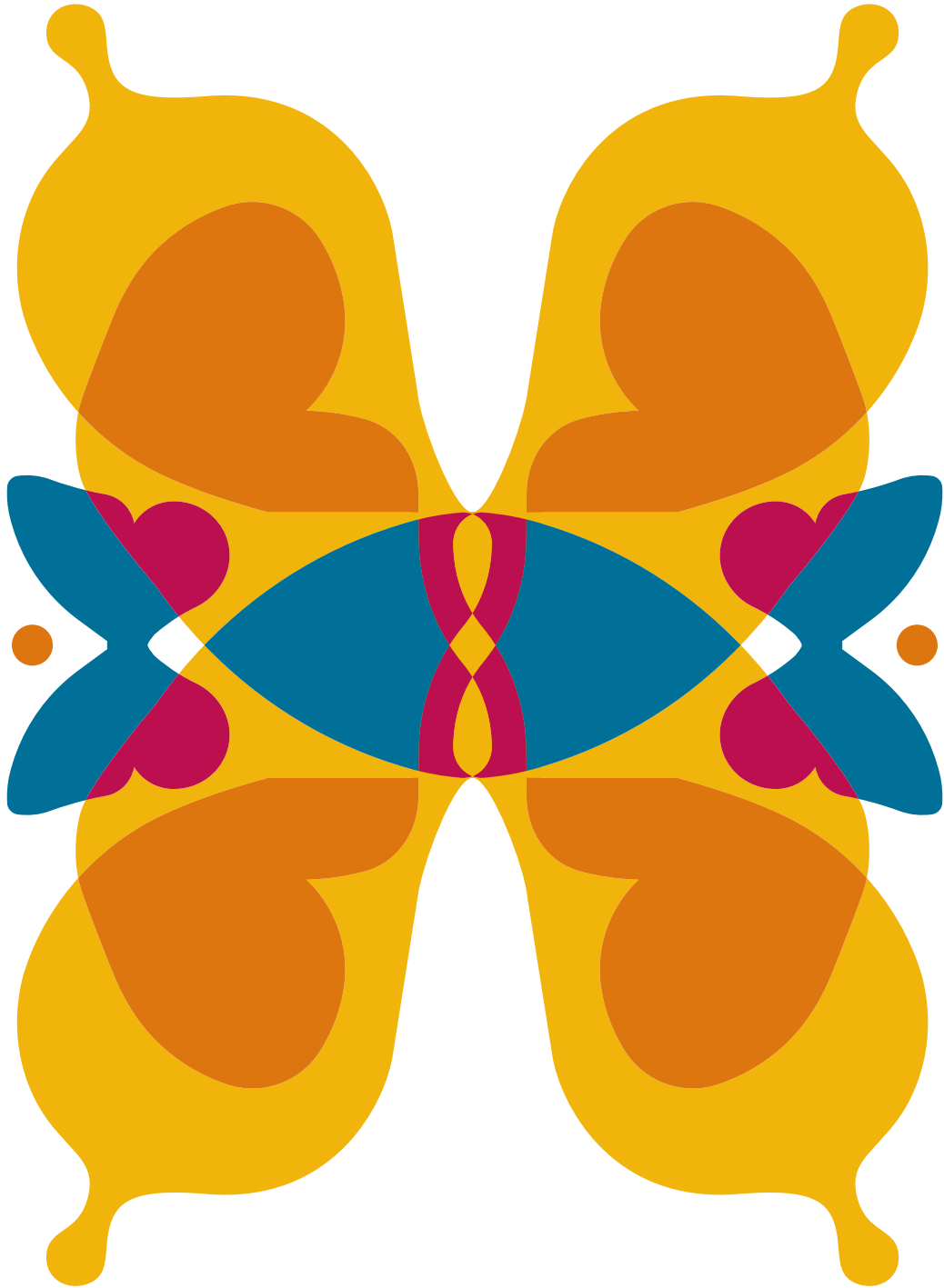


2021

transformawards
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WINNERS BOOK

AGDA is Australia's largest representative association of professional communication designers. We exist to support Australian designers, in all shapes and forms, who want to take control of their careers and businesses. At our core, we're a community organisation. We're not-for profit, and here to support our members and the industry.

Join the AGDA community at agda.com.au



AGDA

Welcome



Andrew Thomas

Publisher, Transform magazine

The challenges of the past year have been immense, as companies of all sizes have worked to mitigate the impact of the Covid-19 pandemic. That's why this year's Transform Awards winners are incredibly deserving of their recognition. They have championed communications, design and strategic brand development in the most difficult of landscapes and they have achieved great things.

Our judges were amazed by the work crafted by organisations and their agencies across so many different sectors: from automotive to the arts, financial services to the third sector. They were impressed with the quality of the design work as well as the thoroughness and effectiveness of the strategic processes.

Each and every one of this year's Transform Awards winners is helping to set the standard for excellence in rebranding and brand development. I'm proud to share the winners of the Transform Awards.

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

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JUDGES



Melissa Baillache
Creative director
For The People

Melissa is a creative director at For The People, where she leads creative output and manages teams. She is a designer who specialises in brand, creative strategy and user experience. Melissa collaborated with a range of local and international clients to create brands, design physical experiences, and reimagine products that meaningfully impact people. With over 10 years of experience across advertising, digital and branding, Melissa has been recognised by various award bodies, and continues to be involved in the design industry and education in Australia.



