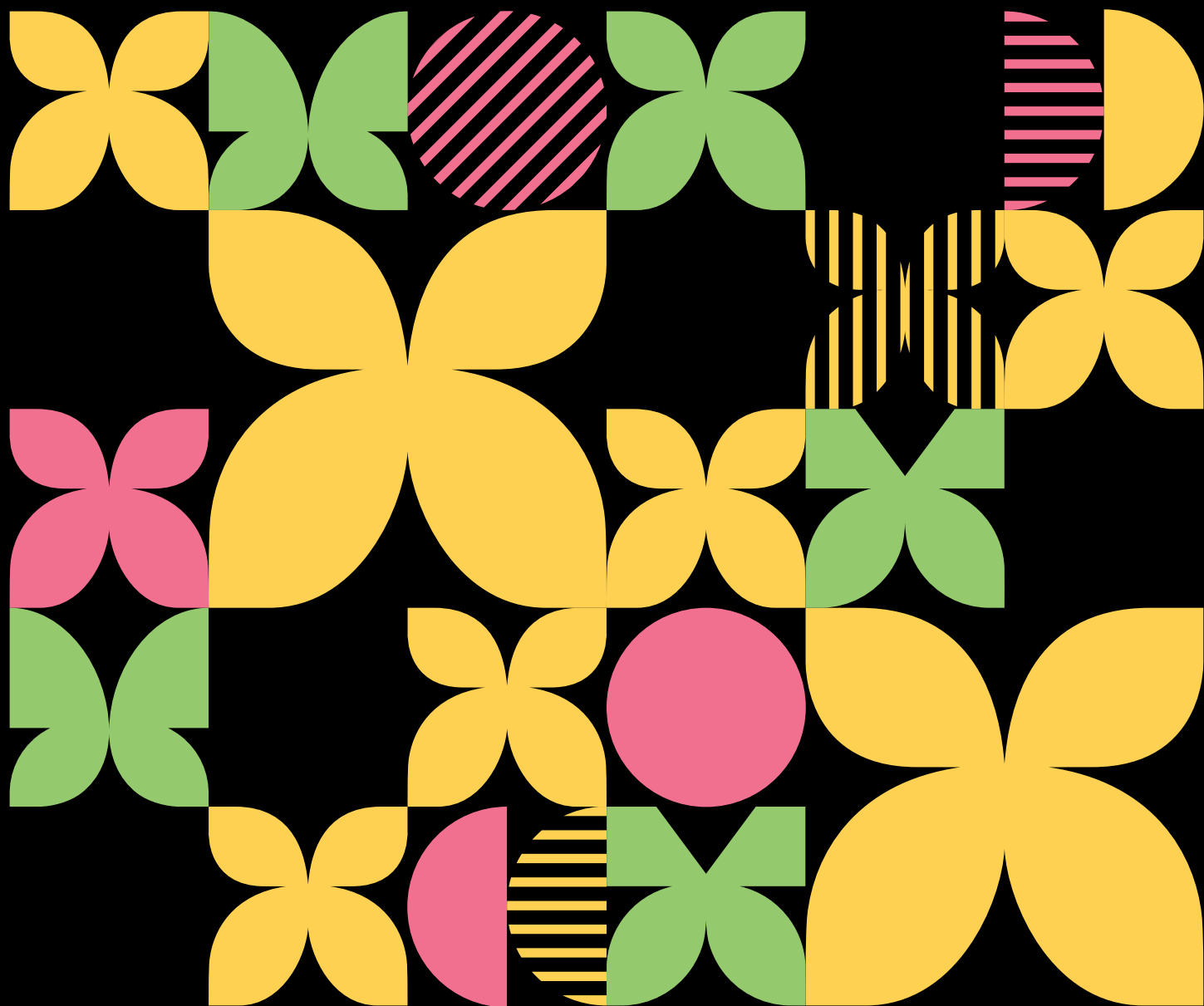


# TRANSFORM AWARDS ANZ 2022

Winners book



AGDA is the peak national organisation representing the Australian communication design industry.

Our purpose is to value, unite and support Australian design, and the design community.

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# EDISON IS GOOD



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**Andrew Thomas**

**Publisher**

Transform magazine

The word celebrate comes from the Latin *celebrare*, which means “to assemble to honour.” This year’s Transform Awards ANZ is a true celebration. Yes, we are honouring great work by celebrating the transformative power of brand strategy and design. But also, after two years where the Transform Awards ANZ have been held virtually we are now finally assembled, coming together

to celebrate with our colleagues, our clients and our peers. Regardless of whether you win Gold, Silver or Bronze everyone at tonight’s Transform Awards really does have much to celebrate.

Congratulations to every winner, your success is well and truly deserved.

# Judges



**Jen Beirne**  
**Head of marketing**  
Amazon

Jen has spent over 10 years working in both B2B and B2C marketing roles, spanning across Europe and Asia Pacific. Her experience includes building creative brand stories, developing media strategies, and implementing engaging lifecycle and loyalty programs. Today, she acts as head of marketing for Amazon Alexa across Australia and New Zealand. Jen and her team are passionate about helping customers discover the power of voice technology through modern and traditional marketing methods, always challenging the norm and finding new ways to better connect with their customers.



**Damian Borchok**  
**CEO and co-founder**  
For The People

For 25 years Damian has worked in the branding industry. His focus has been on how brands create social and economic value. He led the strategy practice at Landor Associates and then became CEO for Interbrand Australia. In 2014, Damian co-founded For The People, twice recognised by AGDA as design studio of the year. He is also a member of the University of NSW Marketing Leadership Council.



**Kev Cheah**  
**Partner, New York**  
Brunswick Creative

*Judge - Special recognition*

Kev leads Brunswick Creative's offering in the US. He manages and oversees an experienced team of designers, writers and art directors, producing transformative ideas for a multitude of clients across the U.S. and globally. A specialist in building brands and integrated campaigns, he truly believes in the multi-faceted power of creativity and storytelling to help brands address their most pressing issues. He balances a deep understanding of insight-driven strategies with creative intuition and a dedication to craft, to drive meaningful change for business and society.



**Ian Firth**  
**Principal**  
Bright Space Communications

*Judge - Special recognition*

Ian is a founding principal of Bright Space, a strategy led creative consultancy that helps businesses communicate value where it matters most. Bringing over 30 years' experience to the consultancy, his unique talent lies in his integrated approach. He is a strategic problem-solver who immerses himself in his clients' worlds to solve their brand and communications challenges. This insight, combined with his creative and writing ability, enables him to define solutions that brings brands to life for clients as diverse as DuPont, American Express, Dow Chemical, Tokamak Energy and Johnson and Johnson.



**Anny Havercroft**  
**Head of business marketing**  
**AUNZ**  
TikTok

Anny is head of business marketing at TikTok Australia and New Zealand. She leads the team responsible for building innovative marketing solutions that help brands get the most out of TikTok through powerful and creative storytelling. Previous to TikTok, Anny led marketing innovation at Yahoo and has held leadership positions in leading UK and Australian media agencies. In 2020, Anny was named in the top 50 CMOs in Australia by CMO Magazine. Outside of work, Anny is passionate about helping female entrepreneurs realise their potential and is an active advisor and investor in the start-up community.



**Simon Kringel**  
**Co-founder**  
Unmute

Simon is a composer, sound designer and co-founder of the Copenhagen-based sonic branding agency Unmute. He started his career as a touring musician and later he became a music producer for various bands and labels. After a period as freelancer Simon joined Chimney, a global creation agency, in 2014. He ended up as head of their music department – working with clients in both Europe and Asia. In 2018, Simon set out to start Unmute together with a former Chimney colleague and the company has been on a constant rise ever since.



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

Fiona has been in the marketing field for 15 years, initially in London and for the last five years based in Auckland. Working for a cross section of industries, from media and healthcare to travel, has kept things interesting. Fiona enjoys bringing brands to life, and ensuring the whole organisation is singing from the same hymn sheet. Currently as group brand manager for Haka Tourism her role involves managing and co-ordinating the sales and marketing for Haka Tours and Haka Accommodations.



**Henry Luong**  
**Head of brand digital products**  
 Unios

Henry has worked in the design thinking and brand strategy worlds for more than 14 years. Starting as a graphic designer, Henry has expanded his career and explored an untraditional path in strategy, marketing and digital transformation. His work has been recognised in several books internationally, and he has received accolades for his work in Australia, Hong Kong and the UK. Henry is currently head of brand and digital products at Unios.



**Connie MacLulich**  
**Brand manager**  
 Real Pet Food Company

Connie is the brand manager of Ivory Coat, with ten years' experience in marketing, communications, and brand management. She is a skilled and self-starting professional passionate about pet care, personal health and beauty, brand strategy and event planning. Connie is passionate about health and providing the best to those in her care which led her down the path to be the proud brand manager of Ivory Coat, a premium natural Australian pet food brand driven by an unwavering passion for quality products.



**Mark Mansour**  
**Head of marketing and artist relations**  
 Maton Guitars

Mark has spent a career successfully combining his strong business and strategy acumen with his artistic roots. After cutting his teeth in various creative and strategy roles in some of Melbourne's biggest advertising firms, Mark made the move to client side to flex his 'whole of story' skills. As the current global head of marketing and artist relations, Mark has taken arguably one of Australia's most successful artistic exports, Maton Guitars, to the centre of the global stage.



**Jess Marie**  
**Creative director**  
 Dragon Rouge New York

*Judge - Special recognition*

Jess is an award-winning New York-based creative director with a passion for big ideas that are thoughtfully executed. With 20 years' experience working in the US and the UK, Jess' diverse brand design expertise spans multiple categories; from premium drinks, snacking and beauty brands through to pharmaceuticals and more. Jess is also passionate about mentoring up-and-coming creative talent and supporting the drive to increase diversity in the creative industry. She is guest ECD for the D&AD Shift and Google program, a free industry-led night school program for emerging creatives who don't have a college degree.



**Tracey Mesken**  
**Head of marketing**  
 WorkPac

Tracey is the head of marketing for the WorkPac Group, Australia's largest privately owned recruitment company, as well as employment services, training and construction businesses. For the past eight years Tracey has led the marketing across the WorkPac Group's brand portfolio. She is responsible for planning, development and implementation of all marketing and brand strategy across the group's nine sub brands, as well as 35 franchise style business centres. This includes market and brand research, brand development, positioning, prospect experience, digital marketing, CRM, analytics, advertising and design.

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Hello there. We are the in-house creative team at Fortis. Yes, in-house. And creative.

Being in-house is our superpower. We live and breathe all things Fortis. We know our projects and audiences, inside and out, and it shines through in our work.

Blending tight strategy with an abundance of creative freedom, we let loose on big brand ideas across the most exclusive commercial, retail and residential properties in Australia.

We are always looking for talented and creative people to join us. For details on job opportunities follow us on Instagram, or drop us a line.

# Fortis





**Bernadette Murdoch**  
**Global head, reputation  
 and brand**

Rio Tinto

As global head, brand and reputation, Bernadette oversees all aspects of Rio Tinto's corporate marketing and brand communications. She is responsible for connecting the company's purpose to produce materials essential to human progress with the communities where Rio Tinto operates and society more broadly. She leads a team responsible for brand management, content and publishing, global advertising and partnerships to enable the organisation to connect, engage and build trust. Previously, Bernadette led corporate communications teams at GSK, a healthcare company focused on helping people do more, feel better and live longer.



**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, and is most passionate about, brand, whether it's revitalising a brand, a complete rebrand or developing a successful brand positioning and 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. Shelley is currently the head of brand for PwC Australia.



**Kieran O'Donnell**  
**Global marketing director**  
 Onside

Kieran is a marketing leader and brand expert with over 20 years of experience transforming brands in the UK, Australia, China, Japan and New Zealand. A strategic and creative marketing specialist, Kieran has worked on some of the world's most iconic brand platforms, including Tourism New Zealand's '100% Pure', Telstra's 'It's How We Connect' and T-Mobile's 'Life's for Sharing', including delivering the world's first marketing flash mob ad. Most recently, Kieran has helped Cricket NSW reimagine the sporting brand's future and rolled up his sleeves, helping start-up business Onside to create a global growth strategy.



**Gareth Procter**  
**Chairman**

AGDA New South Wales

Gareth is an awarded creative director with 20 years of experience building brands and helping them to communicate with a distinct personality and purpose. His experience spans sectors as varied as industrial, real estate, luxury and finance. Gareth is currently the NSW Chairman for the Australian Graphic Design Association (AGDA) where he leads the NSW Council in an interrelated program of activities in education, advocacy and professional development for the Australian Communication Design industry.



**Joe Pullos**  
**Marketing consultant**  
 AirTrunk

Joe is a brand specialist in the Asia Pacific region with over 20 years' experience in leading B2B and B2C brand strategy and creative execution across a variety of sectors including media, retail, financial services and entertainment. Joe has worked on iconic international brands like ANZ, Zurich, Westpac, BOQ, Virgin Money and News Corporation. Joe believes in the power of creativity to drive change.



**Gretchen Richards**  
**Manager brand, marketing  
 and sponsorships**  
 Santos Limited

Gretchen currently leads brand, marketing and sponsorships for ASX listed company Santos Limited. This role is responsible for the Santos brand, major corporate sponsorships and strategic events across Australia, Timor-Leste and Papua New Guinea. Prior to joining the company, she held leadership roles with Babcock Australasia, part of Babcock International Group, the global aerospace and defence company; and global business advisory firm Ernst & Young. Her preceding roles were with Macquarie Private Wealth, a division of Macquarie Group, and other professional service organisations.

Where ideas are made

# Here's to all the Finalists.

Thank you to the judges for recognising our work, raising the standard of design, and most importantly, thank you to our clients.

Biinu Best Strategic or Creative Development of a New Brand

Futuro Best Visual Identity from the Education Sector  
Best Strategic or Creative Development of a New Brand

Gardenlust Best Rebrand of a Digital Property

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**Sophie Roux**  
**CEO**  
BrandSilver

*Judge - Special recognition*

Sophie is the co-founder of BrandSilver, French award-winning brand strategy and brand creation agency dedicated to innovative companies in technology, healthcare and societal impact industries. She is passionate about creating differentiated and long-lasting brands helping ground breaking companies to take the next step. Prior to BrandSilver, Sophie spent more than 20 years in media, marketing, communication and business strategy, where she contributed to the growth of hundreds of companies. She is involved as a mentor in international associations supporting entrepreneurship and diversity.



**Elysha Stephens**  
**Head of marketing**  
Portt

Elysha is a seasoned senior executive with 20 years' experience managing marketing and communications teams. She is passionate about brand building strategies and balancing this with the right sales activation to achieve results. Currently she looks after marketing and communications for the fastest growing B2B SaaS company across ANZ, developing innovative brand and marketing strategies to position the company as a thought leader. Elysha has achieved unprecedented success for the organisations she's worked for. She's worked across a variety of industries including higher education, property development, construction and healthcare.



**Ben Thompson-Star**  
**Senior brand manager**  
Mondelez

Ben is a passionate FMCG marketer, currently working as senior brand manager on The Natural Confectionery Company brand at Mondelez. He began his FMCG marketing career at Nestle and has since worked in both Australia and the UK across brands including Lavazza, Yoplait, Nature Valley, Nescafe, and Maggi. Ben has also co-founded two organisations: CoFutures, a planning communication firm with expertise in strategic planning, community engagement and multimedia; and the Community Music Project, a not-for-profit with a mission to create a movement of music sharing.



**Katreena Tyson**  
**Executive manager, brand strategy**  
Commonwealth Bank

As a strategic and curious brand executive, Katreena has a 20-year track record of successfully combining art and science to build and grow brands. Katreena is the executive manager brand strategy at CommBank, where she guides the strategic direction of one of Australia's most valuable brands and recently led the refresh of the iconic 30-year-old diamond. Prior to roles at CommBank, Katreena worked at Crestone Wealth, UBS and ANZ across Asia, the UK, the US and Europe in senior roles defining and leading customer marketing strategies in B2B and B2C.



