronze – The Urban Developer and Theola

### Best visual identity from the sports, travel, leisure and tourism sector

Gold – New Zealand Cricket and Culture&Theory

Silver – Ovolo Hotels and THERE

### Best visual identity from the transport and logistics sector

Gold – Formspace Developments and Hundredweight

### Best overall visual identity

Winner – Australian National Maritime Museum and Frost\*collective

### Grand prix

Winner – West Coast Council and For the People

# CONTENT

## Best use of a visual property

### Gold – Business Australia and Principals

With almost 200 years of heritage behind it, the NSW Business Chamber has stood for businesses and their leaders. But, to improve its ability to reach all the members of its community, it rebranded to Business Australia and made membership free to all. Its new visual identity had to use a single, easily identifiable masterbrand with room for localisation. Principals delivered an elegant solution that put the brand's positioning, quite literally, at the centre of its visual identity. Within the wordmark, the 'in' in 'business' is rendered in bold, as is the local area descriptor. So, 'Business NSW' becomes 'IN NSW.' The simple, clever solution blends the visual identity with the organisation's tone of voice, adding a sense of personality along the way. One judge said, "This was a very clear articulation of the challenge and strategy with impressive results. It's a strong and flexible visual identity that is able to translate across multiple formats and use cases."



### Silver – Billy Blue College of Design and SomeOne (Sydney)

The Billy Blue College stands for design. To bring that forward in its visual identity, SomeOne crafted a colourful, adaptable visual device that could be implemented across the brand's assets. The easily recognisable, brightly coloured device impressed judges. One said, "Eye-catching and creative! This should have cut-through."



### Silver – Fivex and Theola

An extension to an existing building in the heart of the Melbourne CBD, Fivex needed a distinct identity that could work across physical touchpoints as well as digital ones. Theola crafted an illustrated rendering of the CBD, highlighting the elements that make the area so vibrant. Judges thought this was a fresh and unexpected result that made sense for the site.



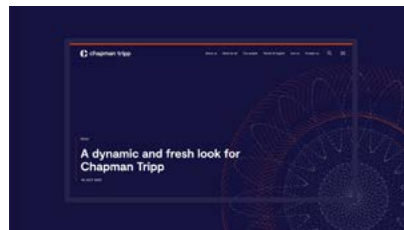
### Silver – The Practice and SomeOne (Sydney)

For the Practice Wellbeing Centre, SomeOne developed a visual identity based around the concept of balance. Using objects – real and abstract – in various balanced arrangements, the identity offers a sense of consistency and flexibility at once. Judges agreed it worked, with one saying, "I feel calm when I look at it!"

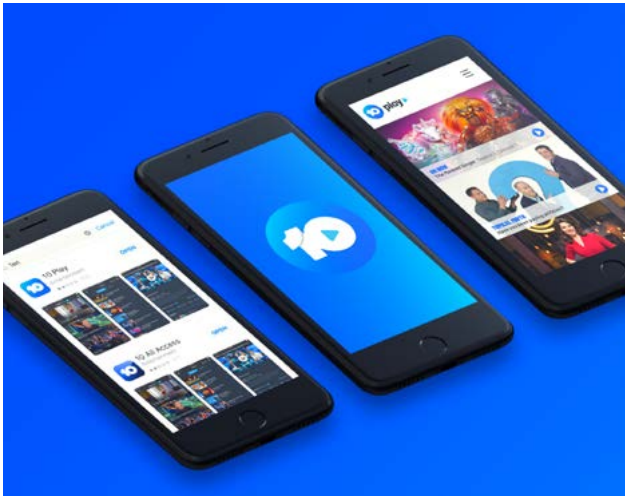


### Bronze – Chapman Tripp and Iceberg

Chapman Tripp worked with Iceberg to integrate a series of dynamic algorithm-driven patterns into its visual identity, thus bringing the heritage law firm squarely into the 21st century. Judges praised the distinctive result and the sense of energy lent to the firm by the new brand.



## Best brand architecture solution



### Gold – Network 10 and Principals

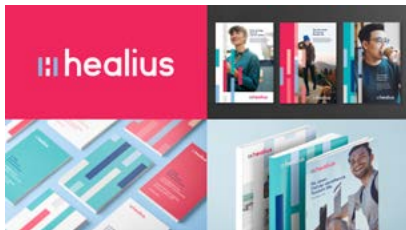
Network 10 is a sprawling, major media organisation that had a number of sub-brands with unaligned visual identities. But, when it moved under the ViacomCBS umbrella, had to redevelop its brand architecture. Working with Principals, Network 10 introduced a solution that would build a stronger masterbrand, achieve standout in a crowded media environment and rebuild employee confidence in the company.

The architecture uses a naming system that puts '10' first for every sub-brand. 10's blue button icon was redesigned in a more contemporary fashion. That is carried through the brand architecture, using different colours and typefaces to indicate the company's various sub-brands. The comprehensive solution was a clever response to a huge challenge. One judge said, "A simple, clean solution to quite a complicated challenge, with results to boot!"



### Silver – Climate Active and The Contenders

To raise the awareness of Australia's carbon offset strategy and implement an easily identifiable certification mark, Climate Active worked with the Contenders on a new brand. The system uses a strong, uncluttered primary wordmark and complements it with single word identifiers for the various sub-brands under its umbrella. Judges said it was "elegant," "excellent," and "effective."



### Bronze – Healium and FutureBrand

With a new CEO in place at healthcare organisation Healium, the challenge of an intensely complex brand architecture became apparent. FutureBrand simplified the business' structure and its brand architecture, delivering a visual identity capable of representing the company and its divisions. "This was an impressive case study and showed a carefully considered, robust brand architecture," said one judge.

# CONTENT

## Best use of copy style or tone of voice

### Gold – Australian Red Cross Lifeblood and Principals | XXVI

The Australian Red Cross had a well-known and beloved brand in its Blood Service. But, its lifesaving operations beyond blood were virtually invisible. To build greater awareness for all the essential work carried out by the Red Cross, it turned to Principals to rebrand the Blood Service.

Principals crafted a new name, Lifeblood, that emphasised the organisation’s position as the lifeblood of the healthcare system. Supporting the naming strategy was a tone of voice that is conversational, easy to understand and translatable across multiple touchpoints. Jargon was stripped from the brand and replaced with welcoming, personable phrases. Judges praised every element of this approach. One said, “The copy is absolutely on-brand and delivers a really consistent tone of voice that is in keeping with the overall strategy.”



### Silver – Denada and Frost\*collective

To crystallise ice cream purveyor Denada’s brand purpose, Frost Collective focused on the ‘fiercely free’ brand ethos in determining its copy style. Aiming to make sugar-free food the new normal, the ice cream’s packaging became a living message. “Love this!” said one judge. Another added, “The tone of voice is distinctive and feels both perfectly aligned to the brand and designed to cut through the noise of the category.”



### Bronze – Stride and Principals | XXVI

Mental health is still a challenging topic for discussion. Healthcare provider Stride worked with Principals on a supportive, open-minded tone of voice that supported the launch of a new name and visual identity. Judges liked the bold and progressive strategy, with one saying, “There was real bravery in taking the brand voice to new territories and seeking some humanity.”