Faycal Benabdellaziz
Head of group brand
National Australia Bank (NAB)

Faycal is a senior strategic brand and marketing leader, with more than 20 years of experience. He has worked at National Australia Bank (NAB) for the past 12 years, leading the group brand function and covering the areas of brand, CSR and sponsorship. During his time at NAB he has covered strategic marketing, digital, advertising and communications roles. Prior to NAB, Faycal spent time honing his skills in different marketing communications roles with Mercer, Colonial First State and Finsia.



Hector Shara Benitez
Creative director
ChristchurchNZ

Hector Shara is a creative director with more than 15 years of experience working at large advertising agencies in Mexico, USA and New Zealand. For the last three years, Shara has been the creative director for ChristchurchNZ, the city's sustainable economic development and city profile agency. From Jeep, Pepsi and Mercedes-Benz through to Nestle, Campbell's, AT&T and now the City of Christchurch, Shara and his teams have been creating relevant brand messaging through strategic thinking to deliver successful and engaging campaigns.



Vince Frost
Creative director
Frost*collective

Vince is a globally recognised and awarded designer. Before founding Frost*collective in London in 1994, he was the youngest associate director at Pentagram. In 2004, Vince relocated to Sydney where, as ECD of Frost*collective, he has worked with leading arts and cultural organisations, governments and businesses to help bring visionary ideas to life. His award-winning book, *Design Your Life*, was published by Penguin Lantern in 2014 and his podcast under the same title was recently voted top five creative podcasts globally.



Robin George
Head of brand and communications
Tyro Payments

Robin has 20 years of experience in marketing from both creative agency and client-side roles in the UK and Australia. Robin's expertise is in brand strategy and creative delivery. Having delivered brand and creative projects for a range of blue chip organisations across FMCG, consumer electronics, automotive, telecommunications and banking, Robin joined Tyro in 2018 as head of brand and communications. He delivered the first rebrand since 2007 and built the brand marketing and creative capability in-house. In this role Robin is responsible for brand strategy, delivering marketing campaigns, content and creative for the business across all channels.



Fiona Love
Group brand manager
Haka Tourism

Fiona has been in the marketing field for some 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. Outside of work, Fiona enjoys making the most of the New Zealand outdoors.

JUDGES



Mark Mansour
Head of marketing
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 Maton Guitars to the centre of the global stage. Trained in fine arts, PR and advertising, Mark is a true dichotomist, able to successfully combine arts, business and behaviour.



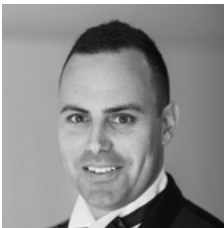
Scott Mullins
Brand manager
Leukaemia Foundation

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



Shelley Norton
Head of brand
PwC Australia

Shelley is a brand and marketing leader with experience in professional services, education, membership and recreational industries. With more than 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, and more.



Mitchell Parkins
Founder and MD
Build Brand Equity (Formerly Entain)

Mitchell helps clients build brand equity and delivers insight driven, culturally relevant campaigns. Prior to founding BBE Mitch spent more than 15 years in wagering, leading high performing teams and high-profile executions such as Sportsbet's NRL Sponsorship. This experience has given Mitch a unique insight into marketing success, in addition to a deep passion for the craft, both the art and science.



Delina Shields
Head of brand and marketing
Vodafone New Zealand

Delina has more than two decades of marketing and brand building experience. She has worked on some of the world's most well-known and loved brands, such as Coca-Cola, Vodafone and Arnotts Biscuits. Delina joined Vodafone in 2016 as head of brand and marketing, where she led her team to deliver insight-led campaigns and stories that aim to build the brand with customers, staff and stakeholders. As well as building relevant and resilient brands, Delina is passionate about building strong teams by helping individuals identify their passions.



Adele Tarnawski
Former president and general manager
Australian Graphic Design Association (AGDA)

Adele has spent over a decade helping companies communicate and engage with employees, other businesses, customers, and the world. She's worked with over 100 brands during this time, amassing a range of skills and a fascination for behaviour change, branding, communications, and coaxing talk into action. Currently freelancing, her most recent postings have been at DesignStudio, Monogram, and Breville- all.

WINNERS

CONTENT

Best use of visual property

Gold – Pomona Distilling Co and DSR Branding

Silver – equ and StartsWithA

Silver – Jands and Creatik

Bronze – Cuscal and BrandMatters

Best use of copy style or tone of voice

Gold – Story Espresso and For The People

Silver – Active Super and XXVI (Principals)

Silver – Sydney Symphony Orchestra and XXVI (Principals)

Bronze – Barren Energy and DSR Branding

Bronze – Westpac and Interbrand

Highly commended – PEXA and XXVI (Principals)

Best brand experience

Gold – Ernst & Young and Jack Morton

Silver – F&L Violi and i2C Architects

Best use of packaging

Gold – Brill Coffee and DSR Branding

Silver – Hamilton Pet Care and Creatik

Bronze – Bondi Organics and Engineroom Design Co.