**Saurabh Uboweja**  
**Founder and managing partner**  
BOD Consulting

*Judge - Special recognition*

Saurabh Uboweja is an international award-winning management consultant and adjunct faculty at leading b-schools in India and Europe where he teaches digital entrepreneurship, strategic brand management, and leadership. He is a certified independent director and serves as an advisor on the boards of both listed and non-listed firms. As managing partner at BOD Consulting, he works with clients on building their growth roadmap and vision, unlocking value creation, organisation transformation, and driving internal and external stakeholder engagement.



**Marco Vitali**  
**Founder and managing partner**  
Sonic Lens

Marco began his career as a Juilliard violin prodigy, was later managed by legendary producer Nile Rodgers, and now runs Sonic Lens, a data forward sonic branding agency driven by 'music intelligence.' His experience includes creating holistic sonic identity systems for brands like Colgate, Chase, and Coca-Cola and TV networks for Disney, Aljazeera and several NBCU and Viacom networks, all of which have won gold trophies. Creative collaborations include Grammy winning artists like Wu Tang Clan, Quincy Jones, Nile Rodgers, Ceelo Green, Avicii, Tiesto, Q-Tip, Pete Rock, Icona Pop, Organized Noize, and Peter Wolf (J. Geils Band).

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**Kylie Walker**

**Head of brand experience**  
Macquarie Group

Kylie leads Macquarie’s global brand, creative and sponsorship functions and is responsible for managing Macquarie’s groupwide portfolio of brands. With over 20 years’ experience, Kylie also oversees the development of other business brands through joint-ventures, acquisitions, or new business initiatives. Previously, Kylie was an art director at several business and consumer magazine titles.



**David Warren**

**Senior manager, brand strategy**

Woolworths Group

David is Woolworth’s most senior brand strategist, providing positioning, annual planning and effectiveness guidance to brands within the Woolworths portfolio, while also being responsible for brand architecture. He developed the Woolworths brand strategy process, which is currently being rolled out across the group. Prior to joining Woolworth’s David ran his own consultancy, providing brand strategy support for numerous high-profile brands, including the ABC.



**Sian Wheatley**

**Head of brand and media**  
Nestlé Nespresso SA

Sian has 17 years’ experience working on and working for some of the world’s biggest brands. She started her career in digital in London before Facebook was a thing, before relocating halfway across the world to Sydney and making the switch from agency to client side. She studied chemistry as her degree and sees almost all briefs and campaigns as experiments with hypotheses and loves work that is based on true human insight. These days she is busy using marketing as a force for good, communicating the Nespresso brand story.

## CONTENT

### Best use of a visual property

Gold - MitoQ and Born Ugly

Silver - Fortis - Mona

Silver - Fortis - Piper

Bronze - Sesimi and SomeOne Sydney

### Best brand architecture solution

Gold - NSW Government and For The People

Silver - Petspiration Group and The Contenders

Bronze - CTS (Corporate Technology Services) and Designate

Highly commended - Nippon Paint Holdings and Brand Council

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

Gold - Sydney Film Festival and For The People

Silver - Containers for Change and Principals - XXVI

Bronze - Frozen Sunshine and The Berlin Files

Bronze - Kennedy and Principals - XXVI

Highly commended - VicHealth and Principals - XXVI

### Best brand experience

Gold - MitoQ and Born Ugly

Silver - EY and Jack Morton Australia

Bronze - GemLife and Theola

### Best use of packaging

Gold - Real Meals and Re:brand

Silver - Coles Group and The Contenders

Bronze - Kissed Earth and Creatik

Bronze - Talbot Forest Cheese Co. and Onfire Design

Highly commended - McCormick Foods Australia and BrandOpus

### Best wayfinding or signage

Gold - Afterpay and THERE Design

Silver - Zurich Financial Services Australia Limited and Creatik

Bronze - Tech Campus Pyrmont and THERE Design

### Best use of audio branding

Gold - Canva and MassiveMusic

Silver - AO, Tennis Australia and MassiveMusic

### Best use of typography

Gold - Fortis

Silver - Culture Amp and For The People

Silver - Toyota Motor Asia Pacific and Houston Group

Bronze - Atrium Investment Management and Creatik

### Best place or nation brand

Gold - KRL and Re:brand

Bronze - Walsh Bay Arts Precinct and Principals

## PROCESS

### Best external stakeholder relations during a brand development project

Gold - Nippon Paint Holdings and Brand Council

Silver - MitoQ and Born Ugly

Bronze - Mirvac and THERE Design

### Best internal communications during a brand development project

Gold - Kwik Kopy and Brand Council

Silver - Cancer Council NSW and Brand Council

Bronze - Nippon Paint Holdings and Brand Council

### Best implementation of a brand development project

Gold - Cubitt's Granny Flats & Home Extensions and Engineroom Design Co.

Silver - Apricity and Creatik

Bronze - Australian Retirement Trust and Lippincott

Bronze - IMDEX Limited and BEVIN Creative

## STRATEGY

### Best creative strategy

Gold - Allkem and Designate

Silver - Cancer Council NSW and Brand Council

Bronze - Billard Leece Partnership and

The Edison Agency

Bronze - MitoQ and Born Ugly

### Best brand evolution (business)

Gold - Sydney Children's Hospitals Foundation and SunnySideUp

Silver - Cubitt's Granny Flats & Home Extensions and Engineroom Design Co.

Silver - Toyota Motor Asia Pacific and Houston Group

Bronze - Innowell and FutureBrand

### Best brand evolution (consumer)

Gold - Van Den Brink Poultry and Tried&True Design

Silver - Cancer Council NSW and Brand Council

Silver - Fonterra Brands (New Zealand) and

Tried&True Design

Bronze - Nestlé and CPW and The Edison Agency

Highly commended - Talbot Forest Cheese Co. and Onfire Design

### Best brand evolution (corporate)

Gold - Nippon Paint Holdings and Brand Council

Silver - QMS Media and Hulsbosch

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

Gold – Culture Amp and For The People  
 Gold – Grubbo Pet Food and The Edison Agency  
 Silver – Biinu and Made Agency  
 Bronze – Futuro and Made Agency

**Best development of a new brand within an existing brand portfolio**

Gold – GemLife and Theola  
 Silver – Kissed Earth and Creatik  
 Bronze – Petspiration Group and The Contenders

**Best naming strategy**

Gold – Real Meals and Re:brand  
 Silver – Coles Group and The Contenders  
 Bronze – Australian Retirement Trust and Lippincott  
 Bronze – noumi Limited and Cowan Australia

**TYPE**

**Best corporate rebrand following a merger or acquisition**

Gold – healthAbility and Intent Creative  
 Silver – Levande and Principals  
 Bronze – Exbo Visual and BEVIN Creative

**Best brand development project to reflect a change of mission, values or positioning**

Gold – Toyota Motor Asia Pacific and Houston Group  
 Silver – MitoQ and Born Ugly  
 Bronze – Kwik Kopy and Brand Council

**Best brand consolidation**

Gold – NSW Government and For The People  
 Silver – Sara Lee Holdings Pty Ltd and BrandOpus  
 Bronze – Experient and THERE Design

**Best rebrand of a digital property**

Gold – Gardenlust and Made Agency  
 Silver – App Boxer and The X/OVER Agency  
 Bronze – Exbo Visual and BEVIN Creative

**Best employer brand**

Gold – CPA Australia and Principals

**SECTOR**

**Best visual identity by a charity, NGO or NFP**

Gold – Sydney Children’s Hospitals Foundation and SunnySideUp  
 Silver – Redfern Legal Centre and Folk  
 Silver – Sydney Film Festival and For The People  
 Bronze – Australian Human Rights Commission and Creatik  
 Highly commended – batyr and Designer Rice

**Best visual identity from the education sector**

Gold – ARKi and Corlette Design  
 Silver – Futuro and Made Agency  
 Bronze – St Mary’s Anglican School and BEVIN Creative

**Best visual identity from the energy, utilities and extractives sector**

Gold – Allkem and Designate  
 Silver – Transgrid and Principals

**Best visual identity from the financial services sector**

Gold – Insignia Financial and Principals  
 Silver – Australian Retirement Trust and Lippincott  
 Bronze – Apricity and Creatik

**Best visual identity from the FMCG sector**

Gold – Coles Group and The Contenders  
 Silver – Real Meals and Re:brand  
 Bronze – Frozen Sunshine and Louise Agency

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

Gold – Fonterra Brands (New Zealand) and Tried&True Design  
 Silver – Grubbo Pet Food and The Edison Agency  
 Silver – Ovolo Hotels and THERE Design  
 Bronze – Coldstream Brewery Pty Ltd and BrandOpus  
 Bronze – Nestlé and CPW and The Edison Agency  
 Highly commended – Bay Nine Omakase and The X/OVER Agency

**Best visual identity from the healthcare and pharmaceutical sector**

Gold – Innowell and FutureBrand  
 Silver – Kids Cancer Centre and SunnySideUp  
 Silver – Sydney Children’s Hospitals Foundation and SunnySideUp  
 Bronze – healthAbility and Intent Creative  
 Highly commended – Lumicare and Heard

**Best visual identity from the industrial and basic materials sector**

Gold – Allkem and Designate  
 Silver – pH7 and Re:brand  
 Bronze – SPITWATER and DAIS Brand Strategy Advisors

**Best visual identity from the professional services sector**

Gold – Redfern Legal Centre and Folk  
 Silver – The Tax Institute and SomeOne Sydney  
 Bronze – Billard Leece Partnerships and The Edison Agency  
 Bronze – Griffith Hack and Folk



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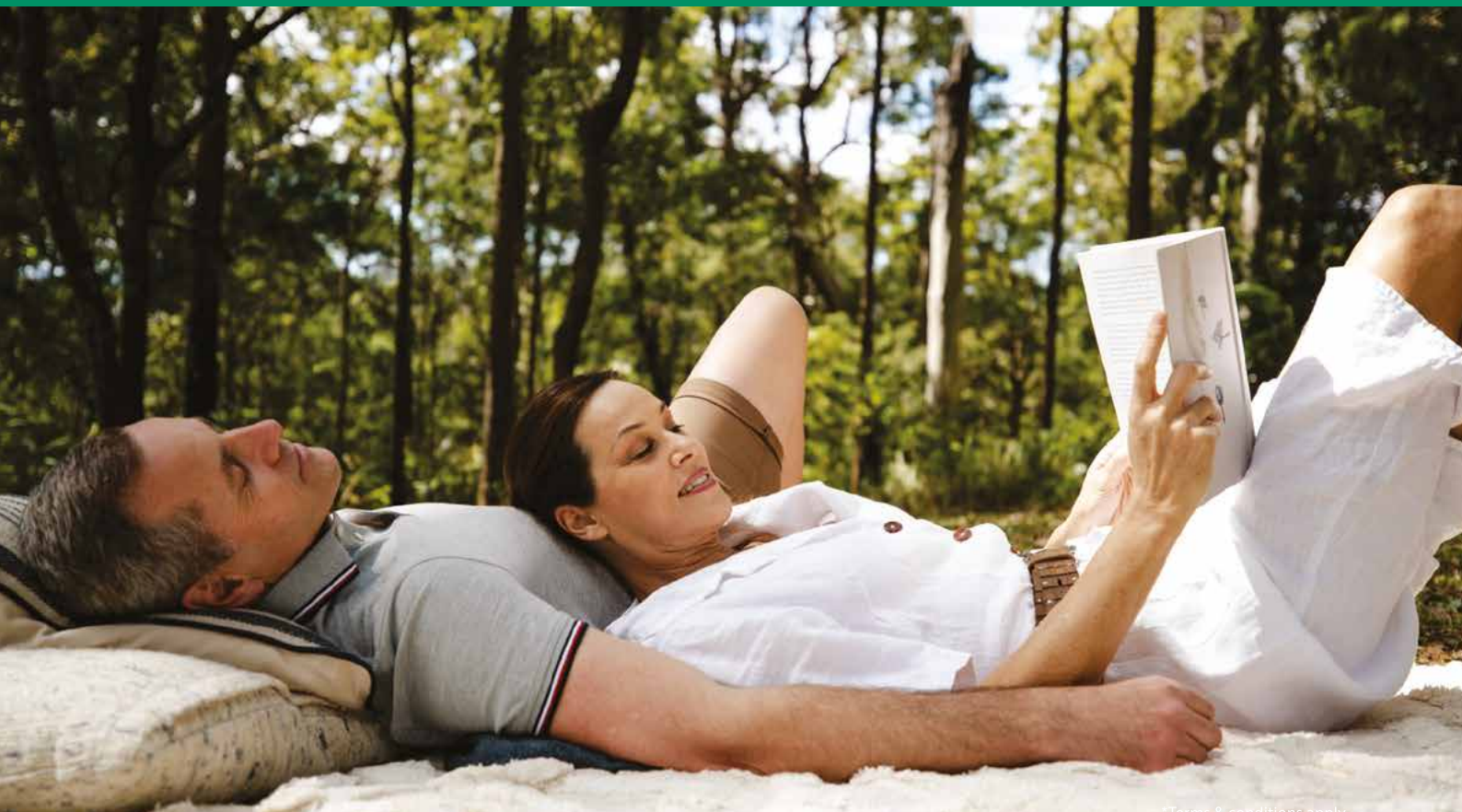
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**Best visual identity from the property, construction and facilities management sector**

Gold - GemLife and Theola

Silver - Cubitt's Granny Flats & Home Extensions and Engineroom Design Co.

Bronze - Fortis

**Best visual identity from the public sector**

Gold - NSW Government and For The People

**Best visual identity from the retail sector**

Gold - Glen Dimplex Australia and The Contenders

Gold - Officeworks and Principals - XXVI

Silver - Kennedy and Principals

**Best visual identity from the technology, media and telecommunications sector**

Gold - Geeks2U and Principals

Silver - Culture Amp and For The People

Bronze - CTS (Corporate Technology Services) and Designate

Bronze - Sesimi and SomeOne Sydney

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

Gold - The Supply Chain & Logistics Association of Australia (SCLAA) and Engineroom Design Co.

Silver - Toyota Motor Asia Pacific and Houston Group

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**Brand strategist of the year**

Winner - Moensie Rossier - Principals

Highly commended - Jack Perlinski - DAIS Brand Strategy Advisors

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**Creative director of the year**

Winner - Martin Hopkins - Principals

Highly commended - Emily Matthews - Fortis

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**Young contender of the year**

Winner - Isabelle Robison - Designer Rice

Highly commended - Niamh Slevin - Principals - XXVI

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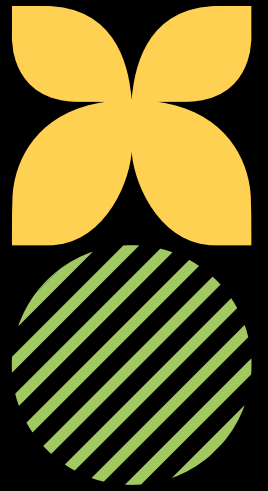
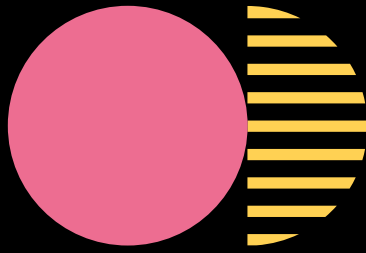
**Best overall visual identity**

Winner - Sydney Children's Hospitals Foundation and SunnySideUp

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**Grand prix**

Winner - NSW Government and For The People



# CONTENT



## MitoQ and Born Ugly

### Gold

Consumer health pioneers MitoQ originally developed products to support people with medical conditions. Entering into the space of high physical performance, the company sought the help of Born Ugly to bring its packaging experience up to scratch by giving it a premium feel. Moving away from the previously used concepts of power and performance, MitoQ now utilises the concept of empowerment. Its new brand marquee is comprised of a simplified, blue organic cell and a simplified, red version of the MitoQ molecule. Combined, they create an energised logo that reflects the premium feel the brand was looking for.