### Highly commended – HG Developments and Theola

### Highly commended – Protecht and StartsWithA



## Best brand experience



### Gold – OzHarvest and Frost\*collective

Annual reports are rarely able to deliver much beyond a printed product or an online portal. Food rescue charity OzHarvest wanted its annual report to work harder. Instead of delivering a written report that might be ignored by key audiences like donors, OzHarvest and FrostCollective delivered a digital report that was complemented by physical reports rendered across the bodies of the organisation’s fleet of 39 vans.

The vans themselves literally ‘drove the message home’ by communicating key messages from the report across Australia. Not only did this create an exciting brand experience, but it was a true innovation in annual report design. Judges praised the innovation and the brand alignment. One judge called it “the ultimate touchpoint for all aspects of the brand,” adding, “I loved this!”



### Gold – Samsung and Jack Morton Australia

To generate a sense of discovery and brand love among a Millennial audience, Samsung worked with Jack Morton on a shapeshifting, responsive LED maze experience. Delivering the immersive experience in 16 locations, Samsung also kickstarted press coverage and social media engagement resulting in a huge increase in quality leads.



### Bronze – Torrens University Australia and VCCP

Newcomer to the Australian higher education scene, Torrens University needed to improve its market share. It worked with VCCP on a ‘career crush quiz’ that combined the joy of a personality quiz with fun graphics and, crucially, useful information about careers and university options. One judge said it was “an ingenious way of encouraging prospective students to get engaged with the university.”

### Highly commended – Chada Pty Ltd and Ludbrook Agency

# CONTENT

## Best use of packaging

### Gold – Telstra and Birdstone Collective

Telecoms company Telstra had a complex supply chain, a range of products sourced from different suppliers and a muddled brand architecture. Moreover, its primary physical brand touchpoint – its packaging – was not communicating the company’s brand in an effective way. It turned to Birdstone Collective to redevelop its packaging from the ground up.

Birdstone redesigned every element of the packaging, from the materials to the structure to the visuals to the weight and bulk of each pack. The result is a consistent branded system that unites all of Telstra’s products through visuals and messaging. It also reduced cost and environmental impact. Judges loved the new packaging. “Outstanding,” said one simply. Another added, “What an amazing entry. The result is a fantastic blend of sustainability and design.”



### Silver – KeepCup and Frost\*collective

A forerunner in the reusable coffee cup category, KeepCup needed its packaging to communicate its positioning and value in a more competitive market. Frost Collective worked to ‘spark the reuse revolution’ by improving the visual impact, reducing shipping-induced breakage and freeing the wordmark from the cup outline in which it was restrained. “Less breakage; fewer packing materials; great results!” said one judge.



### Bronze – The Bee Society and Quentosity

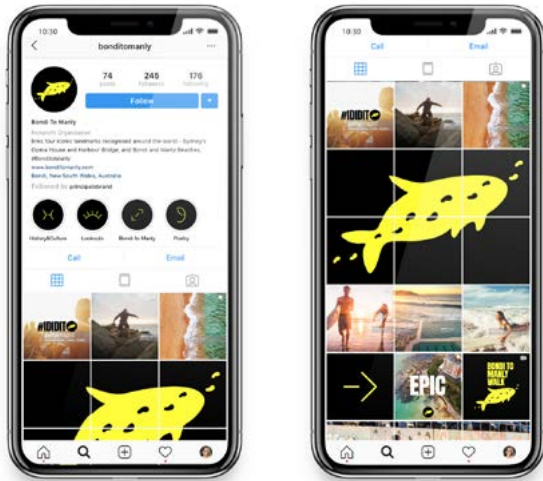
Manuka honey is a huge industry for New Zealand, particularly for tourists seeking gifts for friends and family back home. The Bee Society wanted to amp up the gifting value of its product. To do so, it worked with Quentosity on a glass packaging range that focused on the honey itself and conveyed the premium quality of Manuka honey in the process. Judges called it beautiful and praised the quality design.



### Highly commended – Coca-Cola Amatil (Voyage) and Culture&Theory

### Highly commended – Coca-Cola Amatil (Baker Halls) and Culture&Theory

## Best wayfinding or signage



### Gold – Bondi to Manly Walk and Principals

The Bondi to Manly Walk is no newcomer to Australia's trails. It has been a walking thoroughfare throughout Australia's history. But, the Bondi to Manly Walk Supporters group wanted a more straightforward signage system that would encourage walkers and celebrate the rich indigenous history inherent in Sydney.

Principals made the walk into a true icon with a brand mark derived from an indigenous artefact. It implemented distinctive, physical signage along the walk to clarify the route for walkers. But its true innovation lay in the integration of a digital wayfinding system that allowed users to engage with cultural, directional and geographical content through AR technology. Judges thought the integration of digital and physical signage made this system shine.



### Bronze – The Star Entertainment Group and THERE

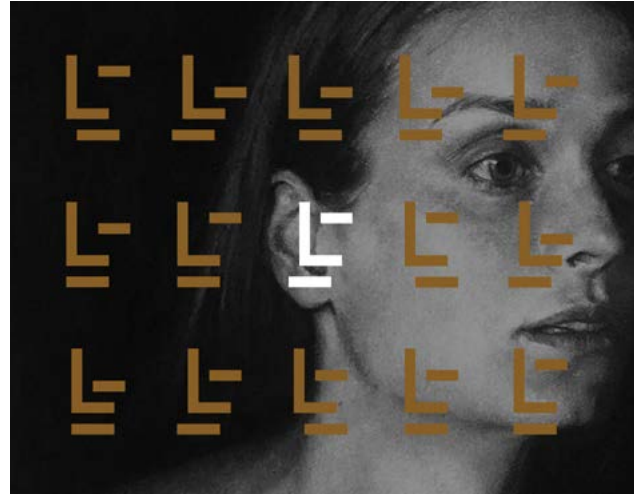
The Star Sydney is a massive multiuse resort that needed clearer, branded wayfinding and signage to support customers across the site and to communicate the brand's premium quality. Judges thought There's strategy delivered on the communications needs, bringing technology to bear in a relevant and unobtrusive way.

# CONTENT

## Best use of typography

### **Gold – The Lester Prize and Block**

Previously known as the Black Swan Prize for Portraiture, the Lester Prize was renamed after its founding patron, Richard Lester. This offered the opportunity to reinvent the visual identity. Block was tasked with developing a new brand that would retain the prize's authority and prestige while crafting something that would sit comfortably in the art world, yet be distinctive enough to stand out. The primary brand icon is an L that also evokes a corner of a portrait's frame. The L is used as a transparent graphic device, bringing portraiture to the fore across the visual identity. The headline typeface, Meno Banner, was deployed to combine a classic flair with a modern serif style. Judges loved this approach. "It's a masterful execution of typography," said one judge. Another says, "It instantly draws the eye and its execution enables incredibly powerful storytelling, which is perfect for the sector. It is art in its own right, which is the greatest compliment I can offer."



### **Bronze – The Urban Developer and Theola**

A source of news, events and community for the property industry in Australia, the Urban Developer revamped the visual identity of its headline event, the Urbanity conference. Working with Theola, it crafted a new type-driven brand that communicated the conference's 'cities of the future' positioning. Judges thought this brand alignment between type design and purpose was excellent.