Bronze – McCain Foods (Aust) Pty Ltd and

BrandOpus (Australia)

Highly commended – Kissed Earth and Creatik

Best wayfinding or signage

Gold – ChargeNet and Re:brand

Silver – F&L Violi and i2C Architects

Best use of typography

Gold – Macquarie Group and FutureBrand Australia

Bronze – Madre Lievito and Voice®

Best place or nation brand

Gold – Derwent Valley Council and For The People

Silver – Pomona Distilling Co and DSR Branding

Bronze – Parks Australia, Australian Government (Department of Agriculture, Water and the Environment) and The Contenders

PROCESS

Best external stakeholder relations during a brand development project

Gold – Derwent Valley Council and For The People

Best internal communications during a brand development project

Gold – Aruma and Brand Council

Silver – NextSense and Interbrand

Best implementation of a brand development project

Gold – NextSense and Interbrand

Silver – PGH Bricks & Pavers and Nexus Designs

Bronze – Australian Unity and Principals

STRATEGY

Best creative strategy

Gold – Derwent Valley Council and For The People

Silver – Sydney Symphony Orchestra and Principals

Bronze – Costa and Principals

Bronze – Fed Square and Interbrand

Highly commended – Guide Dogs and FutureBrand Australia

Highly commended – Horizon Power and

Wunderman Thompson (Perth)

Best brand evolution

Gold – Westpac and Interbrand

Silver – ChargeNet and Re:brand

Silver – Fire and Rescue NSW and Brand Council

Bronze – equ and StartsWithA

Highly commended – Macquarie Group and

FutureBrand Australia

Highly commended – Melbourne Convention and

Exhibition Centre and FutureBrand Australia

Best strategic or creative development of a new brand

Gold – Story Espresso and For The People

Silver – Active Super and Principals

Bronze – Aruma and Brand Council

Bronze – McCain Foods (Aust) Pty Ltd and

BrandOpus (Australia)

Highly commended – Monash IVF and The Contenders

Highly commended – Tribel Advisory and BrandMatters

Best naming strategy

Gold – Aruma and Brand Council

Silver – Barren Energy and DSR Branding

Bronze – Costa and XXVI (Principals)

Bronze – equ and StartsWithA

Highly commended – Active Super and XXVI (Principals)

Highly commended – ZeroJet and Re:brand

TYPE

Best corporate rebrand following a merger or acquisition

Gold – The Arnott's Group and The Edison Agency

Silver – Aruma and Brand Council

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

Gold – Fire and Rescue NSW and Brand Council

Gold – The Arnott's Group and The Edison Agency

Silver – Melbourne Convention and Exhibition Centre and FutureBrand Australia

Bronze – CMJ Food Services and StartsWithA

Highly commended – Guide Dogs Australia and

FutureBrand Australia

Best rebrand of a digital property

Silver – Delivery Hound and Creatik

Bronze – Yirra Yaakin Theatre Company and

BEVIN Creative Pty Ltd

SECTOR

Best visual identity by a charity, NGO or NFP

Gold – Guide Dogs Australia and FutureBrand Australia

Gold – Koala Life and Principals

Silver – Blind Low Vision NZ and Principals

Bronze – Australian Red Cross and Principals

Highly commended – Intergeneration Australia and Designate

Highly commended – Royal Melbourne Hospital and Principals

Best visual identity from the education sector

Silver – EduGrowth and Folk

Best visual identity from the energy and utilities sector

Gold – Barren Energy and DSR Branding

Silver – ChargeNet and Re:brand

Bronze – Horizon Power and

Wunderman Thompson (Perth)

Best visual identity from the financial services sector

Gold – Macquarie Group and FutureBrand Australia

Gold – Pallas Capital

Silver – Active Super and Principals

Bronze – eftpos Australia and Hulsbosch

Highly commended – JBWere and Principals

Best visual identity from the FMCG sector

Gold – Coles Supermarkets - KOi and Hulsbosch

Silver – Coles Supermarkets - Woofin Good! and Hulsbosch

Best visual identity from the food and beverage sector

Gold – Story Espresso and For The People

Silver – Brill Coffee and DSR Branding

Bronze – Apollonia and Distil Agency

Bronze – Bondi Organics and Engineerroom Design Co.

Best visual identity from the healthcare and pharmaceuticals sector

Silver – Monash IVF and The Contenders

Best visual identity from the mining and extractives sector

Gold – 29 Metals and Designate

Best visual identity from the professional services sector

Gold – IPH and Folk

Silver – AJ Park and Folk

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

Silver – Hirsch & Faigen and Theola

Bronze – JGL Properties and Theola

Best visual identity from the public sector

Gold – NSW EPA and Principals

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

Gold – Sydney Symphony Orchestra and Principals

Silver – Melbourne Convention and Exhibition Centre and FutureBrand Australia

Bronze – Olé Football Academy and Re:brand

Highly commended – Parks Australia, Australian

Government (Department of Agriculture, Water and the Environment) and The Contenders

Best visual identity from the technology, media and telecommunications sector

Gold – Jands and Creatik

Best overall visual identity

Winner – Story Espresso and For The People

Grand prix

Winner – Derwent Valley Council and For The People

CONTENT

Best use of visual property

Gold – Pomona Distilling Co and DSR Branding

At the base of Mt Cooroora lies the Pomona Distilling Co, originally the town's bakery before the Yates family redeveloped the space into a gin distillery, bar and bistro. The Yates' commissioned DSR Branding to craft a visual identity that would introduce a heritage and celebratory spirit into the environment. To pay homage to the region, DSR Branding made Mt Cooroora the central landmark motif of the brand.