Judges were full of praise for the project and recognised Born Ugly's "excellent execution" of the brand's new visual identity. "Significant improvement on historical branding, packaging and general expression," added another judge.



## Fortis – Mona

### Silver

Darling Point's new luxury residential development, Mona, opted to utilise 'A life in frame' as its brand idea. The brand was from there considered an individual, not a building, meaning personal style could be celebrated. One judge praised the "significant" quantity of research undertaken, while another judge believed the project successfully met the needs of its audience.



## Fortis – Piper

### Silver

Fortis utilised an 'oyster' concept in its creation of a brand campaign for Piper, its latest collection of high-end, luxurious properties in Sydney. Representing the idea of being rough outside and smooth inside, cover stock featured fine weave linen with debossed bronze foil, contrasted with metallic end pages. "The message is nicely related to the target persona and the offering," said one judge.



## Sesimi and SomeOne Sydney

### Bronze

Marketing automation company Sesimi, formerly MyAdBox, sought the help of SomeOne to create a brand strategy, name and brand identity system. Now built on the idea of magic, the brand stands apart from competitors by building on the symphony of code at work behind the scenes. "Bold vibrant rebranding and good results," commented one judge.



Best use of a visual property



**NSW Government and For The People**

**Gold**

The New South Wales Government has over 400,000 employees, over 800 external-facing brands and a remarkable 8 million customers. For The People was brought onboard to restructure and implement a new brand architecture that leveraged its existing Waratah logo. Delivering a more customer-centric and intuitive communications approach, the agency successfully built greater brand equity by improving its brand portfolio management.

Judges were impressed by the results of the project, including the fact that the entire Government embraced the rebrand. "This is an excellent entry, congratulations," commented one judge. "Fantastic brief and articulation of the challenge. Some great internal feedback and a robust and enduring programme of work," added another judge.



**Petspiration Group and The Contenders**

**Silver**

Omni-channel retailers Petspiration Group required The Contenders to cut through the market with a more engaging style than corporate brands. The agency conjured up a brand architecture solution that encompassed a variety of stakeholder organisations. This was achieved by elevating the charity to one that all businesses could relate to.



**CTS (Corporate Technology Services) and Designate**

**Bronze**

Designate sought to redesign the entire customer experience of audiovisual services firm, CTS. The agency designed a brand architecture with three divisions: Production, Consulting and Support, each of which owns a distinct colour palette. "This is simple architecture which is very easy to understand," praised one judge.

**Nippon Paint Holdings and Brand Council**

**Highly commended**

Judges appreciated the "interesting" project between Nippon Paint Holdings and Brand Council and took note of its good results.

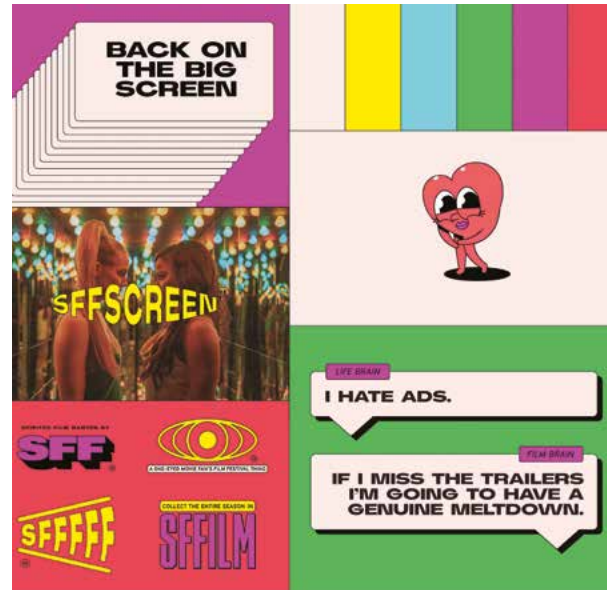


## Sydney Film Festival and For The People

### Gold

In 2018, Sydney Film Festival approached For The People with a brief of reshaping the festival and how it engages with its audiences in order to drive attendance and sales. In an attempt to capture the unique energy that a film festival can create, For The People – throughout the three-year project – designed a tone of voice that parted from the tropes of film production. Opting for location specific language, the idea was to connect the city back to the experience of cinema and encapsulate what it meant to be a film fanatic.

“The copy became the brand and made it very easy for the audience to connect with the positioning of the festival,” commented one judge. Other judges praised the project for being “memorable” and for its ability to unite people.



## Containers for Change and Principals - XXVI

### Silver

When Containers for Change rebranded, it turned to Principals to formulate a tone of voice which could speak to its audience about recycling. The new copy style talks about the organisation's positive impact on the environment and economy while using logic and emotion to state the argument of switching to a circular way of consuming.



## Frozen Sunshine and The Berlin Files

### Bronze

The Berlin Files adopted a welcoming, human and cheeky tone of voice for gourmet ice blocks company Frozen Sunshine. Delivering “a very strong and relevant tone of voice that really elevates the brand,” as one judge described it, the overall driving philosophy was to create a world where ice blocks bring people together to create happy memories.



## Kennedy and Principals - XXVI

### Bronze

Hoping to break the conventions of being a luxury retailer, Kennedy turned to Principals - XXVI to design a new copy style which could appeal to women and talk with more emotion. The new style speaks with tailored expertise and sounds like ‘sparkling joy.’ “Cheeky copy that stands out,” commented one judge.



## VicHealth and Principals - XXVI

### Highly commended

Judges took note of the clear challenge in the project between VicHealth and Principals – XXVI, and praised it for being full of empathy.

Best use of copy style or tone of voice



**MitoQ and Born Ugly**

**Gold**

Born Ugly was appointed by MitoQ, a consumer health company, to enhance the brand’s packaging experience to make it feel more premium. Recognising that the former experience failed to communicate MitoQ’s innovative benefits, the agency designed a bespoke bottle structure and unboxing experience that could exceed its consumers’ expectations. In creating an evocative and cinematic brand toolkit, Born Ugly ensured the brand could now tell powerful and experiential stories. Excellent results followed, with a 12% increase in social media growth as well as almost doubling the brand’s month on month growth rate.

“This was a challenging concept that Born Ugly made beautiful,” praised one judge. “They’ve cleverly wrapped an experience around the target audience with this brand that extended beyond the customer to their communities.”



**EY and Jack Morton Australia**

**Silver**

The mission for Jack Morton Australia was to revamp EY’s ‘Transformation Realised’ brand experience so that it not only represented the brand’s values and strategies but was bigger and bolder than last year. The agency designed a collaborative and decision-based virtual game experience, which one judge thought represented a “clear identification of the challenge and strategy.”



**GemLife and Theola**

**Bronze**

Theola utilised illustrations of Australia’s most iconic landscapes when designing the visual identity for a fleet of motorhomes on behalf of GemLife Explorers, a brand extension of the over 50’s resort company. Having crafted them in a manner that was vivid, bright and vibrant, one judge praised the agency’s “great idea.” “There was a clear challenge and approach,” added another judge.

## Real Meals and Re:brand

### Gold

Wanting to move away from being perceived as a brand in the freeze-dried industry that exclusively caters for extreme adventure racers, Real Meals turned to Re:brand in the hope of increasing growth. The new packaging design created by the agency successfully underpinned the company's ambitions of creating greater clarity, and positioned its products as everyday and for the mass market. Unlike competitors, Re:brand's work utilised the rehydrated product and features it as the hero on the packaging. The hope that this could lead the brand to better stand out on shelf was confirmed by exceptional sales figures.

Judges were greatly impressed by the fact sales doubled in the first year since the rebrand. "A great example of repositioning for success," said one judge. Another added, "Excellent example of how elevating the packaging and honing in a brand's unique positioning can lead to powerful results."



## Coles Group and The Contenders

### Silver

Breaking convention in the category of personal care, The Contenders' packaging design for the Coles Group range of products focused on utilising beautiful colours inspired by the Australian landscape, rather than images of models. With the aim of targeting consumers aged 25-40, one judge considered the project "a solid execution of the brief."



## Kissed Earth and Creatik

### Bronze

With Kissed Earth launching a new range of children's multi-vitamin shakes, Creatik's responsibility was to develop a packaging style that celebrated the deliciousness of the flavours and the indulgent nature of shakes. The fresh and fun new packaging was considered "simplistic, clean and visually attractive" by one judge, with another judge adding, "The playful execution meets the strategic needs."



## Talbot Forest Cheese Co. and Onfire Design

### Bronze

Talbot Forest Cheese Co. wanted to update its manufacturer-esque packaging. Onfire Design's role was to refrain from conventional visual tropes in the category and play on the idea of a 'New Zealand' speciality cheese brand. By capturing the idea of being in a forest, the project "successfully created a stand out product on shelves," according to one judge.



## McCormick Foods Australia and BrandOpus

### Highly commended

One judge praised the work of BrandOpus for creating "a good extension of an iconic brand" on behalf of McCormick Foods Australia.





## Afterpay and THERE Design

### Gold

THERE Design's mission was to help brand Afterpay's new workplace in the Melbourne CBD. Considered a disruptor in the global fin-tech space, the agency's work had to communicate a brand which offered a youthful vibrancy that could be seen to be modern as well as remaining true to its Australian roots and surroundings. The office's wayfinding takes cues from the brand's recent identity refresh and utilises an instantly recognisable family of sign-types. It is further informed by a distinct 'Bondi Mint' colour that makes the brand feel unmistakably Afterpay.

"Clean, contemporary work with enough distinctive elements," said one judge, while another judge added that they felt the brand now had a "funky overall feel which linked it with the Melbourne vibe."



## Zurich Financial Services

### Australia Limited and Creatik Silver

Zurich Tower, a New North Sydney skyline landmark and home to Zurich Financial Services Australia, required Creatik to design a warm and welcoming space across its 27 floor building. The agency ensured the result was distinctly Zurich, and also incorporated an energetic secondary colour palette. "The visual outcome is quite inspiring," said one judge.



## Tech Campus Pymont and THERE Design

### Bronze

THERE Design's project for Pymont Tech Campus required placemaking elements to help the space fit within its iconic Sydney setting. The agency designed a space which was co-created following workshops, offering workers ownership of their environment. "An innovative use of wayfinding through the use of different materials to differentiate spaces and zones," commented one judge.

## Canva and MassiveMusic

### Gold

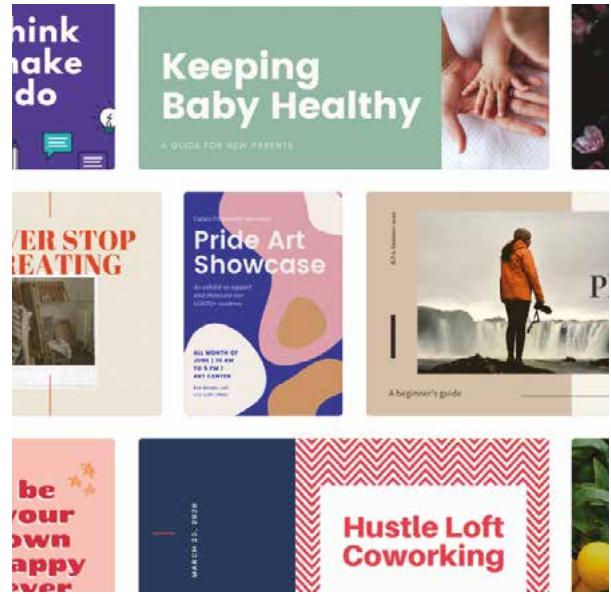
Ahead of its global market push, ambitious graphic design platform Canva sought the help of MassiveMusic to establish its sonic brand, including a brand anthem, audio logo and brand voice over. The agency undertook a deep dive into the company's future plans before defining its sonic essence as human, inspiring and empowering. This would go on to be represented through a contemporary take on gospel that used human voices as the foundation for the new brand anthem.

Known as 'Canva Choir', the key brand asset is equally relevant across all countries due to the non-lyrical singing which comprises it. MassiveMusic's work received an excellent reception, with the Canva team embracing the company's new sonic brand and utilising it throughout touchpoints.

## AO, Tennis Australia and MassiveMusic

### Silver

With Tennis Australia needing a new sonic brand for the iconic Australian Open, MassiveMusic was called on to design an audio brand which could match the personality of the 'happy slam.' Following an in-depth music and sound audit, the agency discovered the need to differentiate it from other tennis tournaments. The new audio brand was heavily influenced by the blue sky of Melbourne and the elite nature of the AO tournament.



Best use of audio branding



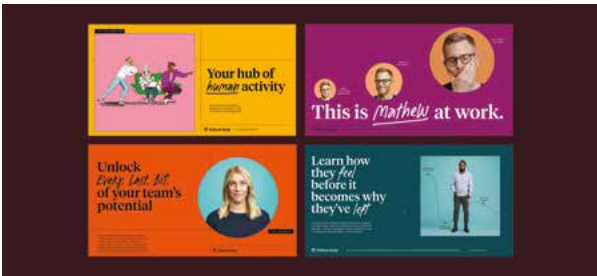


## Fortis

### Gold

A new luxury residential development located at Darling Point, just 4km from Sydney's city centre, was undertaken by Fortis. Inspiration for the interior design was taken from the New York City studio of Italian jewellery designer Elsa Perretti. Known as Mona, the brand was heavily reliant on the role of typography which had to deliver its unique proposition in a clear and compelling manner. While paragraph copy is justified at full width, resulting in hard-edged sides and right angles, it is interspersed by handwritten notes as though penned by Elsa Perretti herself.

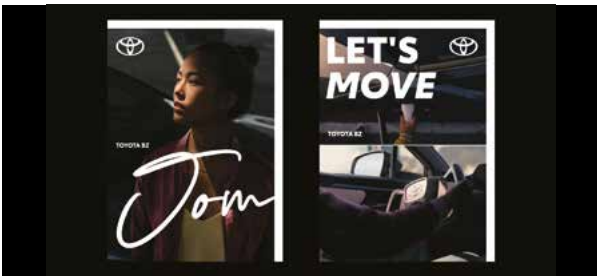
"The use of typography was striking and memorable," praised one judge. Meanwhile, another judge commented on the project's "beautiful creative" which was backed by excellent results. "A great example of typography for a luxury property development project," added another judge.



## Culture Amp and For The People

### Silver

On deciding to refocus its employee experience and analytics platform to being more human-centric, Culture Amp's project with For The People saw the creation of a bespoke typeface called 'Camper.' Capturing human messiness and imperfection, the work was praised as an "excellent submission" by one judge. Another judge was impressed by its readability and ability to successfully meet the brief.



## Toyota Motor Asia Pacific and Houston Group

### Silver

In a bid to unite all 17 of Toyota Motor Asia Pacific's markets, Houston Group crafted an irreverent handwritten script typeface which hoped to bring the company's new global vision to life. "Creating typography that translates and resonates across countries and cultures is difficult to achieve," said one judge.



## Atrium Investment Management and Creatik

### Bronze

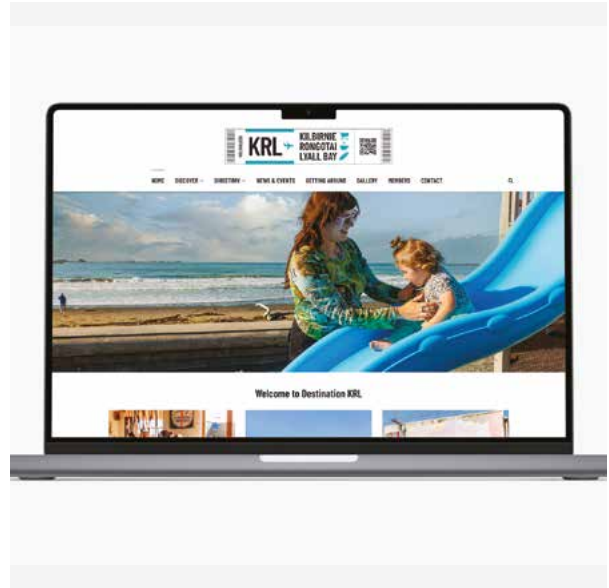
Investment management firm Atrium called on Creatik to fulfil its ambition of ensuring Australian wealth grew. Taking its cue from the current Atrium wordmark, the agency developed an intelligent typography that offered greater depth and dimension. With its new rounded corners, one judge considered the work "a fabulous refresh of the brand."