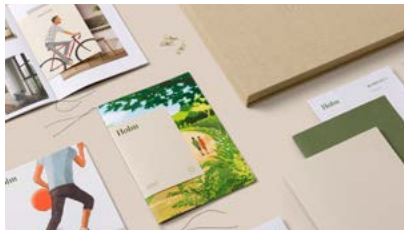
## Best place or nation brand



### Gold – West Coast Council and For The People

Tasmania has been the focus of increased tourism, but it has largely been the island’s east coast and the hub city of Hobart that have received the benefits of this boom. To raise awareness of the wild beauty and local communities of Tasmania’s west coast, the West Coast Council turned to For the People.

The consultancy delivered a place brand that held nothing back. It sought to capture the heartbeat of the west coast, and the visual identity and creative strategy delivered. After intensive research, careful planning and the development of a comprehensive brand toolkit, the new brand was launched. Its success was put in the hands of local businesses and organisations across the coast and implemented digitally to great success. Judges loved the way this brand represented its local region, integrated interactive elements and creatively and beautifully delivered on the objectives. One judge said this is “a powerful and inspiring example of beautiful brand work. It is proudly different.”



### Silver – HG Developments and Theola

Theola recognised that prospective homeowners didn’t need a property development, they needed a home. That formed the inspiration for the placemaking of HG Developments work in the city of Bardon. Theola focused on the word Holm – a Scandinavian word for ‘an island within a larger area,’ as a homophone for home. This, along with a nostalgic and lovingly crafted visual identity, communicated the development’s heart.



### Bronze – Fivex and Theola

As part of a wider development in the midst of the Melbourne CBD, Fivex turned to Theola to transform a space into a place. Using a funky illustrative style and resonant physical graphics, Fivex was born. Judges thought the creative, urban approach was perfect for the target audience and the wider location.

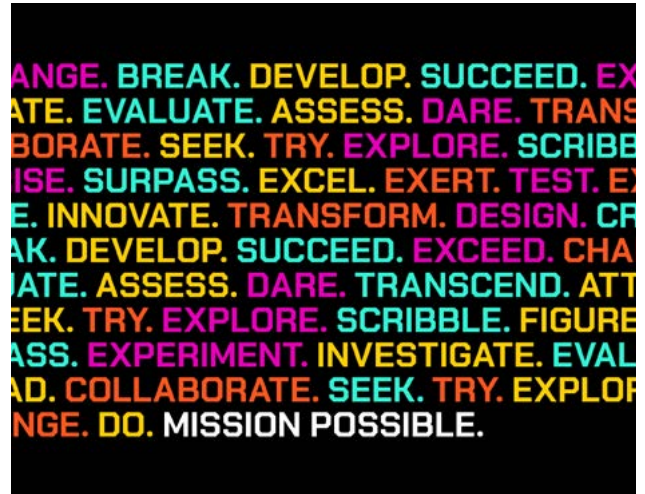
## PROCESS

### Best internal communication during a brand development project

#### Gold – Geoscape and Principals

PSMA is Australia's location data aggregator. It worked with Principals on the launch of Geoscape, its geospatial product which will influence the country's data ecosystem. To craft the new brand, Principals first had to develop an employee value proposition that would tie Geoscape to the PSMA while still differentiating it as a unique organisation.

The EVP campaign used 'mission impossible' as the internal brand ethos. The tone of voice put action-oriented, motivating language to use across internal brand touchpoints. The exciting, inclusive brand was empowering for employees and prospective employees. Judges praised the campaign for developing a real identity for Geoscape as an employer in a way that aligned with the company's external brand and with the PSMA's organisational purpose.



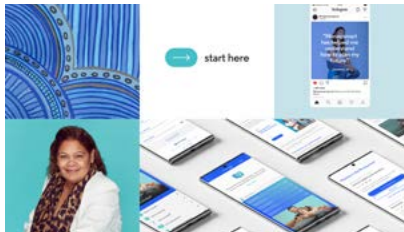
## Best implementation of a brand development project



### Gold – West Coast Council and For The People

The community was truly at the heart of the West Coast Council's placemaking brand. To put the west coast of Tasmania on the map as a destination, the council worked with For the People on a revolutionary brand. It collected stories from locals that spoke to the positioning, 'finding a way or making a way,' uniting the region's towns behind a common west coast attitude.

To implement the new brand, the council turned to the community once more. Over 100 local businesses and organisations have helped make the new brand a reality by integrating brand touchpoints into their hotels, museums, schools, restaurants, shops and more. The Western Wilds scenic drive benefited as well, with signage folded into the new visual identity. The brand film is even aired on the Spirit of Tasmania ferry, introducing visitors to the region before they ever set foot on the island.



### Bronze – ASIC's Moneysmart and Designate

To help Australians engage in smarter financial decisions, Asic delivered Moneysmart seven years ago. Working with Designate more recently, it firmly differentiated the brand by delivering an updated brand toolkit, a revamped digital platform and a more memorable visual identity.

# STRATEGY

## Best creative strategy

### Gold – West Coast Council and For The People

There was no end of judges' praise for the West Coast Council and For the People. "The gold standard," said one of this standard-setting creative strategy. The West Coast Council put the west coast attitude at the heart of its creative strategy. Distilling a sense of trailblazing, rugged adventure and discovery allowed For the People to craft a brand befitting Tasmania's west coast.

The creative is endlessly variable, but the core attitude underlies every single touchpoint. This solution allows the West Coast Council to iterate the brand across any number of touchpoints, cater to a broad audience and adapt to future needs with ease. One judge said, "Wow! An incredibly powerful use of brand strategy for placemaking with purpose." Another added, "Excellent storytelling; raw, authentic and moving."



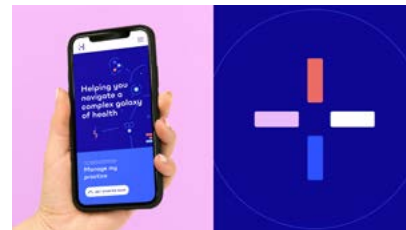
### Silver – Te Kupenga and re:brand

In order to unite four of New Zealand's Catholic organisations behind the Te Kupenga brand, re:brand focused on the word 'unity.' Aligning the four distinct bodies behind a single brand architecture and naming system clarified Te Kupenga's purpose and more clearly communicated its offering. "This is a beautifully resolved creative strategy," said one judge. "Meaningful and emotive symbolism; just lovely work."



### Bronze – Halaxy and The Contenders

To differentiate the brand among a sea of sameness in the healthcare sector, the Contenders used the 'galaxy of health' as its pole star. Halaxy was born from that positioning and the creative that supported it combined subtle scientific and astronomical visual cues. One judge praised the "Incredibly clear creative strategy delivering cut-through in a complex and challenging space."