The rest of the visual identity balances the abundance of Pomona, symbolised by a berry and leaf illustration, with the more industrial aspects of the gin distillation process. The theme of abundance is further explored in the bottle design, where the stopper – representing a berry – is surrounded by a garland of leaves. One judge called it “A really strong and personality laden brand. Feels warm and authentic, but also easy to merchandise.” Another judge appreciated the thought and detail that had gone into the design.



Silver – equ and StartsWithA

Perth's oldest independent digital agency, equ (formerly Equilibrium), worked with StartsWithA to develop a new brand as part of its shift from digital agency to full digital consultancy. To bring the new identity to life, StartsWithA focused on one central hero device, which uses the equal signs from the equ logo to create a visual window into the brand's world. The judges praised the clever visual device.



Silver – Jands and Creatik

To celebrate its 50th anniversary Jands worked with Creatik to refresh its visual identity. The agency took cues from the performance world to create a powerful brand. Creatik enhanced the signature 'J' letterform with a halftone circular device inspired by the pattern and texture of microphones, which became known as 'the mic.' Judges were impressed with the strong brand evolution and praised the graphic device.



Bronze – Cuscal and BrandMatters

Australian payments provider, Cuscal, realised that its old fashioned visual identity couldn't keep up with the evolving financial services world. Cuscal tasked BrandMatters with developing a visual identity that would evolve the perception of the bank from outdated to a modern, trusted partner. BrandMatters developed the strapline 'Enabling the future,' which became the cornerstone of the Cuscal brand promise and informed the rest of the visual identity.



Best use of copy style or tone of voice



Gold – Story Espresso and For The People

Story Espresso, a small Sydney-based coffee shop, turned to For The People to develop a welcoming brand that could be embraced by customers and support the company's growth aspirations while standing out in the crowded sector. For The People found that the cafe was a place where people came together, where days began and where stories were formed. From this insight, and using the name of the cafe, the agency developed an identity centred around storytelling, creating two main categories. 'Inside Stories' feature the reader as the protagonist of the plot, which is always set in or near a Story cafe, while 'Outside Stories' include everything else. Judges were impressed with this aspect of the brand. "A great example of creating a clear and strategic framework that allows for flexibility in form, format and delivery where a more formulaic approach would have killed the brand idea," one judge said.



Silver – Active Super and XXVI (Principals)

When superannuation fund Local Government Super rebranded to Active Super, it also developed a new brand voice that brings the fund to life and positions it for greater success. Principals created a set of voice guidelines that can be adapted across various messages and speak to Australians of all ages and in different stages of life. The judges praised the verbal style for reflecting the new identity and elevating the brand.



Silver – Sydney Symphony Orchestra and XXVI (Principals)

As part of a major rebrand, Sydney Symphony Orchestra worked with Principals to develop a new tone of voice that would appeal to a new generation of classical music lovers. Using the brand idea 'Feel More' as a starting point, Principals created a candid and bold brand voice that is flexible enough to work across a range of touchpoints – from campaigns to website copy – and connect with diverse audiences.



Bronze – Barren Energy and DSR Branding

Gas company Barren Energy, sought a tone of voice that reflected its innovative thinking and appealed to public outcry for unique solutions to climate change. Working with DSR Branding, Barren Energy developed a playful and quirky brand that pokes fun at the energy industry while generating interest for an out-of-the-box approach to corporate energy. One judge described it as "distinctive, wonderful and cut-through."



Bronze – Westpac and Interbrand

Westpac, Australia's oldest bank, created a tone of voice that could speak to a younger audience without alienating its older customers. Interbrand developed a simple and people-centred tone of voice that speaks to the big and small moments in life. This supports Westpac in its journey to become more personal. The judges praised the project's strategic thinking and the alignment of the brand to its target audience.

Highly commended – PEXA and XXVI (Principals)

CONTENT

Best brand experience

Gold – Ernst & Young and Jack Morton

With museums and art galleries closed due to Covid-19, professional services provider, Ernst & Young (EY), needed a new way to capture its clients' attention. Working with Jack Morton and the Art Gallery of New South Wales, the company developed an immersive virtual event for the Archibald Prize, Australia's oldest and most prestigious art award.

Through the use of high-quality video, including live and pre-recorded content featuring a full gallery tour, Jack Morton transformed the Archibald Award into a premier digital brand experience. The event reframed how audiences experience exhibition previews, allowing EY's clients to hear directly from the curators and artists to discover the hidden secrets behind every artwork. This added depth to the viewer experience. Despite the potential for pandemic-induced 'virtual fatigue,' the experience achieved 71% attendance rate with 0% dropoff throughout its run.



Silver – F&L Violi and i2C Architects

Griffith Central shopping centre worked with i2C Architects to create a powerful and immersive brand experience for the newly launched Italian Fresh Mercato, which combines a large supermarket product range with a local Italian delicatessen. The experience's design idea, 'A taste of home,' is brought to life through the use of both Italian and English signage and graphics that tell stories of a shared passion for food and wine.