## KRL and Re:brand

### Gold

The combining of three Wellington suburbs (Kilbirnie, Rongotai and Lyall Bay) to form a single Business Improvement District resulted in the creation of KRL by Re:brand. The creative challenge of unifying the suburbs was solved by imitating an airport luggage tag, which also became the logo, thus making it feel like a destination brand of choice. The new brand was successfully able to bring to life the uniqueness of the area, highlighting its best parts such as the beach, shops and breweries.

“Love this,” said one judge. “All the elements – from naming, visuals and application across channels and messaging – were excellent.” Another judge, meanwhile, praised the depth of research undertaken during the project. “A fun and creative delivery; you feel you’re on the journey!” added another judge.



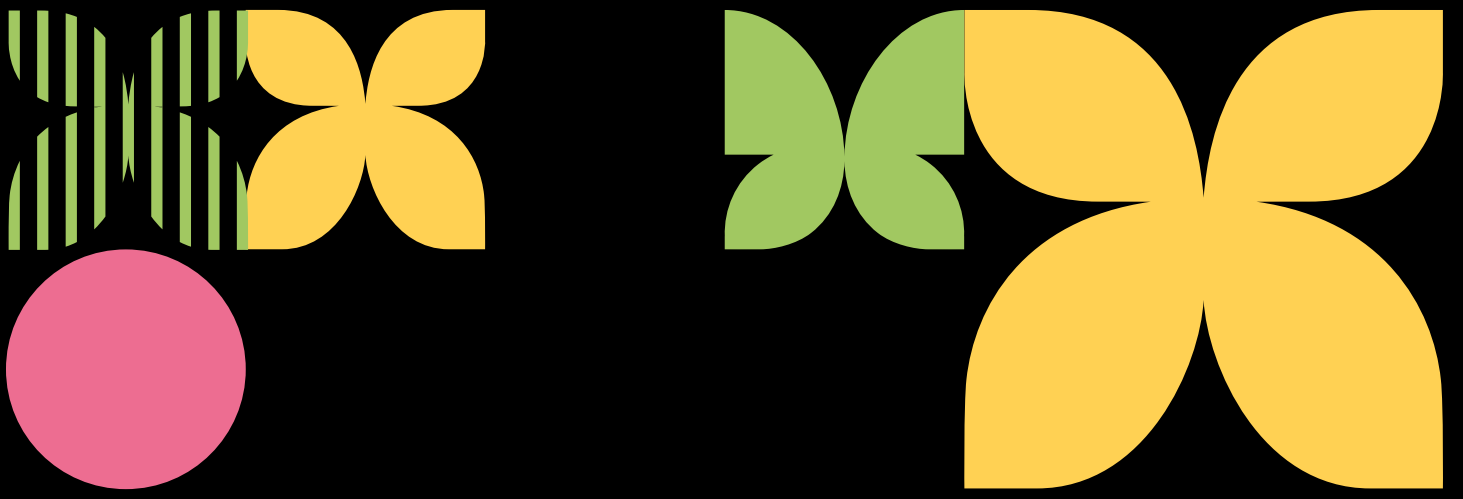
## Walsh Bay Arts Precinct and Principals

### Bronze

Principals sought to reposition Walsh Bay Arts Precinct as a cultural destination and place brand. Altering the visual and verbal identity, the agency hoped to deliver on the project’s objectives of cultural vitality and inclusion to draw visitors in. It crafted a unique shape to reflect the interconnectedness of water, land, past, present and future; a move considered “very interesting” and “effective” by judges.



Best place or nation brand



# PROCESS



## Nippon Paint Holdings and Brand Council

### Gold

Global brand in the paint and coating industry, Nippon Paint Holdings, sought the help of Brand Council to help align its eight global companies behind one core purpose and set of business principles. Despite a tight deadline of three months, Brand Council had to ensure all materials were translated for local markets and were engaged these cultures respectfully. During the diagnostic process, the agency conducted sessions with a multi-lingual strategist to ensure all participants were comfortable, eventually resulting in a coherent business philosophy.

"I already love this case study because of the thinking, but the fact that it engaged so many different people across so many borders is a testament to their ability to manage stakeholders," commented one judge. "The outcome shows that the project leaders had a very deft touch when engaging so many stakeholders."



## MitoQ and Born Ugly

### Silver

MitoQ and Born Ugly were challenged in their project by the fact it began ten months into the global pandemic. Hoping to enhance the brand's packaging experience by giving it a premium feel, the agency had to partner virtually with MitoQ and its internal teams across six different time zones meaning its normal working hours had to be adjusted. "I loved their efforts," said one judge.



## Mirvac and THERE Design

### Bronze

Mirvac's residential team chose THERE Design to create a hotel-like luxurious brand for William Smart's building design in Green Square. With the boundaries of absolute luxury pushed, it needed a brand to match. Challenged with ensuring the designs could not be confused with other development brands in the area, the agency crafted a unique and comprehensive family of brand touchpoints, which one judge considered "beautiful."



Best external stakeholder relations during a brand development project



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## Kwik Kopy and Brand Council

### Gold

Ahead of Kwik Kopy's 40th anniversary, Brand Council was appointed to create a modernised brand strategy. Crucial to this process was transparency to ensure that everyone from Kwik Kopy centre to head office to support staff felt they owned the revised brand. This meant that a rigorous schedule of workshops, feedback, interviews etc. was undertaken so that Brand Council could better envision the direction the brand should be taken. The process resulted in a far clearer brand purpose of 'Empowering entrepreneurs to make their mark on the world.'

"I loved it!" praised one judge. "The success of this project was born from a holistic internal engagement strategy, and this was pivotal to its adoption by the brand's franchisees." They added, "A very difficult task which was superbly managed with a fantastic outcome."



## Cancer Council NSW and Brand Council

### Silver

With Cancer Council NSW hoping to increase its relevance amongst the Australian public through a rebrand, Brand Council also had to design an internal launch. The work engaged executives to ensure they were aware of the messaging. "Strong strategy and employee engagement helped identify the brand strengths," said one judge.



## Nippon Paint Holdings and Brand Council

### Bronze

Nippon Paint Holdings, a parent company to eight global sub-brands in the paint and coating industry, formulated its new global purpose on the back of extensive research undertaken with key stakeholders. This research by Brand Council was made possible due to a multi-lingual strategist being present to conduct sessions in languages participants were most comfortable with. "Good engagement," commented one judge.



Best internal communications during a brand development project

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**Cubitt's Granny Flats & Home Extensions and Engineerroom Design Co.**

**Gold**

Family-owned Cubitt's Granny Flats & Home Extensions turned to Engineerroom Design to have its corporate identity refreshed to coincide with an extension of its product offerings. The agency implemented a phased approach to introducing the new brand due to the radical differences between the old and new identity.

This was achieved by producing an interim identity two months prior to launch with a more neutral colour palette so that when the new identity was implemented it wouldn't be too much of a jolt. One judge, who deemed this a project a category standout, described the project as a "simple, thoughtful, consistently executed system." Another judge commented, "One thing that is clear here is the collaboration between the agency and the organisation, which contributes to the successful outcome."



**Apricity and Creatik**

**Silver**

Operating in the highly specialised area of invoice finance, Apricity felt now was the time to change its identity for the first time since its launch. Creatik helped the company to stand out in a considered manner, as demonstrated by the crafting of a warm and stable new wordmark. "I enjoyed the brand process and the strong results," said one judge.



**Australian Retirement Trust and Lippincott**

**Bronze**

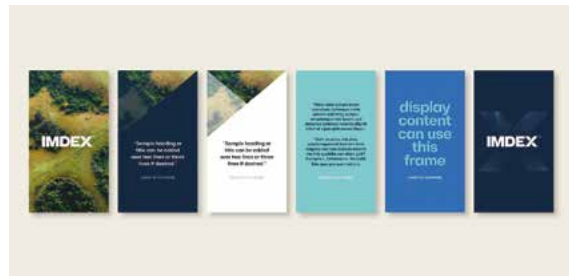
Following the Sunsuper and QSuper merger, the Australian Retirement Trust was born. Lippincott launched the 'Its More Super' campaign, which successfully created national mass awareness. The campaign reached 2.5m Australians in the first three days post reveal. "Definitely a simpler, stronger brand now," said one judge.



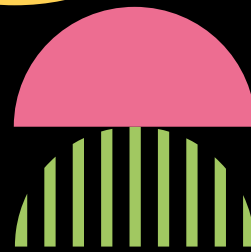
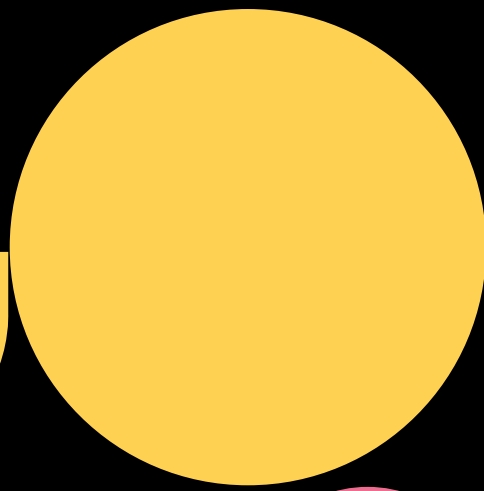
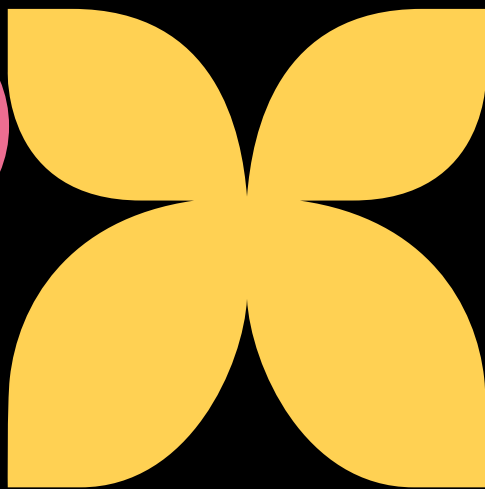
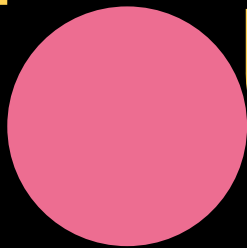
**IMDEX Limited and BEVIN Creative**

**Bronze**

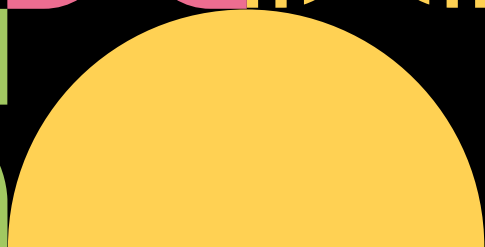
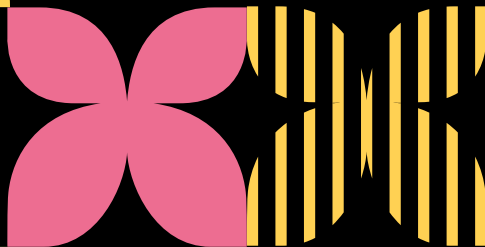
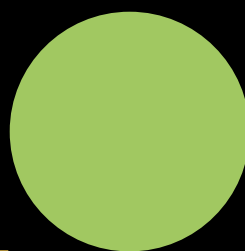
BEVIN Creative's role with global mining technology company IMDEX Limited was to create assets which could support the brand moving forward. Engaged at the 11th hour, the agency delivered a variety of creative designs and functional templates that could be flexible for corporate and creative use. One judge praised the "strong" selection of brand assets.



Best implementation of a brand development project



# STRATEGY

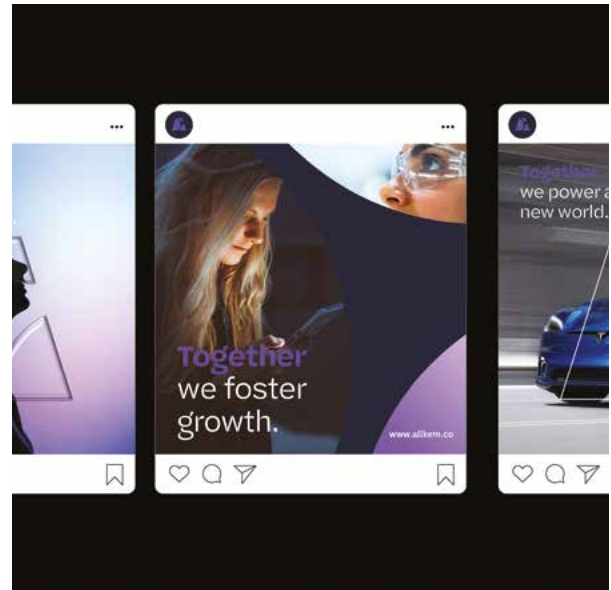


## Allkem and Designate

### Gold

Following the merger of two firms in 2021 to form one of the world's largest lithium companies, Designate's work aimed to produce a coherent new visual identity that combined the culture and ambitions of the company's predecessors. Following an in-depth brand audit of both firms, the agency named the new company 'Allkem'; a name which recognises an ambition to utilise connections with stakeholders to become a chemical pioneer. The brand is able to communicate with diverse audiences across different channels due to the flexibility designed by Designate.

"I loved the clarity of the strategic thinking all the way through," said one judge. "The creative strategy is simple, compelling and distinctive, and you get a real sense of who this company is." Another judge added that they believed this to be "really strong work."



## Cancer Council NSW and Brand Council

### Silver

Brand Council designed 'Here For Life', a brand campaign to help Cancer Council NSW forge a greater emotional connection with the Australian public. The work promoted CCNSW's 13 11 20 support line, thereby offering a tangible connection. "Great shift from tactics to a creative strategy for the brand," praised one judge.



## Billard Leece Partnership and The Edison Agency

### Bronze

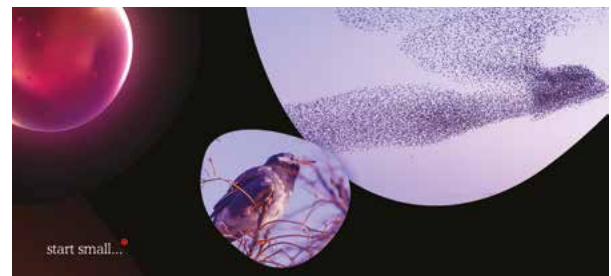
Billard Leece Partnership sought the help of The Edison Agency to create quality content to showcase and celebrate the company's next chapter of growth. Creating the 'BLP Brand Week' initiative, the agency also created a whole new visual language system that could reflect the business' ambitions. "A creative way to bring the brand to life," said one judge.



## MitoQ and Born Ugly

### Bronze

Consumer health pioneers MitoQ worked with Born Ugly to better express the brand's proprietary tech and benefits. The agency's creative strategy identified a new vision, brand positioning and definition that allowed MitoQ to transcend performance supplements, instead pushing the brand towards the new category of cell health. One judge praised the project's "strong" results.