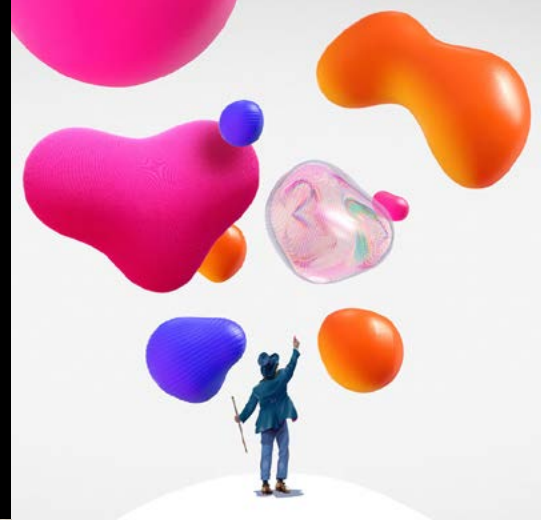


### Highly commended – Coca-Cola Amatil (Deep Spring) and Culture&Theory



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# Big ideas, Beautifully made.



SYDNEY  
LONDON  
BERLIN

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# STRATEGY

## Best brand evolution

### Gold – Australian National Maritime Museum and Frost\*collective

Australia’s heritage has always been tied to the oceans that surround it. The Australian National Maritime Museum stands for that heritage, but its positioning, and the value of seafaring to the Australian people, was not necessarily widely understood. The museum turned to Frost Collective to deliver a new brand that would engage people around Australia’s relationship with the sea.

The resulting visual identity capitalises on the museum’s strong graphic sense, but pushes it forward with the clever inclusion of the word ‘sea’ into ‘MuSEAum.’ It deploys cheerful signage, digital graphics and physical brand assets across the museum. And the results made waves. The museum has consistently charted higher visits and greater understanding of its purpose. One judge said, “This is visually engaging and distinctive work which encapsulates the natural environment and culture of the coast.”



### Silver – IXL and BrandOpus

Heritage jam brand IXL needed better standout on shelf and reinvigorated packaging to enable it to convey its value to consumers. BrandOpus looked to the past to inform the future, bringing retro-inspired graphic elements into the 21st century. Judges praised the “well-developed strategy and creative.” One said, “You feel like it is a brand from our past to be embraced and cherished.”



### Silver – Vocus and FutureBrand

A tech business spanning Asia-Pacific, Vocus needed to stand out from the clutter. FutureBrand focused on the idea of ‘brilliant simplicity’ in its development of a new brand that put the fibre optic cable at the heart of the visual identity. It also put cable colour-coding to use in the colour palette. Judges thought this was an excellent solution, with one calling it “a bold creative choice,” adding, “What a standout.”



### Bronze – Billy Blue College of Design and SomeOne (Sydney)

To integrate the Billy Blue College of Design into the Torrens University umbrella, SomeOne built a creative solution based on the materials and textures used by students at the college. Judges loved this approach and thought it would resonate well with the target audience. “Whimsical and original use of tone of voice,” said one judge. “Fun, inspiring, youthful and with room to creatively evolve each year. Well done.”



### Highly commended – Bean Supreme and Principals

## Best strategic or creative development of a new brand



### Gold – Maridulu Budyari Gumal - SPHERE and SunnySideUp

The Maridulu Budyari Gumal health science partnership is a collaboration between 14 diverse organisations operating on the land of the Dharug people, an aboriginal community. As a partnership between academia, health and science, the organisation also wanted to imbue its brand with art and the spirit of collaboration.

SunnySideUp had to develop a common purpose, imbue the brand name with meaning and respect, communicate with all of Australia's cultural communities and inspire collaboration in healthcare. It began with the location, drawing inspiration from the aboriginal community. Contemporary aboriginal artwork was deployed across the visual identity while uncomplicated language and friendly type design communicated the organisation's purpose. Judges praised the research, organisational complexity and well-executed strategy, with one calling it "refreshing," and "distinctive."



### Silver – Pollination Group and Frost\*collective

Sustainable investment company Pollination Group had to disrupt a growing category while adding a sense of credibility and trust to its brand. It worked with Frost Collective to imbue the brand with a sense of urgency and continuous collaboration. A dual image style differentiates the brand and communicates its positioning on sustainability. Judges praised the strategic approach and distinctive visual identity.



### Bronze – Coca-Cola Amatil (Voyage) and Culture&Theory

New Zealand is known for its pure, perfect drinking water. Coca-Cola Amatil wanted to capitalise on this by introducing Voyage, a drinking water brand, into the market. Culture&Theory delivered a stunning, premium brand that highlights New Zealand's landscape and geography. Our judges loved the packaging design and beautiful creative execution.

### Highly commended – motzza and DigiGround

### Highly commended – Will and DesignStudio



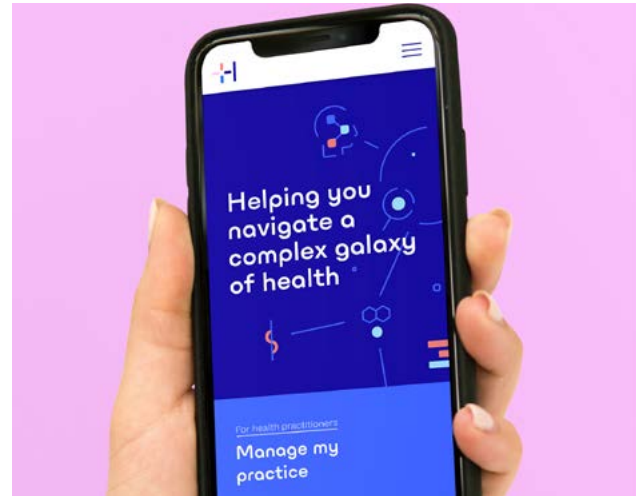
# STRATEGY

## Best naming strategy

### Gold – Halaxy and The Contenders

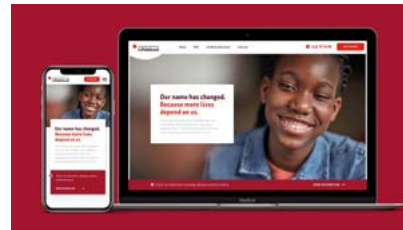
Software and healthcare tool HealthKit wanted to change healthcare for the better. But, its existing brand was not reaching out effectively enough to its community of 40,000 practitioners across 130 countries. It turned to the Contenders to redevelop its brand and name. 'HealthKit' was limited by a generic feel and trademark challenges.

The new name had to be trademarked and easily communicable through a memorable visual identity. The Contenders developed Halaxy, a portmanteau of 'galaxy' and 'health.' Visually, that has translated to a space-infused brand world that clearly speaks to healthcare. "A brilliant, holistic undertaking," said one judge. "Navigating a galaxy is complex and this positioning gives the organisation an inspiring platform to deliver on."



### Silver – Australian Red Cross Lifeblood and Principals

The Australian Red Cross Blood Service was well loved across the country. But it didn't communicate the breadth of the medical work carried out by the organisation – sprawling from blood to organ donations and transplants. It worked with Principals to develop the Lifeblood brand, which judges lauded for its friendliness and warmth. "It all comes together," said one judge of the result.



### Silver – Stride and Principals | XXVI

Mental healthcare has come a long way in the past century. Mental health operator Aftercare needed to update its positioning to reflect its service offer. Principals introduced the concept of rewriting the future, which led clearly to the new name of Stride. One judge called it "strong and emotive," adding, "It achieves the strategic communications goals."