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focused on corporate and brand communications.**

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Cravenhill Publishing's awards division organises a number of industry leading awards programmes that seek to benchmark and reward best practice in the fields in which they operate.

For further information about our awards and entry process please email:
Michelle at michelle.manton@communicatemagazine.co.uk (for Communicate events)
Lauren at lditcher@transformmagazine.net (for Transform events)

cravenhillpublishing.com

CONTENT

Best use of packaging

Gold – Brill Coffee and DSR Branding

Premium freeze-dried coffee brand, Brill Coffee, appointed DSR Branding to create a name, identity and packaging range that would launch the company into the highly competitive coffee industry while justifying its premium price tag. The practical packaging developed by DSR Branding includes paper labels, which can be self-applied onto premium looking jars, and eco-friendly uncoated stock.

Using vexillology – the study of flags – the agency developed the label graphics from geometric shapes and vivid colours, some of which reimagine flag design from the regions in which the coffee was grown. The bright reds, greens, blues and yellows and the dynamic product photos help create eye-catching packaging. One judge praised the “unique and innovative packaging adhering to the company’s environmental stance and link to the origin countries.” Another added, “Wonderful use of vexillology that I have rarely seen in packaging.”



Silver – Hamilton Pet Care and Creatik

Dog food producer, Hamilton Pet Care tasked Creatik with developing packaging for its new range of ‘feel good dog food,’ True Colours. The bright and playful packaging design highlights the premium quality of the Australian-made ingredients while also communicating the brand’s messaging. One judge described the packaging as “friendly and warm,” while another said it had “strategic intent.”



Bronze – Bondi Organics and Engineroom Design Co.

Bondi Organics worked with Engineroom Design to develop packaging for its new range of superfood bars that would position the product as credible, authentic and attention-grabbing. Through the use of an abstract pattern, which uses ingredient-specific illustrations to distinguish each product, Engineroom crafted a vibrant packaging system that visually conveys the bars’ natural flavours.



Bronze – McCain Foods (Aust) Pty Ltd and BrandOpus (Australia)

McCain Foods Australia tasked BrandOpus with developing a pack design to frame its products and future-proof the brand. The colourful packaging, centred around rich food photography conveyed the flavours of the product. Judges said it stood out in the frozen foods category, with one praising the “organic, nutritious and appetising packaging.”



Highly commended – Kissed Earth and Creatik

Best wayfinding or signage



Gold – ChargeNet and Re:brand

The largest privately owned EV charging network in the southern hemisphere, ChargeNet has over 200 charging stations nationwide. Though efficient, the stations have struggled with inconsistent signage. The brand needed clearer street visibility, a challenge that Re:brand took up. Re:brand redesigned the signage on all four of the company's charger models, simplifying the logo to retain brand recognition. It also set up a clear advertising template for each, so that supporting ads wouldn't overtake ChargeNet's own branding. "A good example that shows that sometimes less is more. The outcome is clean, creating a better UX for the customer," one judge said. Another added, "Significant transformation based on understanding the role of the charger as a billboard."



Silver – F&L Violi and i2C Architects

To bring Griffith Central's new Italian delicatessen, the Italian Fresh Mercato, to life i2C used in-store signage to represent the local community and its blend of cultures. Using both Italian and English in the design of the major signage elements, the site offers an opportunity to learn and share cultures and connections.

CONTENT

Best use of typography

Gold – Macquarie Group and FutureBrand Australia

Global financial services group Macquarie Group needed a brand that would stand the test of time. It worked with FutureBrand on a suite of bespoke assets, including a custom typeface. Working with type specialists Dalton Maag, FutureBrand designed an ownable and recognisable typeface.

MCQ Global is a structured sans serif design which includes light, regular, medium and bold weights. The typography, balanced with softer curves and designed with some wedge serifs to improve legibility, strikes the right balance between personality and dependability. The universal typeface guarantees consistency for customers and staff across language and regions, ensuring the brand is conveyed in the same ways everywhere. “Excellent work here. The result is way more balanced and works very well for different size and scale environments,” one judge said.



Bronze – Madre Lievito and Voice®

Pizzeria Madre Lievito worked with Voice on a fun, Italian-inspired typeface that reflects the malleability and fluidity of the pizza-shaping process. The type design helps shape the brand icon, which also includes visual cues to the founder's favour for the game tombola.



Best place or nation brand



Gold – Derwent Valley Council and For The People

Against a challenging tourism backdrop and stagnating local population, Tasmania has had to fight to achieve broader awareness. Derwent Valley, regarded as one of the last secret areas in Tasmania, faced significant challenges with regards to economic development. For The People was tasked with building a place brand that would engage the local community, instil pride among residents and encourage tourism and investment.

After holding community consultation programmes, For The People realised residents had many stories to tell about the valley, its history and its people. Inspired by this fable-like nature of the region, For The People designed a brand that takes on the role of publisher, sharing the untold stories of the local community. Judges were fascinated by this unique approach to place brand building. One said, "I love the softness and warmth coming through, and this almost mythical expression."



Silver – Pomona Distilling Co and DSR Branding

Working with the Yates family, DSR Branding developed a modern brand that pays homage to the company's location and the town's heritage. The new site brought a sense of energy to the small town, effectively acting as a destination brand, attracting people from across south east Queensland. Judges praised DSR's ability to illustrate the location's heritage through a contemporary execution.