**Sydney Children's Hospitals Foundation and SunnySideUp**  
**Gold**

Health charity Sydney Children's Hospitals Foundation required a revised brand identity following the revelation that its donors wanted a more meaningful experience and deeper connection with the causes they support. SunnySideUp sought to be innovative when reconnecting the charity with its donors, as demonstrated by the transformation of its logo which is now intimately connected with the Foundation's four core elements: the children it serves, the donors who give, the Movement of Many and the charity's deep knowledge and expertise.

"The SCHF before this work was tired, dated, even daggy," commented one judge. "They have been able to innovate and update the brand so it reflects SCHF's target audience through its professionalism, but at the same time add cutting edge treatment through brand touchpoints to elevate it."

**Cubitt's Granny Flats & Home Extensions and Engineroom Design Co.**  
**Silver**

With Cubitt's Granny Flats & Home Extensions seeking a corporate identity refresh which reflected the brand's upmarket service offering, Engineroom Design created a contemporary and bold new identity which still kept the brand's original house icon as part of the new logo. "Ticked all the boxes and they had a clear methodology and goal in mind," commented one judge.

**Toyota Motor Asia Pacific and Houston Group**  
**Silver**

In an attempt to evolve Toyota Motor Asia Pacific's identity following the introduction of a new global vision of 'Mobility for All', Houston Group crafted a brand architecture which provides a compelling language to guide decision-making. "It meets the brief of bringing fluidity and mobility to the brand, but most importantly it evolved the brand," praised one judge.

**Innowell and FutureBrand**  
**Bronze**

Moving out of the research phase towards being a commercial SaaS company, software firm Innowell worked with FutureBrand to create an identity system that could be embraced by mental health patients. Cleverly utilising a keyhole motif that represents access to better mental health care, one judge described the process as a "beautiful evolution."

## Van Den Brink Poultry and Tried&True Design

**Gold**

Free range poultry brand Van Den Brink Poultry worked with Tried&True Design to get its audience to listen to its key message that its chickens are 100% antibiotic free, for life. Following a number of focus groups, the agency realised it had to change the brand name from George and Jo's, which fitted in with the company's evolution of telling a stronger story which resonated emotionally with its customers. Visually speaking, it was decided that photography would no longer be used. Instead, a series of illustrations that depicted life on a farm were implemented.

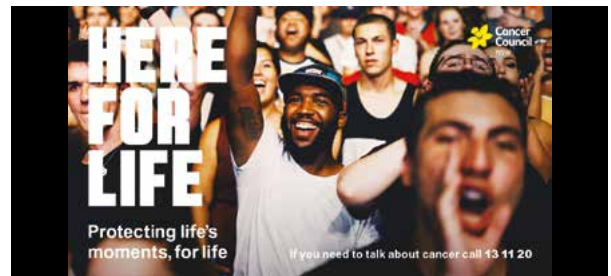
With a 13% increase in sales and a remarkable 90% increase in social media following, judges were highly impressed by the project. One judge said, "The brand changes hit the mark with consumers at the point of sale and the depth of the brand creates a relationship between producers and buyers for future purchases."



## Cancer Council NSW and Brand Council

**Silver**

Hoping to change the perception of Cancer Council NSW from a brand which 'I've heard of' to that of an 'incredible organisation', Brand Council developed a strong and unifying strategy that focused on emotive storytelling. "By repositioning the problem and reattracting eyeballs and interest, this brand evolution hit all the right marks," praised one judge.



## Fonterra Brands (New Zealand) and Tried&True Design

**Silver**

With Kāpiti releasing a new range of yogurt products, Tried&True Design's mission was to create a premium brand that could drive distinctiveness at the point of purchase. The agency used colour black as a bold differentiator along with high-quality photography. "Challenge, strategy and results were clearly delivered," said one judge.



## Nestlé and CPW and The Edison Agency

**Bronze**

Deemed uncool and unloved, Nestlé's breakfast brand Uncle Tobys needed a revamp. The Edison Agency was responsible for bringing the brand narrative to life and communicating this with clarity, which was done in a manner considered impressive by judges. One said, "I feel this hits that sweet spot of retaining recognition while injecting new life into the brand."



## Talbot Forest Cheese Co. and Onfire Design

**Highly commended**

Judges were full of praise for the "lovely creative" demonstrated in the project between Talbot Forest Cheese Co. and Onfire Design.



## Nippon Paint Holdings and Brand Council

### Gold

Hoping to become more purpose-led, Nippon Paint Holdings partnered with Brand Council to increase innovation and connect on a deeper level with staff, customers and its community. Following an extensive research process, which covered in-depth interviews, workshops and collaborative sessions, a new global purpose of 'Enriching our living world through the power of Science + Innovation' was settled on. This better expressed the group's commitment to making the world better and more sustainable. The project successfully resulted in increasing investor and market appeal.

"Good demonstration of modernising the business toward a more purposeful vision and brand," praised one judge. Other judges also liked the project's link to the brand's Japanese heritage and the "good outline of objectives and good approach to strategy," as one judge phrased it.



## QMS Media and Hulsbosch

### Silver

QMS, a leading digital outdoor media company, partnered with Hulsbosch to solve the problem of how it could develop a brand for its next stage of evolution. Recognising the logo had to be read from a distance, the agency increased the type size and enhanced the legibility. "Great execution of a visually exciting brand," praised one judge.



## Culture Amp and For The People Gold

With the employee engagement and analytics market becoming saturated and new competitors causing headaches for Culture Amp, For The People was brought onboard to revise the firm's 'start-up identity' in order to cement its leadership position. The agency's strategy was clear: to make Culture Amp people-first. With the brand's revised narrative now speaking to the idea of 'Human Literacy', the project had to be greatly accelerated due to the Covid-19 pandemic. With this external threat successfully navigated, Culture Amp has since seen global customer growth from 4500 to 6000.

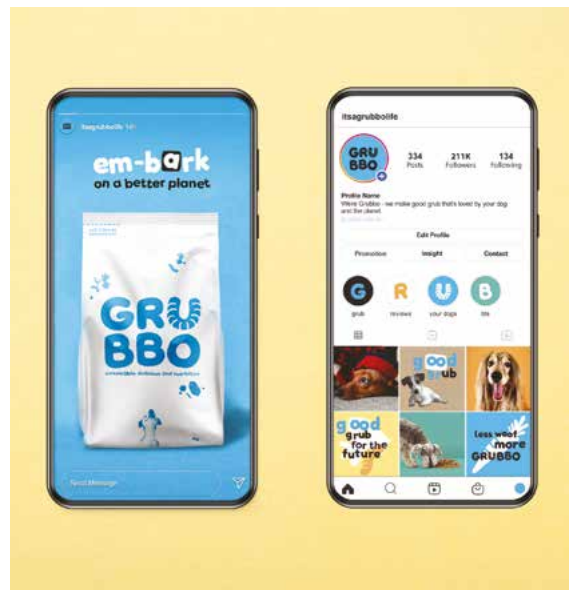
"Great entry," commented one judge. "They clearly articulated the business challenges faced through to how they overcame this to deliver a new brand identity." Other judges praised the rebrand's "energy and pace" along with its 'spontaneity.'



## Grubbo Pet Food and The Edison Agency Gold

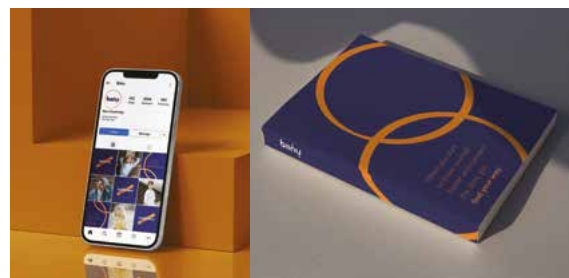
New insect-based pet food brand Grubbo, which provides a low carbon alternative for pet owners, required an identity that was both joyful and serious. The Edison Agency created a balanced visual identity that aims to capture the reciprocal love between dogs and their owners, partially through the creation of handcrafted aesthetics. This is demonstrated through the graphic and playful world the agency created with organic ingredients, grub protein and cheeky pets. Literally designing from the pet's point of view, the work sees a colour palette of blue, black and white to match a dog's spectral range.

Judges were particularly favourable to this project, citing the "nice use of icons and pet photos." Another judge said, "This is super clever and it's really great to see such a strong connection from insight to strategy to execution."



## Biinu and Made Agency Silver

With the hope of finding a new brand vision and direction, psychology practice Biinu engaged Made Agency. The agency designed a new brand that fused an appreciation for fresh perspectives and fresh directions. The logo cleverly nods to life's ups and downs, which the judges appreciated. "I love that they clearly understand their unique position in the market," said one judge.



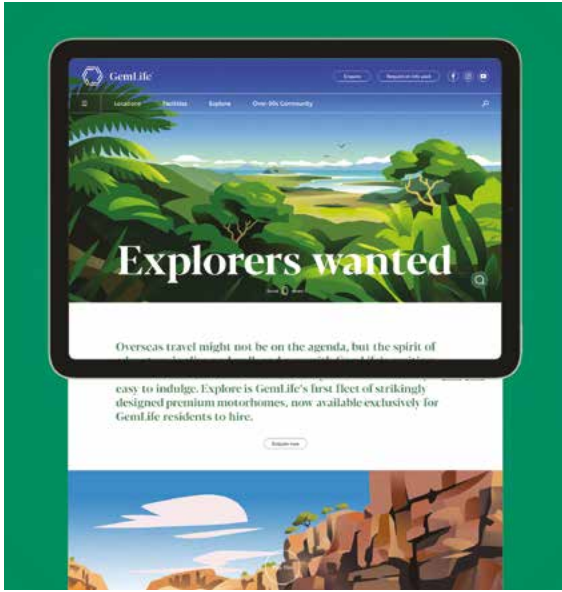
## Futuro and Made Agency Bronze

Made Agency was challenged with a brief of creating a brand on behalf of Futuro that reflects innovation in the childcare sector ahead of the launch of the organisation's new education centre. A flexible and extendible brand was generated by the agency, leading to a happy client with childcare stereotypes safely avoided. "This brand does everything it sets out to do," said one judge.



Best strategic or creative  
development of a new brand

Best development of a new brand  
within an existing brand portfolio



## GemLife and Theola

### Gold

Over 50s resort company GemLife needed Theola to bring its new brand extension of specialised motorhomes – GemLife Explorer – to life. Seeking to create a unique personality and identity, the agency also recognised the need for them to act as ‘mobile billboards’ for the parent brand. By commissioning illustrator Owen Gatley to capture the beauty of Australia’s natural environment, Theola crafted eye-catching designs to be wrapped on the motorhomes that could encourage GemLife’s older audience to explore.

With demand for GemLife continuing to outstrip supply, the agency was able to create a highly sought-after brand. “The creative execution showed understanding of the challenge, target demographic, and uniqueness within the category,” commented one judge. Another added, “I loved the application of the brand in what was a bland market. Using the vehicles as aesthetically pleasing billboards was genius!”



## Kissed Earth and Creatik

### Silver

Entering the fast-growing sector of children’s wellness, Kissed Earth sought the help of Creatik to develop the new brand of multi-vitamin shakes so it would resonate with children and parents. The agency developed a unique product name and tone of voice which aimed to capture the product benefits. One judge praised the project for its “great creative and execution.”



## Petspiration Group and The Contenders

### Bronze

Attempting to unite a parent brand which housed a leading retail format, PETstock, three successful DTC platforms, specialist vet brands, pet services like daycare and a large charity, The Contenders’ mission was to form a new brand, which it did with the formation of Petspiration Group. “Very clear articulation of the brand portfolio, grounded in strong strategy and execution,” said one judge.



## Real Meals and Re:brand

### Gold

Formerly known as Absolute Wilderness, freeze-dried brand Real Meals sought the help of Re:brand to reposition itself to the mass market, as opposed to just extreme adventure racers. The agency's research informed it that one word kept occurring over and over: 'Real.' Making use of the brand's unique offering that each of its meals are cooked beforehand by a qualified chef, Re:brand created a name which it hoped would align better to consumer needs. Sales of the newly named Real Meals doubled in the first year following the brand refresh.

"I love the name and articulated challenge," commented one judge. "Plus, the insight-led strategy was really well done and communicated well in the submission." Other judges praised the project for clearly understanding the consumers' needs and therefore creating a well-positioned brand to match them with its no-nonsense name.



## Coles Group and The Contenders

### Silver

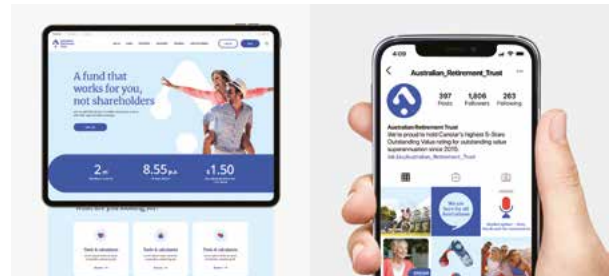
Coles Group's new personal care product range had to have a name which could successfully feel down-to-earth yet inspiring, as well as feeling premium without seeming exclusive. The Contenders opted for 'One of a Kind'; a move which one judge considered "smart." Another judge added, "I think this is a strong example of a naming strategy that clearly creates value in an established category."



## Australian Retirement Trust and Lippincott

### Bronze

With Sunsuper and QSuper – two superannuation funds – merging together, Lippincott needed to find a new brand name which could meet future ambitions. Appreciating Australians' taste for directness, the Australian Retirement Trust was settled on after exploring over 900 names. One judge said, "This was very well planned and executed."

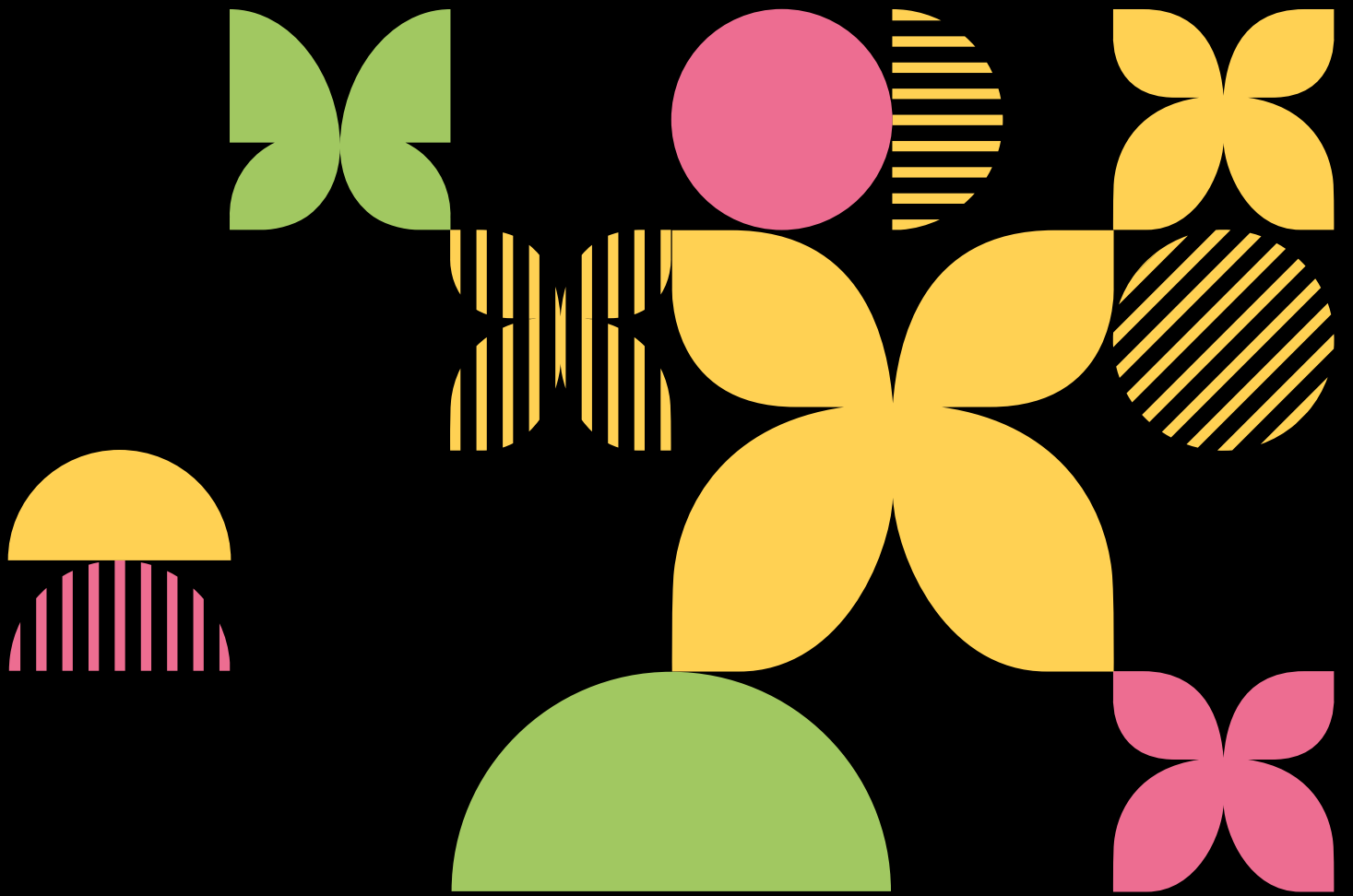


## noumi Limited and Cowan Australia

### Bronze

In dire need of a transformation, the brand formerly known as Freedom Foods turned to Cowan Australia in its hour of crisis. The agency renamed it 'noumi Limited', due to it working across 32 different global markets both legally and culturally. Receiving an overwhelmingly positive response internally, judges also praised the "honest" and "bold" project.