### Bronze – Climate Active and The Contenders

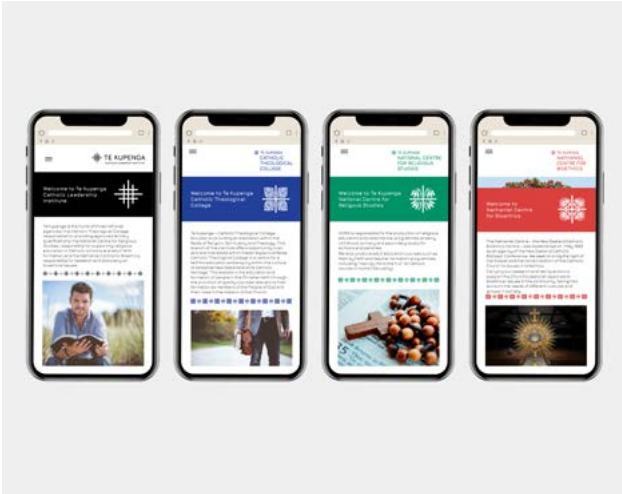
The Australian Government's National Carbon Offset Standard (NCOS) needed a more recognisable quality mark for its partner organisations. It worked with the Contenders to develop the Climate Active brand, which built a stronger idea of environmental action. Judges loved the straightforward update and the clear impact it has had on the organisation.



### Highly commended – The Practice and SomeOne (Sydney)



## Best corporate rebrand following a merger or acquisition



### Gold – Te Kupenga and re:brand

Formed from the merger of four Catholic organisations in New Zealand, Te Kupenga needed to build a stronger future for the Catholic community. The new body was organised around the concept of unity; a value that featured throughout the visual identity as well as the brand positioning. A brand architecture was put in place to communicate the organisation's many areas of focus.

The result is a clear communications strategy and a lovely use of colour and illustration to unite the masterbrand while differentiating the sub-brands. The visual system also draws inspiration from native New Zealand flora and Maori patterns, connecting Te Kupenga to its location. "The visual identity is rich with symbolism which aligns well to the overall brand" said one judge. Another added, "A great strategy, execution and result."

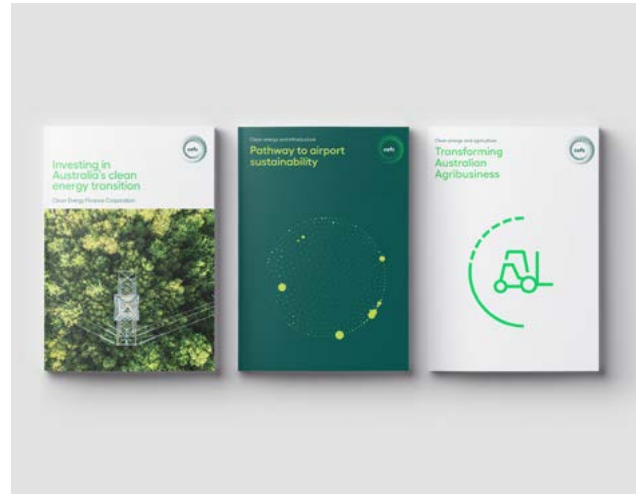
# TYPE

## Best brand development project to reflect a changed mission, values or positioning

### Gold – Clean Energy Finance Corporation and Designate

The Clean Energy Finance Corporation (CEFC) had a brand that indicated a transactional relationship between the government and participatory businesses. But, its commitment to a more sustainable future was at the heart of the brand's purpose. Designate stepped in to craft a brand that would clearly communicate the value of the CEFC while also inspiring companies to engage with its ambitious purpose.

With a key strapline of 'investing in the future,' the new brand's green colour palette goes beyond sustainability. It communicates a relationship with business and indicates an ongoing commitment to the future of the environment. Judges thought this repositioning was well expressed by the creative. One said, "The result is a strong and coherent brand in line with the positioning of the organisation." Another praised the "beautiful, clean design that will resonate with the audience."



### Silver – Dianomi and Living

Native advertising brand Dianomi needed to clarify its point of differentiation. Living delivered a sophisticated, premium digital brand that deploys a unique wordmark, an intriguing visual device and a straightforward UX. One judge said, "Every facet of this rebrand screams success."

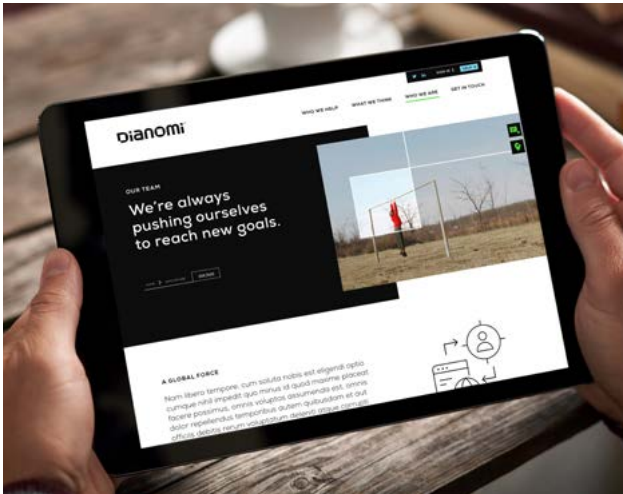


### Bronze – Jacobs Douwe Egberts NZ and Studio Six

Jacobs Douwe Egberts' Kiwi brand Gravity was well-remembered, but lacked a personality. It worked with Studio Six to reinvigorate the brand and harness the passion New Zealanders have for coffee. The updated brand and packaging are elegant, eye-catching and beautiful. "The creative is excellent," said one judge.



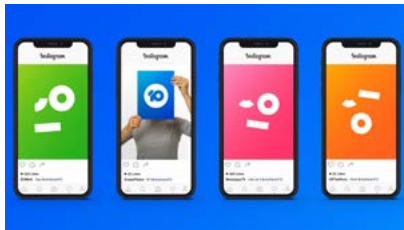
## Best rebrand of a digital property



### Gold – Dianomi and Living

Competitors in the native advertising space had made the shift from functional websites to unique brands. Dianomi, with a strong user proposition, found its brand was failing to engage. It commissioned Living to redevelop the digital brand in its entirety.

The result typifies 'premium.' The monochrome visual identity is complemented by a visual device that carries through the website. Its intersecting lines frame smart and standout brand messaging. They also form icons that work across presentations, thought leadership and the website. The result is absolutely tech-enabled and digital-first, but simultaneously evokes a premium, lifestyle feel. "The branding feels tech with a twist," said one judge. "It makes me curious about the brand." Another added, "This is a stunning and well-structured brand refresh."



### Silver – Network 10 and Principals

Network 10's brand had to capably work across broadcast, the entire family of sub-brands and digital. With more focus than ever on streaming and on-demand digital services, Network 10 needed a digital-first solution. Principals delivered with a distinctive, aligned and user-friendly digital brand. Judges praised the focus on digital that carried throughout the brand development project.