Bronze – Parks Australia, Australian Government (Department of Agriculture, Water and the Environment) and The Contenders

When the Contenders was tasked with developing a destination brand for the Uluru-Kata Tjuta National Park, home of the Anangu people, it focused on uncovering the deeper layers of culture that populate the national park. The agency developed a wordmark featuring a horizon line that represents Uluru and the often overlooked Kata Tjuta. Judges agreed that the new destination brand moves the park forward in a positive way.

PROCESS

Best external stakeholder relations during a brand development project

Gold – Derwent Valley Council and For The People

For The People was tasked with creating a new identity for Tasmania’s Derwent Valley that would galvanise residents and attract tourism. The agency began by engaging residents to ensure the brand would be meaningful and representative of the local community. It hosted a broad community consultation programme with residents, business owners, youth groups and tourism operators, all of whom were natural storytellers. Thousands of local voices recounted different myths and stories which later became the fabric of the new brand; many of which were turned into brand icons and book illustrations. All aspects of the identity were informed by local stakeholders, which resulted in an authentic place brand that truly belongs to the proud residents of Derwent Valley.



Best internal communications during a brand development project

Gold – Aruma and Brand Council

Aruma, a merger of disability service providers House with No Steps and the Tipping Foundation, along with the addition of more than 80 government homes, was particularly complicated as the two brands had offices, employees and care facilities spanning Australia. Further adding complexity was an evolving National Disability Insurance Scheme that was changing disability care.

For the merger to be successful, internal communications were key. Tasked with developing a new identity for the merged company and aligning different audiences behind a single shared purpose, Brand Council began by uncovering existing internal stakeholder perceptions. Brand Council developed the name Aruma, which was presented to internal audiences in a two-day launch event. Judges appreciated the importance of internal comms in unifying audiences during a merger. One was impressed by the “clear manifesto and very transparent communication.”



Silver – NextSense and Interbrand

When Interbrand developed a new brand for the Royal Institute for Deaf and Blind Children, it focused on getting the internal team on board with the rebrand. In the months leading up to the NextSense brand reveal, Interbrand held a series of training sessions, before guiding internal influencers on how to unfold the new brand narrative internally. Interbrand followed this up with an integrated campaign that engaged the organisation with the rebrand.



Brand Council has been transforming organisations for fifteen years, including the brand and purpose strategy for Fire and Rescue NSW and the brand, name and purpose strategy for Aruma.



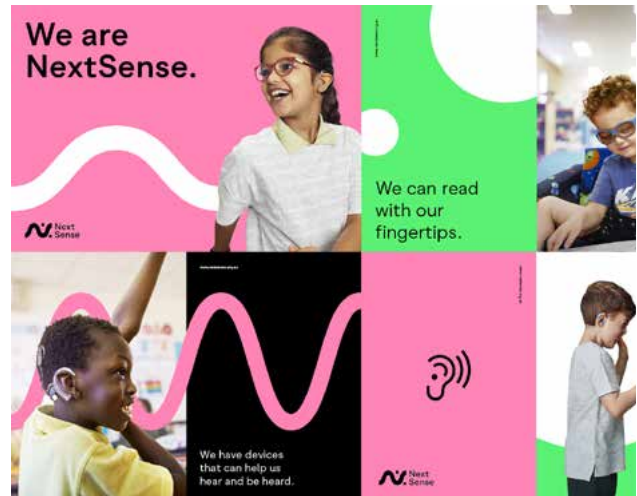
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PROCESS

Best implementation of a brand development project

Gold – NextSense and Interbrand

Since its inception in 1860, the Royal Institute for Deaf and Blind Children (RIDBC) has grown to provide dedicated and customised services for people of all ages. The RIDBC's brand, however, wasn't telling the full story of its operations. To simplify the organisation's complex brand architecture, NextSense was introduced. This single masterbrand could speak to the breadth of services the organisation offers while putting people first. To implement the new brand, Interbrand held internal training sessions and delivered a campaign engaging employees with the NextSense. The official launch featured a two-hour live streamed event, featuring panel discussions with industry leaders, former and current clients, and key people within the organisation. "A really strong example of a brand implementation in what would have been a very difficult environment with so many changes. Excellent to see how well the brand messaging was integrated with business strategy," one judge said.



Silver – PGH Bricks & Pavers and Nexus Designs

To champion the flexibility and durability of bricks, PGH Bricks worked with Nexus Designs to launch the PGH Bricks style guide, a campaign that focuses on choosing bricks as an integral part of design processes. The campaign was initially launched through internal stakeholder workshops. Judges thought the campaign elegantly delivered the company's key messaging and achieved a coordinated and effective implementation.



Bronze – Australian Unity and Principals

Australian Unity, Australia's oldest member-owned wellbeing company, worked with Principals to develop a new visual identity, tagline and brand voice. Building on the organisation's heritage and its positioning as the brand that stands for 'real wellbeing,' Principals allowed Australian Unity to stand out from the crowded market. The implementation took place over the course of a year, allowing new touchpoints to roll out to the company's various audiences.



Best creative strategy



Gold – Derwent Valley Council and For The People

When Derwent Valley, Tasmania, sought to develop a regional brand to support economic development, it turned to For The People. To build the Derwent Valley brand, the agency followed an ‘extreme transparency’ philosophy, undergoing an extensive community consultation programme with residents, business owners, tourism operators and youth groups.