**TYPE**



## healthAbility and Intent Creative

### Gold

Following the merger of community health providers healthAbility and Carrington Health in 2018, Intent Creative's role was to revise the brand framework to guide future decisions. Opting to keep the name healthAbility, the agency's biggest task was to successfully rollout the new, unified name. This was partially achieved through developing a new visual language and colour palette which could portray a sense of energy and optimism.

With the unification of the brands successfully adopted by staff, judges were highly impressed. One said, "This is a great example of taking inspiration from the old and translating it to something contemporary that stands the test of different applications, channels and uses." Other judges praised the visual campaign, along with the brand devices and colour palette, for its creativity.



## Levande and Principals

### Silver

Principals were enlisted to create a bespoke brand for Levande that represented the business' philosophy. The philosophy driving the project was the embodiment of vitality and lifestyle, as demonstrated by its new brand name. Levande is a Swedish word that means 'vivid' and 'full of life'. One judge said, "A nice contemporary brand that demonstrates what it means to be really living."



## Exbo Visual and BEVIN Creative

### Bronze

Expo Group and Bokay Signage's merger saw the rise of a new production giant, which BEVIN Creative would come to name as Exbo Visual. As the name suggests, the aim for the agency was to ensure the clientele for both businesses were kept intact. Judges praised the project for its "clear challenge and creative execution."



Best corporate rebrand following a merger or acquisition

Best brand development project to reflect a change of mission, values or positioning



**Toyota Motor Asia Pacific and Houston Group**

**Gold**

With global automotive manufacturer Toyota seeking to maintain its leadership and relevance, it worked with Houston Group to realise its new company vision of 'Mobility for All.' The agency's task was to unite all 17 Asia-Pacific markets under this vision, which it achieved by crafting a free-flowing and dynamic brand identity. The new brand architecture provides a common and compelling language to guide decision-making across the entire business, while the handwritten script typeface brings the new company vision to life through its irreverence that amplifies action-inspired messaging.

"The work embodies the new vision of 'Movement for All', which I feel they achieved through creative," said one judge. "This is a clearly articulated response with simple and bold solution for working across multiple markets and countries," added another judge.



**MitoQ and Born Ugly**

**Silver**

Consumer health pioneers MitoQ worked with Born Ugly to reposition the brand from being a functional performance supplement to entering the category of cell health. This change was made possible by creation a new brand expression toolkit, which brought the brand to life in an ownable and distinctive way. One judge praised the "nice creative design."



**Kwik Kopy and Brand Council**

**Bronze**

Brand Council sought to differentiate Kwik Kopy from being a great company to a truly exceptional one ahead of its 40th anniversary. A new authentic brand strategy was developed with the brand statement: 'We make possible.' With the brand's franchise owners and staff embracing the new positioning, one judge described the work as having adopted a "solid strategy."



## NSW Government and For The People

### Gold

The New South Wales Government had a huge task of managing over 800 external-facing brands for its 8 million customers. This meant time and resources were spent dealing with problems that arose as well as the lack of a coherence to link their identities back to the NSW Government. For The People developed a new visual identity system which leveraged the brand's existing Waratah logo following an intensive 18-month research period. Opting for a far more customer-centric approach, the agency designed a clear framework for all visual elements and its new typography, Public Sans.

Judges were united in their praise of a project which was described as "incredible," "robust" and "standout." One judge commented, "Great creative strategy around all the design elements to consolidate this architecture."



## Sara Lee Holdings Pty Ltd and BrandOpus

### Silver

The visually dated packaging and architecture models in play meant it was time Sara Lee Holdings underwent a rebrand at the hands of BrandOpus. Decidedly a step up in quality and experience, the brand refresh utilises a warm and decadent photographic style along with a rich colour palette of metallic gold and darker grey. "Strong premiumisation."



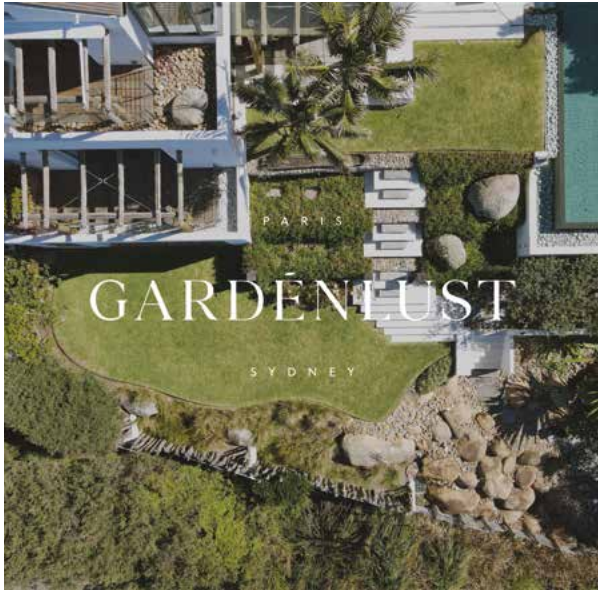
## Experient and THERE Design

### Bronze

THERE Design was called up to revise the brand architecture of a new parent company formed on the back of industry-leading sign makers Scaffad and bespoke signage specialists Spike. Named Experient, the agency was inspired by the concept of 'flying the flag' as industry leaders. Graphic flags were then designed, which judges considered "visually appealing."







## Gardenlust and Made Agency

### Gold

Gardenlust, a landscaping company, required a rebrand to ensure its feel was as premium as its work. Made Agency was responsible for crafting this brand evolution, which the agency successfully delivered by designing based on contemporary brand aesthetics which were inspired by nature, art and Gardenlust's French heritage. A classical, yet contemporary new wordmark was crafted based around the neoclassical typeface 'Didot', which echoes the timeless elegance and style of brand's design process.

Along with impressing judges, this project resulted in an updated brand which successfully showcased the company's beautiful outdoor spaces. One judge commented, "The execution and delivery feel aligned to the target audience with its lovely simplicity and elegance."



## App Boxer and The X/OVER Agency

### Silver

After five years of business growth, App Boxer sought the help of The X/OVER Agency to deliver an actionable brand refresh. To help App Boxer launch in the European market and reposition itself towards enterprise businesses, the agency developed a suite of living assets that allowed activation of the brand both on and off-screen. The brand refresh was "clear and fit for purpose," according to one judge.



## Exbo Visual and BEVIN Creative

### Bronze

Aiming to preserve the integrity and legacy of two merging brands, BEVIN Creative crafted the identity of Exbo Visual. The new custom designed website had to reflect the new identity, prevent confusion and build trust amongst existing customers and community. One judge was quick to praise the "good challenge." They added, "Visually, I really like the new identity."

## CPA Australia and Principals

### Gold

Attempting to align culture and brand, Principals reimagined the employer brand of CPA Australia, the country's professional accounting body. With the organisation requiring a better employee engagement, the agency explored the existing culture in a highly collaborative process. From this, a new set of values were formulated: create opportunity, pursue excellence, and achieve together. The values were then implemented into environments, leadership roles and internal communications via a communication and launch plan that Principals designed.

The project was a great success and well-received by judges. Improvements in culture and engagement, including a 39% growth in 'Core Values Index' performance, were enough for one judge to describe the results as "really fantastic." "This is a great example of how to successfully deliver an enticing employer brand," added another judge.



Best employer brand



**SECTOR**



## Sydney Children's Hospitals Foundation and SunnySideUp

**Gold**

With Sydney Children's Hospitals Foundation needing to change how it presents itself to the world, SunnySideUp was brought onboard. The agency's mission of better engaging the brand's audiences and unifying donors was represented through the symbolisation of SCHF's four core elements. Combined with the use of the acronym 'SCHF' for the first time, the result was a colourful, playful logo which embodied the brand's values. Since the relaunch, the Foundation has seen an impressive 48% increase in website donations.

Judges were impressed by a variety of aspects of the project ranging from the "very effective results" to the "distinctive" look of the new brand. One judge added, "They have obviously worked closely with their client and developed a great relationship. The cohesion of the brand is the real winner here."



## Redfern Legal Centre and Folk

**Silver**

With Redfern Legal Centre reacting to the mass shift online as a result of Covid-19, Folk's mission was to rebrand the organisation's website. Drawing on its rich heritage through a door device, the user interface is informed by many other complimentary visual devices and elements. "Effective rebrand, taking inspiration from the past and taking the brand forward with clarity," said one judge.



## Sydney Film Festival and For The People

**Silver**

With declining sales and engagement, Sydney Film Festival turned to For The People to design a new identity which focused on uniting all of the festival's audience. The new design system made historical references which were successfully reinterpreted for a contemporary audience. "A clear favourite in my mind," said one judge.



## Australian Human Rights Commission and Creatik

**Bronze**

Creatik worked with the Australian Human Rights Commission to design a new set of guidelines aimed at responding to incidents of racism at spectator sports. The agency utilised bold typography and vibrant sporting imagery to deliver its important message that racism will not be tolerated. "A really strong strategy," praised one judge.



## batyr and Designer Rice

**Highly commended**

batyr's project with Designer Rice was deemed by one judge to have resulted in "a very solid creative execution."

Best visual identity by a charity, NGO or NFP



## ARKi and Corlette Design

### Gold

In a bid to set ARKi's play couches apart from the rest of the clutter in the rapidly emerging market, Corlette Design sought to add a premium feel. The work, which revolved around the concept of ensuring that the essence and beauty of play was captured, nodded to the fact the company literally produces life-sized building blocks. As such, playful block-like typography was designed for the logo mark, while a refined colour palette was based on the muted fabric offerings.

Much of ARKi's success has been seen through website traffic, reaching up to 1,000 views a day. These good results also impressed judges, one of whom described the project as "strong and premium which the ability to cut through and differentiate." Another judge added, "Challenge and vision clearly defined with creative visual identity that supports product vision."



## Futuro and Made Agency

### Silver

With Futuro opening a new education centre, Made Agency's mission was to create a comprehensive identity that demonstrated the organisation's commitment to building eco-friendly learning environments in which children could develop. A flexible and extendible brand identity was created which made use of light colours in a generally playful design. "This is really clean and modern," said one impressed judge.



## St Mary's Anglican School and BEVIN Creative

### Bronze

Ahead of NAIDOC week, BEVIN Creative worked with St Mary's Anglican School to bring its indigenous student's illustrations to life in the form of T-shirts. The colourful and vibrant illustrated patterns were visually striking, culturally appropriate and versatile. "The collaborative approach to creation is good to see," commented one judge.



## Allkem and Designate

### Gold

In order to create a coherent identity for Allkem, a new lithium company founded on the back of the merger of Galaxy Resources and Orocobre Limited, Designate worked closely with the leadership teams of both companies. Challenged to combine both their cultures and ambitions, the agency successfully engineered a flexible brand. For instance, the new logo can be used as a lens to highlight and amplify content. The agency's complex visual designs aim to celebrate the brand's people, assets and ambition of building a brighter future.

Judges were full of praise for the "strong and differentiated" new brand, as one judge put it. "Strong identification of the challenge and strategy, and the creative innovation was solid," added another judge.



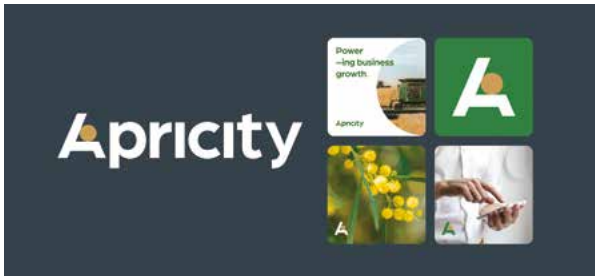
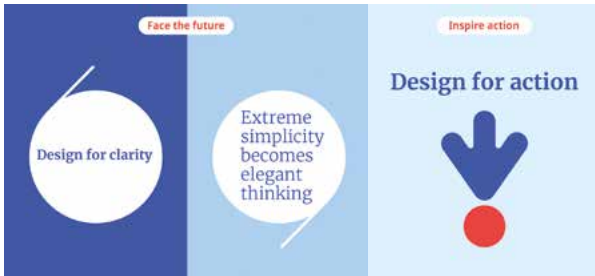
## Transgrid and Principals

### Silver

Principals' mission from electricity network firm Transgrid was to refresh its brand strategy and craft a new narrative, tagline and identity system. The agency's work captured resilience, innovation and progress: three things at the heart of the evolving organisation. "Clean and green!" said one judge. "The brand device and purpose statements works well."



Best visual identity from the energy, utilities and extractives sector



## Insignia Financial and Principals

### Gold

Following the merger of IOOF and MLC Wealth – two brands that can trace their roots back to 1846 and 1886 respectively – Principals' mission was to create a brand identity for the newly formed Insignia Financial. Aiming to be bold and confidently position the brand as a leading wealth manager, the agency's work saw the creation of transformative stories through the combination of brandmark and photographic elements. Creating distinctiveness in a market where traditional brand codes and well-worn stereotypes of wealth managers still prevail was crucial.

"They've brought clever illustrations seamlessly together with imagery which centres on the brandmark," said one impressed judge. Other judges considered the work "strong" and "contemporary."

## Australian Retirement Trust and Lippincott

### Silver

After the merger of two superannuation organisations, The Australian Retirement Trust partially turned to Lippincott to find a visual identity that could signal national intent and align with the fund's long-term objectives. The system designed was intuitive and accessible, sparking praise from one judge for its apparent ability to create something meaningful going forward.

## Apricity and Creatik

### Bronze

Invoice finance specialists Apricity sought the help of Creatik to lift its profile and reputation. Opting to position the brand as high quality, trustworthy and as leaders, the agency utilised gold tones in the new logo to echo wealth and success. Additionally, the inclusion of green offers a fresh Australian-inspired colour palette, which judges appreciated.

## Coles Group and The Contenders

### Gold

When Coles entered the personal care space, its main aim was to challenge stereotypes and beauty standards in order to realign the category with what it believed to be the prevailing values and attitudes of Australian society. With the help of The Contenders, the project focused on targeting consumers aged 25-40 and utilised design based on a progressive view of gender and personal care. The brand's high EQ and relatability now allows consumers to define what being beautiful is to them.

"The visual identity ties in super well visually to what the brand is driving," said one judge. "They differentiate themselves to other own brands in a cluttered market that works well." Other judges also liked the visual execution of the project, with one judge saying, "The visual identity is wonderfully organic and consistent."