## SECTOR

### Best visual identity by a charity, NGO or not-for-profit

#### Gold – Orygen and FutureBrand

Orygen was born from the merger between the National Centre of Excellence in Youth Mental Health and Orygen Youth Health. It needed a brand that would break free from the conventions of charity design and mental health communications. It had to speak to a broad stakeholder group while also engaging the target service user group of young people. FutureBrand focused on a semicolon as the inspiration for the visual identity, indicating the need for pause and reflection. The brand also uses 'revolution' as a key motif. It is campaign-ready and stunning, with a forest green and orange colour palette. Memorable content design allows Orygen to engage on social media with its potential user audience. Its professional content is delivered with the same identity, but one that is tailored for an industry audience. Judges loved it. "This is such a bold and distinctive visual identity with real standout across all touchpoints," one said. "A masterclass in the development and execution of a refreshed brand identity."



#### Silver – The Lester Prize and Block

Block had to reimagine the Black Swan Prize into the Lester Prize, without sacrificing the programme's credibility within the art community. The new identity literally frames portraits to communicate the prize's positioning and showcase the outstanding work that it recognises. One judge praised the "clever and flexible design solution that delivers on signalling prestige to the market. It feels totally on-brand."



#### Bronze – Te Kupenga and re:brand

Te Kupenga and re:brand delivered a unified brand and updated architecture solution for a newly merged body of four Catholic organisations in New Zealand. Taking inspiration from Maori art and New Zealand's landscape, it brings the new group together capably. Judges praised the capable collaboration between culture, location and religion in the visual identity.



#### Highly commended – The Oranges Toolkit and Folk

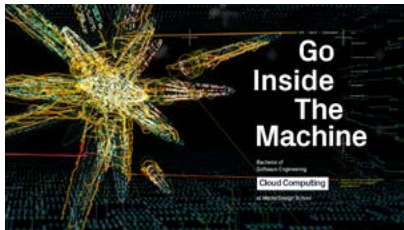
## Best visual identity from the education sector



### Gold – Billy Blue College of Design and SomeOne (Sydney)

Billy Blue College of Design was built around progress and pushing the industry forward. Now part of Torrens University, it exerts significant influence over student interest and matriculation. But, its visual identity was failing to engage with modern design students. It commissioned SomeOne Sydney to develop a brand that would support the college into the future, allowing it the space to grow and adapt in the process.

The solution harnesses founder Jack Renwick’s maverick spirit, delivering an energetic and exciting new brand. As if diving into the mind of a design student, the identity uses ever-changing shapes and bright colours alongside ample whitespace and clear messaging. One judge said it “demonstrates a really clear understanding of its target audience and cleverly leverages the brand’s strengths.” Another added, “This was a visual identity on steroids! So much colour and energy. It really personified the Billy Blue character.”



### Silver – Media Design School and SomeOne (Sydney)

Auckland’s Media Design School was outpacing its brand in terms of evolution. It worked with SomeOne Sydney to create a student-centric and inherently distinctive visual identity. The primary visual device is indicative of the future and eminently memorable. “This is a clever reinterpretation,” said one judge. “It feels true to their brand.”



### Bronze – Go1 and DesignStudio

Go1 worked with DesignStudio on a flexible visual identity that includes clever design and illustrations to communicate more effectively with a global audience. One judge praised the “good, solid strategy.” While another lauded the “strong visual identity applied consistently.”

## SECTOR

### Best visual identity from the energy and utilities sector

#### Gold – Horizon Oil and THERE

Horizon Oil is a major oil and gas brand, listed on the ASX. But, its brand was holding it back from achieving a wider audience and greater brand recognition. It worked with There to develop a new identity based around the concept of agility. The brand is driven by a responsive graphic language that captures Horizon's agility, adaptability and transformative nature.

The previous identity focused on the concept of the horizon, using the earth's curvature and a blue wordmark to do so. But, it failed to encapsulate the brand's character. The new identity uses an oil and gas exploration-inspired colour palette to stand out. A graphic system formed from dots informs the brand architecture while the wordmark uses a set of lines to indicate the horizon. Not only is the result beautiful in terms of the simple, graphically stunning imagery, but it has resulted in a year of record sales revenue and volume.



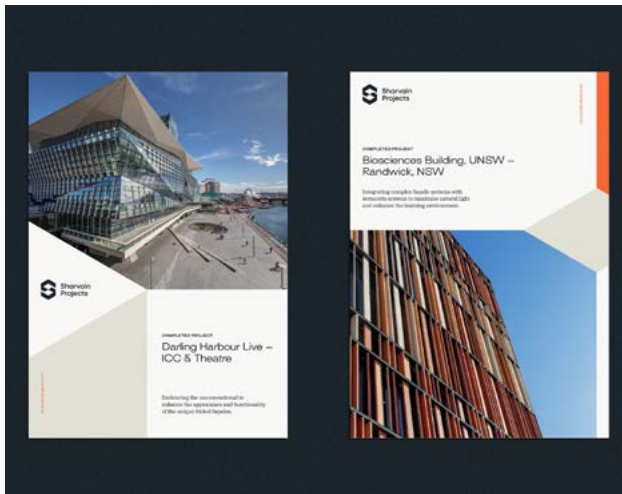
#### Silver – Clean Energy Finance Corporation and Designate

The CEFC's brand update has given it a new lease on life. It transformed the organisation from a government funding programme to one founded in quality, sustainability support and good business practice. The visual identity, by Designate, capably communicates this positioning through clean, corporate-friendly – but in no way dull – design.





## Best visual identity from the engineering and manufacturing sector

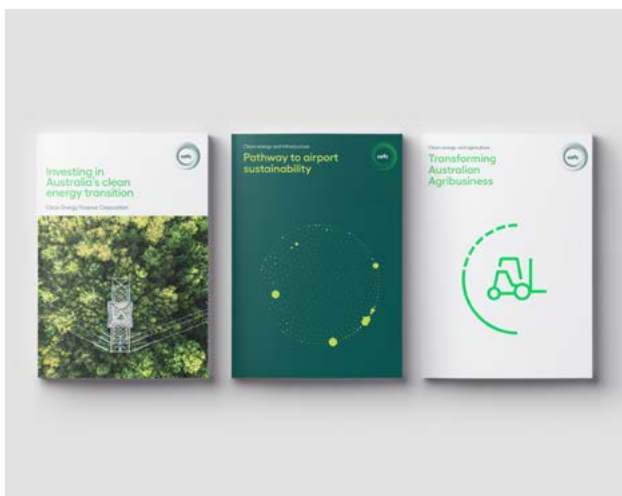


### Gold – Sharvain Projects and Folk

Sharvain has worked in commercial facades since 1998. But, it wanted to grow beyond its current audience while inspiring and reassuring its stakeholders. It worked with Folk on a brand that would do just that. Folk did away with an uncommunicative and outdated wordmark in the first instance. It replaced that with an ownable brand icon that is distinctive but still sits comfortably within the construction and design sector.

Visuals and content design take their cues from the brand icon, using angled intersecting lines to divvy up spaces. This offers consistency across different touchpoints as it is able to achieve on everything from a website to a printed brochure to construction hoardings. This approach allows the work to speak for itself without sacrificing brand coherence. “A big leap forward that will no doubt work hard for them in this sector,” said one judge. Another added, “I like the use of the architecture industry codes to inspire expertise and reclaim their strength.”

## Best visual identity from the financial services sector



### Gold – Clean Energy Finance Corporation and Designate

The Clean Energy Finance Corporation (CEFC) is transitioning Australia toward a clean energy future. But, its reputation in the market had been built upon government funding and strong performance, rather than a compelling narrative or sense of excitement about the opportunity for a clean energy future. With a complex network of stakeholders across government, business and finance, the new brand had to communicate a sense of authority and trust while still being visually engaging.