By engaging with the residents, For The People realised the valley was brimming with untold stories, myths and fables. The new brand focused on the idea of the Derwent Valley as a publishing house, capable of bringing the stories of its community to life. This strategy, in addition to the creation of an open brand system, allowed the community to feel like protagonists in the brand. Judges were particularly impressed by this engagement strategy, with one saying, “The strategy captured the essence of the town.” Another added, “Putting the brand into the hands of the people and businesses in the area has been really well done.”



Silver – Sydney Symphony Orchestra and Principals

As part of its rebrand, Sydney Symphony Orchestra worked with Principals on a creative strategy that celebrated the orchestra’s efforts to connect with a younger generation of listeners. Rooted in the urge to ‘Feel More,’ the brand invites the audience to experience the emotion and joy of live classical music. One judge said the strategy was progressive and rife with a passion for music.



Bronze – Costa and Principals

Principals worked with Costa to develop a strategy for mushroom brand, Mush-boom. Principals was tasked with establishing a consumer brand in a commodity category while educating shoppers about product benefits. To do so, it demystified the mushroom, emphasising its health benefits and versatility in the kitchen. Judges praised the clear and well-articulated strategy.



Bronze – Fed Square and Interbrand

Australian arts and culture destination Fed Square, worked with Interbrand to establish a creative strategy that honoured its variety of programming. The brand’s promise of ‘a kaleidoscope of experiences’ acts as a capable metaphor for the colourful activities at Fed Square, where art, sport and culture come together. Judges particularly appreciated this distinctive and unique brand idea.

Highly commended – Guide Dogs and FutureBrand Australia

Highly commended – Horizon Power and Wunderman Thompson (Perth)

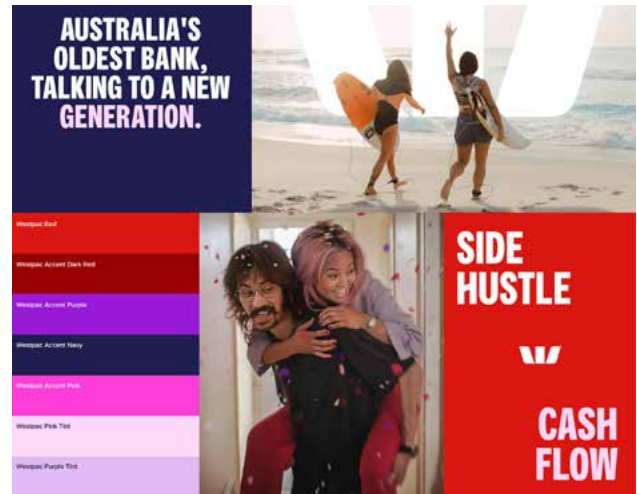
STRATEGY

Best brand evolution

Gold – Westpac and Interbrand

The oldest bank in Australia, Westpac, had difficulties connecting with a young, digital-first audience that was rethinking its relationship with banking. Interbrand helped Westpac become the bank that would be helpful in the moments that matter the most. Interbrand used the new purpose and the brand's most recognisable assets, Westpac red and the 'W' logo, as a foundation for the rest of the identity.

The new identity pays homage to heritage, yet strives toward the future, a strategy that impressed judges. "An outstanding piece of work. It moved the brand into a brilliant visual space while honouring heritage and the very strong Westpac brand codes," one judge said. Another added, "A rigorous evolution of the Westpac identity that creates more relevance to a new market, but does not alienate existing customers."



Silver – ChargeNet and Re:brand

ChargeNet, worked with Re:brand to refresh a dated brand that was struggling to maintain consistency and brand awareness. Re:brand modernised the look of the EV charging network, clarified ChargeNet's messaging and consolidated the colour palette to a single, ownable deep red. One judge said the new brand was "clear and charming."



Silver – Fire and Rescue NSW and Brand Council

To tackle perception issues around purpose and engagement, Fire and Rescue NSW, worked with Brand Council to develop a brand that would move the organisation confidently into the future. Brand Council redefined the visual identity while retaining the brand's heritage, and developed a new purpose to help the organisation unite its employees. Judges thought the new brand delivered new opportunities for Fire and Rescue NSW.



Bronze – equ and StartsWithA

StartsWithA worked with independent digital agency, equ to evolve the 25 year-old brand into full-scale digital consultancy. StartsWithA developed key touchpoints including a new name, a refined digital CX service offer, and an updated brand positioning. One judge called it a "thoughtful rebrand that cleverly draws from the brand history to keep existing brand equity."



Highly commended – Macquarie Group and FutureBrand Australia

Highly commended – Melbourne Convention and Exhibition Centre and FutureBrand Australia

Best strategic or creative development of a new brand



Gold – Story Espresso and For The People

Launching in the competitive Australian coffee marketplace at the beginning of Covid-19, Story Espresso needed a powerful brand that would look like nothing else in the sector. For The People adopted an unorthodox approach to the brand’s development. It focused on storytelling, paying homage to the cafe’s name whilst also crafting a flexible identity that could evolve over time.