## Real Meals and Re:brand

### Silver

In changing its name from Absolute Wilderness to Real Meals, Re:brand helped open the freeze-dried brand up to a wider market. Its visual identity followed suit with a logo change to a simpler design featuring a sage leaf along with a colour alteration to a dark brown and other muted organic colours. "Good measurement and results," noted one judge.



## Frozen Sunshine and Louise Agency

### Bronze

Frozen ice blocks company Frozen Sunshine sought the help of Louise Agency to demonstrate the delicious healthiness of its products. The agency utilised an interesting colour scheme which used a cool to warm spectrum, which was also reflected in the brand's colour palette. One judge said, "Playful, nostalgic and clearly tapping into a real emotional need to connect."



Best visual identity from the FMCG sector



## Fonterra Brands (New Zealand) and Tried&True Design

**Gold**

With well-loved premium ice cream and cheese brand Kāpiti launching into the yoghurt category, it sought the help of Tried&True Design to take yoghurts from being just a breakfast occasion to being an indulgent treat. The agency's main mission was to develop a packaging design which also positioned these new products as premium. It utilised the colour black along with high-quality photography of ingredients to create a mouth-watering sensation. The new yoghurt brand has since achieved a 14.5% market share, with two new flavours already in production.

"Very solid project all round," commented one judge. "The strategy, execution and results are very strong overall." Meanwhile, another judge praised the project for "hitting all the right marks" along with achieving great results in a short time span.



## Grubbo Pet Food and The Edison Agency

**Silver**

Grubbo Pet Food sought the help of The Edison Agency to design a visual identity which could represent the approachability of the brand along with its commitment to sustainability. The handcrafted aesthetics with impactful images on the packaging, was praised by one judge to be a "great visual identity in a cluttered market space."



## Ovolo Hotels and THERE Design

**Silver**

Ovolo Hotels required the help of THERE Design to bring its food concept to life in its Lona Misa kitchen and bar. The agency crafted a lively and dynamic identity which speaks to a rebellious attitude and a revolutionary spirit, demonstrated by the use of renaissance art and hand painted typography. "I enjoyed the meshing of old and new into a distinct style that had character and charisma," said one judge.



## Coldstream Brewery Pty Ltd and BrandOpus

### Bronze

With the competitive landscape of craft and microbreweries significantly shifting, BrandOpus helped Coldstream Brewery to update its visual identity. The logo saw a drastic change with its shivering man being altered to represent a more 'all in' approach. "Playful, quirky and memorable in a crowded market," said one judge.



## Nestlé and CPW and The Edison Agency

### Bronze

Parting with its uncool and unloved brand, Nestlé-owned Uncle Tobys' visual identity was reimagined by The Edison Agency. Bidding to secure the future of the heritage brand, the agency captured the best of Uncle Tobys' past by bringing its illustrated characters into the present day. "Great articulation of the challenge," said one judge.



## Bay Nine Omakase and The X/OVER Agency

### Highly commended

"Executive and creative assets were beautiful," said one judge in response to the project between Bay Nine Omakase and The X/OVER Agency.

TRANSFORM  
AWARDS  
ASIA 2023

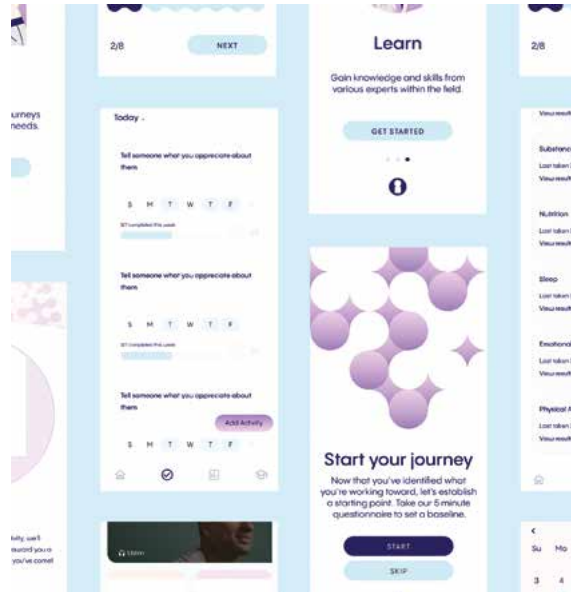
OPENING FOR ENTRIES

FEBRUARY 2023

**Innowell and FutureBrand**  
**Gold**

Software firm Innowell sought the help of FutureBrand to deliver a brand that could demonstrate its ambitions of helping people suffering from mental health through providing real-time data-tracking and measurement-based care. Moving out of the research phase, the company’s brand design had to position it as a commercial SaaS company that could be trusted by clinicians and embraced by patients. The logo designed by the agency features a keyhole motif which underpins the brand’s entire identity system, thus representing the company’s ability to unlock barriers and open them up.

One judge commented, “Wow, what a change! The creation of a brandmark has transformed the brand and opened up a whole new world of possibilities – its symbolism and use across platforms is brilliant.”



**Kids Cancer Centre and SunnySideUp**  
**Silver**

Kids Cancer Centre, one of Australia’s largest cancer centres, had an outdated brand that didn’t express its cutting-edge work. SunnySideUp’s created imagery that showed the vibrant personality of children. “Beautiful combination of colours and typography make this brand accessible and relatable,” praised one judge.



**Sydney Children’s Hospitals Foundation and SunnySideUp**  
**Silver**

Sydney Children’s Hospitals Foundation worked with SunnySideUp to devise a new visual identity which could better speak to the charity’s diverse audiences through its ‘Movement of Many’ community. “The use of iconography, colour and contemporary photography has created a fresh and inspired brand,” noted one judge.



**healthAbility and Intent Creative**  
**Bronze**

Having recently merged, healthAbility worked with Intent Creative to design a coherent visual identity. An expanded colour palette was designed to give choices for audience segmentation. Leaves from the core identity were chosen as a key motif to represent energy and optimism. “The brand device and colour palette work well together across all the physical settings,” noted one judge.



**Lumicare and Heard**  
**Highly commended**

The project between Lumicare and Heard was highly praised by one judge for resulting in the creation of a “memorable” brand.

Best visual identity from the healthcare and pharmaceutical sector

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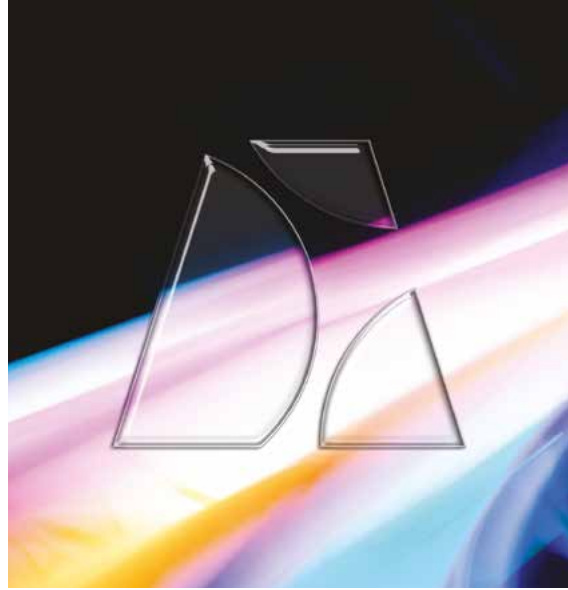


## Allkem and Designate

### Gold

Created with a strong brand concept of 'Together we go further', Designate's work for Allkem – a lithium company recently founded on the back of a merger – sought to recognise the company's ambitions of fostering innovations with its stakeholders to become a chemical pioneer. Making use of a strong purple colour palette, the new brand saw a remarkable increase in share price following the brand launch in April 2021.

"I really enjoyed this entry," said one judge. "There was a clear strategic understanding from the naming to the visual identity." Elsewhere, other judges praised the work as a "great and inspiring entry" which fostered a "good connection between the role of the brand and results."



## pH7 and Re:brand

### Silver

Hazard and chemical supplier Dalton International, later renamed pH7, came to the realisation it needed a new brand strategy. Re:brand took up the mantle and, after renaming the brand, designed a logo with typography that adopts stencil lettering and therefore hints at the industrial process. "Very clever and achieved objectives. Great entry!" commented one judge.



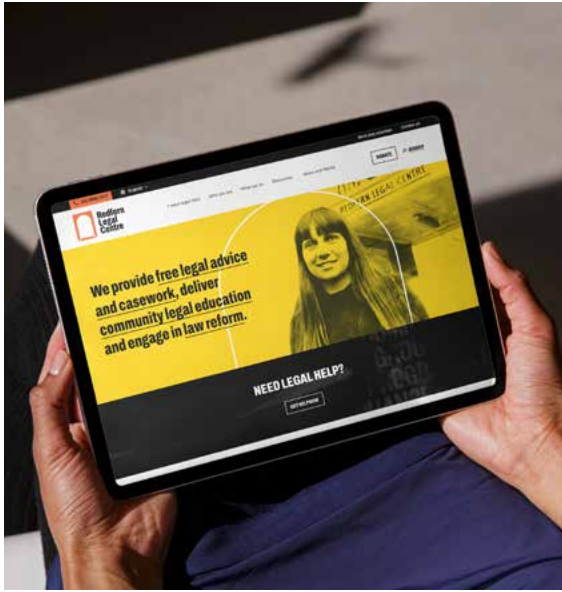
## SPITWATER and DAIS Brand Strategy Advisors

### Bronze

High-pressure water cleaner manufacturer SPITWATER sought the help of DAIS to evolve its brand identity under one brand narrative. The agency utilised two linking graphic elements to represent the core foundations of SPITWATER, which was then built into every brand logo and visual DNA in the brand architecture. "The colours and imagery work well," noted one judge.



Best visual identity from the industrial and basic materials sector



**Redfern Legal Centre and Folk Gold**

Redfern Legal Centre’s mission is to provide free legal advice and casework, as well as delivering community legal education and engaging in law reform. With a great shift towards online services driven by Covid-19, Folk’s task was to rebrand the organisation’s website. Following on from deep research, the agency created a brand model which aligned with Redfern Legal Centre’s strategic goals, which was being grounded, approachable and passionate. Visual devices and elements were designed which informed the user interface components across the website.

“I like the positioning message of ‘Our door is always open’ as an optimistic message,” said one judge. Other judges praised the colour palette, and how it was applied as a monochromatic colour of photos, along with the “really confident design system.”



**The Tax Institute and SomeOne Sydney Silver**

The Tax Institute required a reinvigoration from SomeOne Sydney to take the industry leading practice and give it a visual identity to match. SomeOne designed a logo that was optimised for digital, interactive and small scale uses. One judge said, “Nice modernisation, nicely executed and moving the organisation in the right direction.”



**Billard Leece Partnerships and The Edison Agency Bronze**

The Edison Agency designed a new visual identity for architecture firm Billard Leece Partnerships to match its new purpose of ‘Design for a Healthy World.’ The visual language included static and digital assets that reflected the company’s future ambitions, prompting one judge to describe the project as “nice strategic thinking.”



**Griffith Hack and Folk Bronze**

Leading firm in IP Griffith Hack had its brand redefined by Folk, which opted to signal internal and external change by demonstrating it being a company that was results-driven, seamless and responsive. The new identity injects a sense of presence, precision and pace by intentionally moving away from traditional IP firm conventions. “A beautiful logo which is simple and modern,” praised one judge.

## GemLife and Theola

### Gold

With GemLife – a brand which provides luxury resort living for the over 50s – venturing into providing its audience the opportunity to hire motorhomes, it turned to Theola to design the vehicle’s visual identity. The agency’s aim was to capture the ethos and vitality of the GemLife brand, which it achieved by wrapping the fleet of motorhomes in illustrations of Australia’s various iconic landscapes. From Victoria’s Great Ocean Road to the Nitmiluk National Park, the agency’s designs – in conjunction with illustrator Owen Gately – resulted in vibrant, eye-catching designs that encourage those who are young at heart and time rich to explore more of their country.

“I love it, it breaks every category convention!” said one judge. Other judges praised the “clearly articulated objective” as well as the “expressive” design crafted by Theola. “This is really distinctive,” commented another judge.



## Cubitt's Granny Flats & Home Extensions and Engineerom Design Co.

### Silver

Cubitt's Granny Flats & Home Extensions' new identity, designed by Engineerom Design, took the house motif and elevated it to a new life. Aiming to attract a younger demographic, one judge described the work as “simple and memorable.”



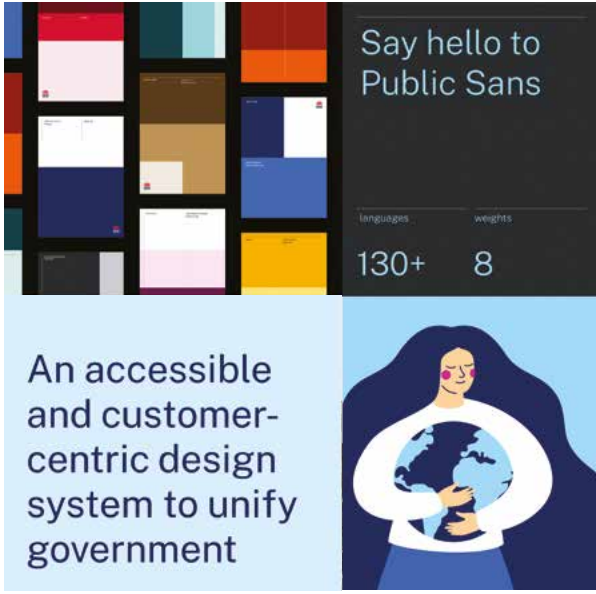
## Fortis

### Bronze

Property development group Fortis' latest project, Piper, consisted of 15 meticulously curated homes in east Sydney. To maximise enquiries leading up to launch, the brand strategy adopted focused on depths of emotion, tranquillity and community. 'Immersed in life's beauty' became the brand tagline, with judges impressed by the “impactful” nature of the project and its “strong” results.



Best visual identity from the property, construction and facilities management sector



## NSW Government and For The People

### Gold

For The People had an enormous job on their hands in designing a coherent masterbrand for the New South Wales Government. With over 800 external-facing brands and 8 million customers, the agency engaged in 18-months' worth of workshops and interviews before drawing up 250 brand scenarios so they could stress-test the model in applications. In designing Public Sans, a new primary typeface, For The People delivered on designing a typography which was easily legible and could enhance communications with state visitors and residents. The agency also altered the brand's incoherent dark blue and red colour palette to align colours, tones and shades.

"A mammoth undertaking with a clear alignment of challenge, strategy and results. Incredible effort in gathering insights and learnings to inform the approach," praised one judge. "This is excellent," was all another judge had to add.



## Glen Dimplex Australia and The Contenders

### Gold

Glen Dimplex-owned Ignite Fireplace Studio, a gas, electric and wood fireplace retail network, understood that its brand now needed to reflect the premium nature of its products. The mission for The Contenders was therefore to utilise visual design and systems to bring the retail outlets together, and to align the brand design with the brand's products. Recognising the importance to customers of offering an excellent retail service, Ignite stores became curated like an art gallery. All touchpoints became considered and now reflect the premium design aesthetic through sight, sound, smells and touch.

Judges were full of praise for the project, with one citing it as an "excellent example of physical retail." "A really clearly articulated problem and brief, including the challenge involving franchisees," said one judge, adding, "I really like the theme around 'ignite'."