Designate redeveloped the brand with a focus on innovation and an investment in the future. It eschews the dull, finance sector blue used previously in favour of a deep green primary colour. Its wordmark is reinvented to imbue the brand with a sense of circularity and connectivity. Judges praised the future focus and sense of motion. “The new brand identity is contemporary and more aligned to the brand values and positioning around clean energy,” said one judge, praising its ability to move away from corporate visual tropes to better communicate the CEFC’s positioning.

# SECTOR

## Best visual identity from the food and beverage sector

### Gold – Bean Supreme and Principals

Bean Supreme's heritage in New Zealand dates back to the 1980s. But, with a strong modern focus on alternative lifestyles, it saw an opportunity to become a true leader in the market. Bean Supreme had become known simply for its white pack design. It turned to Principals to build the brand's positioning into the packaging. Principals retained the iconic pack colour and added expressive handwritten marker style typography in bright 'flavour-hits.' Now, photography takes centre stage, showcasing the joy of eating and the quality of the food. The 'flavour marks' are a nice addition that gear the brand toward a Millennial audience. Judges thought the research into the category was outstanding and provided a firm foundation from which to build the new identity. One said, "The decision to hero the food and flavours rather than positioning as a meat alternative has created a very distinctive brand identity that is flexible enough to work across a range of touchpoints."



### Silver – Mondelez Australia and Bulletproof Design

Mondelez chocolate brand Old Gold's audience was ageing – as was its packaging design. It worked with Bulletproof to put new life into the old brand. It used the distinctive chunky bar as the centrepiece on the pack, communicating the strapline 'Bold in every bite' through the design. And the results spoke for themselves. One judge said, "This one proves a simple execution, backed by strong market research, can win out."



### Bronze – Coca-Cola Amatil (Baker Halls & Co) and Culture&Theory

Baker Halls & Co was Coca-Cola Amatil's 'forgotten brand.' But, with a renewed focus on the fruit syrup category, it saw an opportunity to make an impact. It worked with Culture&Theory on an illustrated label design that allowed for simple product differentiation on shelf. One judge said, "This is a distinctive brand identity that helps the product stand out."



### Highly commended – NON and The Company You Keep



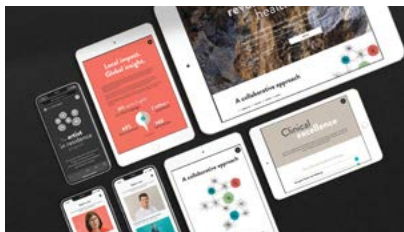
## Best visual identity from the healthcare and pharmaceuticals sector



### Gold – Halaxy and The Contenders

HealthKit, as it was then known, had a generic brand. Its offer was not clearly communicated and its visual identity was bogged down in corporate healthcare imagery and devices. To help it cut through, it turned to the Contenders. The first step was devising a new name that would be available to trademark in over 100 countries. Halaxy was born.

The health galaxy portmanteau contributed to the imagery as well. A galaxy of healthcare and science-inspired icons brought the brand to life. They also helped it communicate more clearly with its various audiences. One judge said, “I really like the branding around creating the name and the concept. The graphic branding creates a forum for connection and is consistent.”



### Silver – Maridulu Budyari Gumal - SPHERE and SunnySideUp

A health partnership operating on Aboriginal land, Maridulu Budyari Gumal needed to recognise its location while putting forth a welcoming, credible brand. It worked with SunnySideUp on an approachable photography style and an ownable brand mark. But the identity really shines in its use of Aboriginal artwork to communicate place, community and partnership.



### Silver – The Practice and SomeOne (Sydney)

Formerly the Think Wellbeing Centre, the healthcare practice at Torrens University needed to better serve its patients and students. It worked with SomeOne Sydney on a pleasant visual identity focused on the concepts of balance and focus. The result is lovely in application and gives the Practice an ownable visual identity.

# SECTOR

## Best visual identity from the lifestyle and wellbeing sector

**Silver – AXA Investments Managers and Hundredweight**  
Corporate wellness centre Rise worked with Hundredweight to deliver a premium offer for Axa Investments Managers’ internal audience. The identity was able to translate easily to a home-based working environment as a result of Covid-19. One judge praised the “beautiful, clean design that feels very luxurious.”

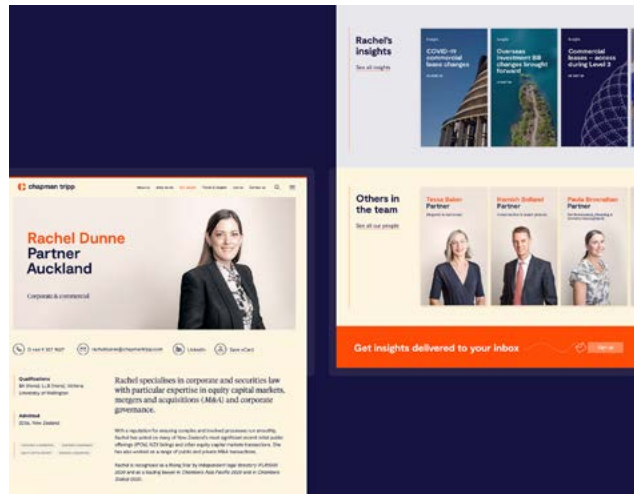


## Best visual identity from the professional services sector

**Gold – Chapman Tripp and Iceberg**

Chapman Tripp is New Zealand’s largest and most prestigious law firm. Operating for over one hundred years, the firm has been a part of some of the most important cases and transactions in New Zealand’s history. But, its brand needed to shift along with the firm’s changing internal structure and relationship with its external stakeholders.

Iceberg built on the existing brand equity – including the colour palette – but introduced a new graphic world that helped the firm feel vibrant and innovative. It turned to code, animating spiral patterns to reflect the fast-moving legal sector and communicate agility and dynamism. The animations were captured by manipulating a series of numbers in the code, to create one-of-a-kind images. Judges thought this was an exciting solution. One said, “The graphic elements everything together and make me curious about and connected to the brand.”



**Silver – Will and DesignStudio**

HR and workforce management company Will needed its brand to stand out among a sea of sameness. It worked with DesignStudio on an identity that reinvents the concept of ‘building blocks.’ Stacked objects evoke the rock stacks created by travellers the world over and indicate Will’s desire to craft bespoke solutions for its clients.



**Highly commended – KINSPACE and Louise Agency**

## Best visual identity from the public sector



### Gold – Australian National Maritime Museum and Frost\*collective

With potent competition, decreased funding and heightened visitor expectations, the Australian National Maritime Museum was at risk of becoming anachronistic in an experience-driven heritage sector. It had to reinvent itself not just visually, but experientially, in order to survive. The museum worked with Frost Collective to redefine Australia's relationship to the sea. Research indicated that visitors wanted an experience that connected them to the adventures of the sea, not a detached lesson in maritime history. The 'spirit of adventure' positioning was born. The word 'MuSEaum' became the primary wordmark, and was rendered in cheerful colours, allowing the target audience to build a stronger connection to the institution. One judge said, "This is dynamic, modern and attention-grabbing in a cluttered landscape." Another added, "The creative is bright and fresh. It makes you smile. A delightful result."



### Silver – Climate Active and The Contenders

Climate Active needed to transform itself from a carbon neutral certification programme into an aspirational quality mark. It worked with The Contenders to develop a brand that indicated motion, collaboration and authority. The quality mark is capably designed and easily applicable to Climate Active's audience. Judges were impressed with the way this evolution improved the brand's accessibility and approachability.



### Bronze – ASIC's Moneysmart and Designate

Moneysmart was designed by Asic and the Australian government to improve financial education and wellbeing across the country. Designate was engaged to craft a brand that would work for a broad public audience while still clearly communicating 'finance.' "This is a strong visual identity shift and has made a positive impact," said one judge.

## SECTOR

### Best visual identity from real estate, construction and facilities management sector

#### Gold – AXA Investment Managers and Hundredweight (RISE)

Rise was designed to take corporate wellness to the next level. Axa Investment Managers worked with Hundredweight on a brand that could sit comfortably within the 101 Collins Street building brand and fitness provider Studio PP's own identity. Rise had to flex in personality from calming ambience to motivational and inspiring while also appealing to all genders. The resulting studio is designed with flexibility in mind. Its elegant, welcoming space is complemented by a neutral, stripped back visual identity that nevertheless conveys a sense of personality. One judge said, "The graphic language is very much working with the mission. The fonts, message and colours all breathe wellness, empowerment, organic and exclusivity into the brand."



#### Silver – AXA Investment Managers and Hundredweight (101 Collins)

The masterbrand under which Rise sits, 101 Collins, was designed to convey quality, experience and community. Hundredweight delivered a visual identity that feels exclusive, but joyous. Judges praised the consistency and break from traditional notions of luxury.



#### Bronze – Formspace Developments and Hundredweight

BaseUnit's storage and business park spaces had to appeal to potential occupants while also standing out among the wider Formspace portfolio. Hundredweight accomplished this by using visual cues from the construction industry, including an eye-catching yellow-orange and charcoal colour palette. Judges were impressed with the way this brand was made to feel interesting and bold.



#### Bronze – The Urban Developer and Theola

The Urbanity conference used a typographically-driven visual identity to create an almost 'city-like' feel with the words themselves. Theola complemented this with clear, consistent messaging that allowed the brand to achieve great impact ahead of and at the event.





## Best visual identity from the sports, travel, leisure and tourism



### Gold – New Zealand Cricket and Culture&Theory

New Zealand is not only passionate about its sporting tradition, but its teams are renowned the world over. Organising body New Zealand Cricket worked with Culture&Theory to develop a brand that recognised the teams' heritage, while preparing them for a global future.

The first step was to identify a unified brand platform for both teams. 'Collective Strength' captured the spirit of competitive sport across New Zealand. That allowed both teams to receive the same visual treatment. And it delivers on impact. The visual identity is unapologetic. Its monochrome design is unencumbered by copious copy, allowing the athletes and teams to shine. Both teams are identified, elevating women's sport to the same level of awareness the men's team has long enjoyed – a real step forward for New Zealand Cricket. It's an elegant, industry-leading solution that gives New Zealand Cricket the potential for growth and impact the world over.



### Silver – Ovolo Hotels and THERE

Experience-rich Ovolo Hotels worked with There to bring its visual brand in line with its visitor experience. Using the strapline 'Wonder. Full.,' the brand highlights the rich interiors, weird and wonderful decor and experiential opportunities to bring the brand to life. The curiosity-driven identity also offers Ovolo an adaptable, modern approach to branding that will serve it well into the future.

## Best visual identity from the transport and logistics sector



### Gold – Formspace Developments and Hundredweight

When it launched a new format for business units and light storage, Formspace needed to create an ownable identity that would draw in new clients and allow the sub-brand to stand on its own within the corporate architecture. It worked with Hundredweight on a visual identity for BaseUnit that is defined by the core architecture of the buildings themselves. The creation of the name, identity and marketing material are confident, simple and clear.

Because BaseUnit was designed to be adaptable and multipurpose in terms of its use, the brand had to offer a utilitarian, no-nonsense approach that wouldn't detract from the possibilities offered by the spaces themselves. The resulting identity takes its cues from construction but stands out from competitors with a memorable charcoal and yellow-orange colour palette, uncluttered design and consistency across all brand touchpoints. Judges praised the strategic approach with one adding, "The naming of this brand is excellent. It easily rolls of the tongue, it's ownable and yet it doesn't squeeze the offering into too small a niche."

## Best overall visual identity



### **Winner – Australian National Maritime Museum and Frost\*collective**

Experience has driven the heritage sector toward a new future. Museums have reinvented themselves as interactive discovery facilities, eschewing a past tradition of staid education. But, the Australian National Maritime Museum faced tough competition from museums farther along on this journey. It was at risk of becoming anachronistic in the newly experience-driven heritage sector. To survive, it worked with Frost Collective on a strategy for the future.

It would reinvent its visual identity, its visitor experience and its positioning to redefine Australia's relationship with the sea. To achieve this, the internal audience was engaged in a change process that introduced a more experiential environment to the museum. Visually, Frost Collective turned away from a past steeped in maritime cliché. Instead, it put the 'sea' in MuSEaum. The new identity would have an ocean-inspired colour palette of blues and corals, but would depart firmly from the tropes of the past. The result is contemporary, eye-catching and memorable.

Judges were blown away. One praised the way the new identity positions the museum for future growth. Others enjoyed the playful creative and the impressive results. "A beautiful example of creativity at its best," added one judge. "The work is beautiful and original." The Australian National Maritime Museum and Frost Collective are deserving winners of this year's 'Best overall visual identity' award.





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## Grand prix



### Winner – West Coast Council and For The People

It's almost impossible to imagine any other brand having as big a challenge or delivering as impactful a result this year as the West Coast Council. Tasmania's west coast is home to just 4,167 people, but also countless natural wonders, national parks, Unesco World Heritage and cultural heritage sites. It had to face unemployment, outdated infrastructure, an ageing population and geographical remoteness when trying to build its proposition for growth.

For the People, like the hardy, resilient people of the west coast, saw opportunity in the challenge and chose to highlight the region's many advantages. It decided, in essence, to make the west coast into a place brand.

The brand was developed as part of the West Coast Council's strategic plan to drive tourism, business, investment and residents to the region. To do this, For the People engaged the people and businesses of the region in a thorough research programme, through which it discovered a unified gritty, wild, perseverant spirit. This ethos imbued the brand from start to finish. The visual identity is customisable and aspirational. It's inspiring. It takes its cues from the region and delivers assets for use across business, wayfinding, digital and marketing touchpoints alike. It builds a narrative that changes the positioning and perception of the west coast. It makes change.

Judges were consistently admiring of this work, praising the authenticity, storytelling, distinctiveness, strategy and boldness of the new brand. One said, "A powerful and inspiring example of beautiful brand work. It is proudly different with excellent strategic work leading to an authentic and brilliant execution. They have gone the extra mile in providing the tools for businesses to create their own branding in line with creative; putting the brand in the hands of the businesses and people in the region." Another put it more simply: "The gold standard."



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