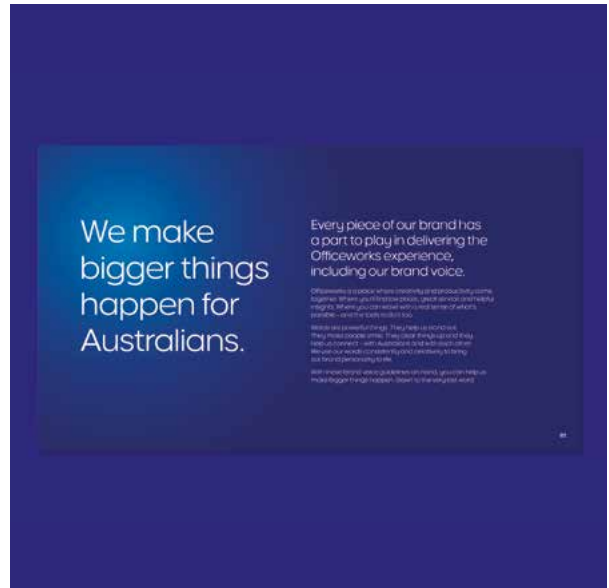


## Officeworks and Principals - XXVI

### Gold

Office and stationary products supplier Officeworks sought the help of Principals - XXVI to help inject more dynamism and joy into the brand. With the way Australians work vastly changing due to Covid-19, the company recognised the need to embark on a comprehensive rebrand programme. On the back of in-depth qualitative research, Principals - XXVI opted to embrace and intensify the iconic blue and red colour palette. Furthermore, the dash within the logo was made central to the new design system to drive recognition across all communication tiers and channels.

Based on the master logo, a new brand character called OWen was also created. "A powerful combination of acknowledging the brand equity and heritage, and evolving the brand into something more modern and bold," noted one judge. "The open typeface in the logo feels friendlier and more inviting, while the 'O/W' application is a strong and unique identifier," they added.



## Kennedy and Principals

### Silver

Principals sought to break Kennedy free from traditional retailer conventions in the jewellery category by positioning the brand as next-generation and luxurious. The agency's work focused on building an identity system that could tell a compelling story across marketing channels by injecting dynamism and a sense of emotion. With the brand now selling a growing number of luxury jewellery and timepiece products, one judge commented the results were of a "very high level."





## Geeks2U and Principals

### Gold

Despite offering excellent on-site expertise, computer repair company Geeks2U came to understand that its brand experience was lacking by comparison. In an attempt to rebrand the company to be more visually engaging, verbally authentic and digitally intuitive, Principals was brought into the mix. The agency, deciding to up the 'geek', updated the 'G' in the logo, which then became the central concept and informed all core elements, and dragged the brand into the modern era. New visual elements were added, including a fresh tone of voice and motion principles to express expertise.

Since the brand launch, website interactions rose by 83% and brand trust also increased. "Incredibly strong and impactful; a standout in class," praised one judge. Other judges were equally dazzled, with one commenting, "This is the best entry for showing results across the board."



## Culture Amp and For The People

### Silver

Culture Amp sought the help of For The People to reclaim its position as a market leader. The agency adopted the use of quirky illustrations to represent the firm's new commitment to being people-first. Also underpinned by the use of a 'messy' bespoke typeface, the project was praised by one judge as representing "such a strong transformation of the visual identity."



## CTS (Corporate Technology Services) and Designate

### Bronze

With many of CTS' clients adapting to remote work, Designate was asked to redesign the brand's customer experience. The agency crafted a dynamic design system from a series of recorded audio waves to represent the ever-evolving nature of AV tech. "Very strong" and "visually compelling" was how judges described the project.



## Sesimi and SomeOne Sydney

### Bronze

SomeOne facilitated the rebranding of MyAdBox, a marketing automation company, to becoming Sesimi after the company opted to increase global presence. Building on the notion of magic, from the idea that it is indistinguishable from any sufficient advanced technology, the agency crafted a simple and elegant logo. "A significant step-change from the brand before to after, which is nice to see," said one judge.

## The Supply Chain & Logistics Association of Australia (SCLAA) and Engineroom Design Co.

**Gold**

For The Supply Chain & Logistics Association of Australia (SCLAA), the country's largest supply chain and logistics association, dwindling membership numbers were partially due to its fractured, inconsistent and visually uninspiring brand. In a bid to turn its fortunes around, Engineroom Design was hired to breathe life back into the brand by providing a clear strategic vision and a unified voice. The new logo, comprised of 8 arrows, represents and identifies each of SCLAA's association divisions.

Elsewhere, the dysfunctional website was updated to become far more simple and less overwhelming for users. "Very clear identification of the challenge, the strategy made sense and it linked clearly to the creative execution which was clean and fresh," said one judge. Other judges commented on the "great" new logo, as well as the "bold and contemporary" general design.



## Toyota Motor Asia Pacific and Houston Group

**Silver**

After analysing existing brand data and building a new brand architecture for Toyota Motor Asia Pacific, Houston Group crafted a handwritten typeface which brought the company's new global vision of 'Mobility for All' to life. Having successfully united all 17 markets in the region, one impressed judge said, "The feeling of movement through photography and typography is beautiful."



Best visual identity from the transport and logistics sector



**Moensie Rossier**  
**Principals**  
**Winner**

Branding agency Principals has seen great success at the Transform Awards ANZ through the years. As the gold awards continue to flow, much of these achievements are down to the remarkable abilities of the 2022 'Brand strategist of the year.' Moensie Rossier is considered by her employer to be 'bang-on' for culture fit with Principal's values, capable of demonstrating intelligence and confidence when carrying out projects. However, Moensie is also approachable, with clients and colleagues citing her low ego, light-touch means of working.

The agency considers there to be four key success drivers for the kind of complex branding projects it specialises in: building the confidence for clients to be bold, delivering in the face of pressure and complexity, aligning senior stakeholders to make big brand decisions, and growing client business. Moensie excels in each of these. When working with clients, Moensie undertakes in-depth research before developing design systems, brand names and tone of voice.

With colleagues describing her as "one of the best brand strategists in the business," a "calm and steady hand" and someone who "wields her intelligence with care and conviction," judges were immensely impressed. An obvious winner in their eyes, one judge commented, "It's clear to see that Moensie's strategic leadership has inspired creative solutions that are bursting with modernity, relevance and impact. This is a sign of great strategy."



**Jack Perlinski**  
**DAIS Brand Strategy Advisors**  
**Highly commended**

Jack Perlinski, a multidisciplinary brand strategy advocate who founded his agency DAIS Brand Strategy Advisors in 1989, is an expert in brand strategy. Now a respected public speaker and thought leader, a core part of his career involves educating the wider market. With stellar endorsements from the likes of SPITWATER, Inclusive and Gallagher, judges were highly impressed by Jack's "active and passionate" career.



## **Martin Hopkins**

### **Principals**

#### **Winner**

As far as big game players are concerned in the world of brand design and strategy, few are as accomplished as this year's ANZ 'Creative director of the year.' Martin Hopkins is a man who can boast leading some of the biggest rebranding projects in Australia during his 14-year spell at Principals. Considered a true powerhouse in the industry at large, Martin is also revered amongst his own colleagues as highly capable, talented and inspiring. But he possesses an easy-going side due to his natural people skills, as is demanded of a creative director at a top branding agency.

Someone who understands and respects the importance of language and the power of words, Martin has developed an outstanding storytelling ability. This is demonstrated throughout his roster of Transform Award-winning work, with clients that include this year's gold winners Officeworks and Geeks2U. His original thinking elicits radical ideas, which in turn allow his clients to achieve their objectives. People who have worked with Martin are more than happy to wax lyrical about him. One client from Officeworks, said, "Martin has a professional and enthusiastic attitude that enables him to build strong, collaborative relationships with his clients." Indeed, his colleague described him as a "great cultural leader."

With sterling testimonials and endorsements, judges were thrilled to award Martin. "He builds strong brand systems that demonstrate his focus on a singular idea," said one judge. "His talent of balancing a compelling core idea and his dedication are what makes him deserving of this year's award."

## **Emily Matthews**

### **Fortis**

#### **Highly commended**

Initially Fortis' first full time designer, Emily Matthews has since been on a remarkable journey that now sees her directly responsible for guiding and articulating the company's strategy. Leading successful commercial, residential and place brand launches in Sydney and Melbourne, all judges agreed her work was "beautiful." "She clearly has an incredible eye and lightness of touch," said one judge.



**Isabelle Robison**  
**Designer Rice**  
**Winner**

Isabelle Robison joined Designer Rice as a junior designer in 2018, full of passion for her trade. A unique all-rounder, she plays a senior role in all projects and works closely with the agency's creative director, senior account designer and clients. Now even mentoring junior designers, her positive attitude means she is always eager to learn. This makes her "super reliable and just generally an awesome person," according to one colleague.

This positivity is reflected in the quality and breadth of projects Isabelle has worked on over the years, including batyr Mental Health, Empress Capital and Colab Physio. Some of these have even been award-winning. Now with five years of agency experience under her belt, the designer and illustrator finds creative solutions across branding projects and campaigns to help transform the brands and outcomes of Designer Rice's clients. She regularly participates in discovery workshops, research, ideation, concept development, design and delivery.

An individual who is prepared to go the extra mile, Isabelle works directly with creative partners and suppliers to ensure a high quality of outcome in print and digital environments. Commenting on working with Isabelle, a client from Colab Physio said, "You and the team have executed exceptionally and were a pleasure to work with." Demonstrating an already fruitful career at a young age, Isabelle was not going to go unnoticed by judges. One commented, "A rising star who already embodies so much of what it takes to be successful in this industry. Her work is mature, thoughtful, and clearly evidences how she can turn her hand to many different disciplines within the branding arena."

**Niamh Slevin**  
**Principals - XXVI**

**Highly commended**

In the uncompromising work environment of Principals - XXVI, it takes a lot to stand out as a copywriter. Fortunately for Niamh Slevin, she is able to demonstrate all the capabilities of a great writer. After just 18 months at the agency, her portfolio includes an impressive list of clients, including the likes of Officeworks, VicHealth and TAC. "One to keep an eye on," said one judge.





## Sydney Children's Hospitals Foundation and SunnySideUp

### Winner

With the plan originally being that SunnySideUp would just evolve the existing brand of Sydney Children's Hospitals Foundation, the agency quickly realised the charity required a brand transformation to better engage its audiences and unify its donors due to the fractured and confusing nature of its sub-brands. Following an in-depth review of SCHF, which included interviewing staff, supporters and healthcare workers, the agency conceptualised the 'Movement of Many' as a way of creating unification. Along with crafting a bright and playful logo that combines the acronym 'SCHF' with the brand's four core elements, SunnySideUp's extensive work also resulted in the creation of brand characters and songs.

The new and dynamic brand, which is capable of adapting to SCHF's changing environment, successfully rallied the charity's 70,000 donors and supporters around the new brand tagline 'All in for kids' health', which aptly expresses its expansive attitude. With an impressive 48% increase in website donations just two months after the new brand's launch, SunnySideUp believes the charity's ability to support sick children in Sydney is limitless.

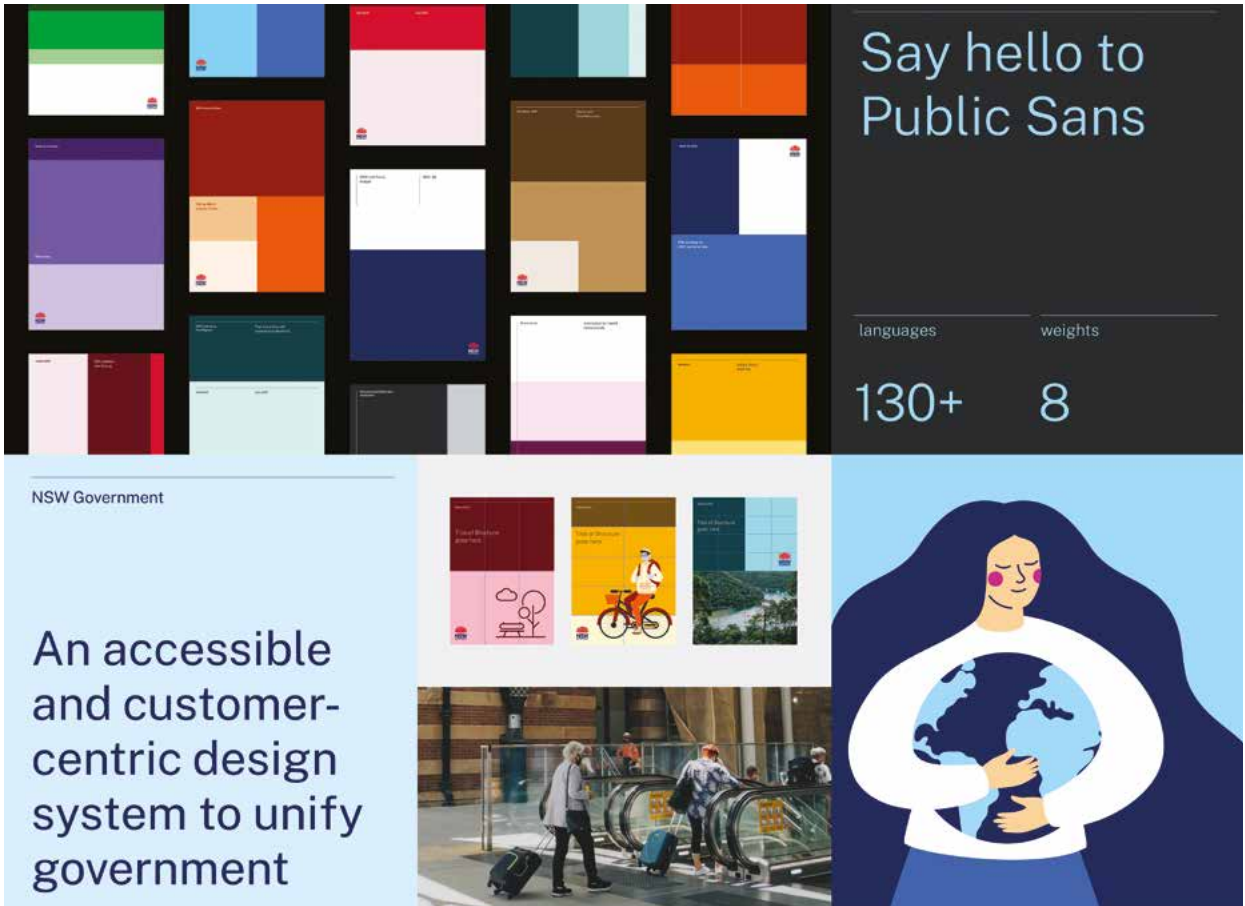
Judges were unanimously impressed by the sheer effort demonstrated in this project. "Fantastic creative application, strong strategy and stellar results," praised one judge. "It was a joy to see the results and gave me a wonderful sense of optimism," they added. Other judges focused on the "distinctive" emotional connection the rebrand offered along with the "impressive" results, making the project a clear winner for this year's 'Best overall visual identity.'

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## NSW Government and For The People Winner

With over 800 external-facing brands and 8 million customers, the New South Wales Government's desire to restructure its brand architecture and develop a new visual identity system posed an enormous challenge to For The People. After 18 months of workshops and interview with department leads and teams across all areas of the government, the agency had crafted a coherent masterbrand.

Noting that the new design system had to be more customer-centric and deliver an intuitive communications approach, a clear framework for all visual elements and typography was created. Its new primary brand typeface, Public Sans, was able to deliver due to its strong legibility and readability, meaning the NSW Government could better communicate with its residents and visitors. Elsewhere, a coherence was brought to the brand's long-standing dark blue and red colour palette. Previously embodied across 800 colour palette variations, For The People successfully consolidated on the previous design by aligning the colours, tones and shades.

The project, as demonstrated by its excellent, tangible results, was a worthy winner of this year's 'Grand prix' award. Despite having over 400,000 employees within the NSW Government, the rebrand was warmly embraced. Indeed, it is believed that the project will lead to savings of \$1m for the public sector organisation over the next decade thanks to no longer using a licenced typeface alone. "A clear standout," praised one judge. "A mammoth undertaking with clear alignment of challenge, strategy and results. Incredible effort in gathering insights and learnings to inform the approach."



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