For The People used the shop as a blank page, filling it with stories in which customers were the protagonists. This helped Story Espresso build a visual identity that could aspire to international growth and acquire new customers without losing its local clout. This storytelling-based approach made Story Espresso a clear winner for judges. “Simple, clever, clean,” one judge said, with another praising the excellent brand touchpoints, adding, “The craft is simple yet insightful.”



Silver – Active Super and Principals

Industry super fund, Local Government Super, sought to reposition itself to appeal to members beyond the public service. Working with Principals, Active Super developed an optimistic, bold and playful new design that brought to life ‘the clean green investing machine’ strategy. This leveraged the brand’s responsible investment philosophy. One judge praised the “good strategy turned into beautiful craft.”



Bronze – Aruma and Brand Council

To support the merger of two disability service providers, Brand Council created a new brand, positioning and name. Aruma was designed to align staff, stakeholders and customers behind one shared purpose. Using the new name, Brand Council developed a new brand story and fostered emotive connections between the company and its audience. Judges thought the strategy was well defined in its ability to successfully merge two brands.



Bronze – McCain Foods (Aust) Pty Ltd and BrandOpus (Australia)

McCain Foods worked with BrandOpus to create a vibrant, colourful identity for its new, frozen ready-meals brand, Abundance. The strapline ‘Fill good food,’ brings the brand to life in the typically staid frozen food category. Abundance appealed to consumers as well as retailers, who stocked the new line in abundance.

Highly commended – Monash IVF and The Contenders

Highly commended – Tribel Advisory and BrandMatters

STRATEGY

Best naming strategy

Gold – Aruma and Brand Council

When disability service providers House with No Steps and the Tipping Foundation decided to merge, they needed a new name that would build trust and strengthen stakeholder relationships. The naming strategy developed by Brand Council highlights the history and experience of the two organisations while reflecting the new company’s future ambitions. With these objectives in mind, Brand Council crafted a memorable, easily readable and all-encompassing name, Aruma, which has roots in global languages.

Aruma, or ‘a happy place,’ is the time between sunset and sunrise, which reflects the dawn of a new era marked by the merger of the two organisations. The name also refers to the organisation’s ethos; just as the letter ‘u,’ is central to Aruma, customers are at the centre of the group’s services. “A warm and distinctive name that fits the organisation beautifully. The name meets a challenging client criteria and feels well connected to its audience,” one judge said.



Silver – Barren Energy and DSR Branding

When Ensign launched gas company, Barren Energy, it sought a name that would stand out in the crowded sector and entice curiosity. DSR Branding came up with ‘barren,’ or a lifeless place, to reflect how the company creates energy by converting arid desert land into oases of renewable energy. The name was also inspired by the founder’s last name, Barram. Judges praised the provocative and interesting approach.



Bronze – Costa and XXVI (Principals)

When Costa tasked Principals with renaming its mushroom brand, the agency focused on how the name could bring personality to an often overlooked, everyday product. The name Mush-boom elevates both the product and the brand personality, while reflecting the humble mushroom’s versatility. Judges thought the name was fun, engaging and energetic.



Bronze – equ and StartsWithA

Working with StartsWithA, digital agency Equilibrium developed a new name, equ, to empower the 25 year-old business without damaging existing client relationships. Equ is a memorable, unique new name that allows the company to retain its domain and email addresses. One judge was particularly impressed by how the name helps evolve the brand while retaining brand equity.



Highly commended – Active Super and XXVI (Principals)

Highly commended – ZeroJet and Re:brand

Best corporate rebrand following a merger or acquisition



Gold – The Arnott's Group and The Edison Agency

Renowned consumer brands company Campbell Arnott's faced a new era in its brand heritage. Its acquisition by private equity firm KKR meant it had to shed the Campbell's name and embark on a new future as the Arnott's Group.

To do so, the Edison Agency retained key brand touchpoints – like the company's vibrant colour palette – and built a visual language capitalising on the company's key products. The new corporate brand is clean, ownable and well-placed to improve the company's employer brand. The result moves the Arnott's Group beyond its product-focus and into a new class as a corporate brand in its own right.



Silver – Aruma and Brand Council

House with No Steps and the Tipping Foundation worked with Brand Council to merge into a single organisation. Aruma was developed as a brand that could retain the previous groups' heritage while still offering a new authentic manifesto, a unifying purpose, and a people-focused mission. The rebrand immediately engaged employees and customers, improving external stakeholder perceptions along the way.

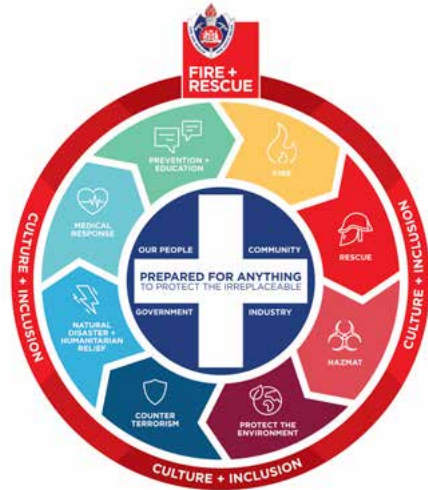
TYPE

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

Gold – Fire and Rescue NSW and Brand Council

Despite being one of the world's largest urban fire and rescue services, Fire and Rescue NSW (FRNSW), faced several brand challenges. The community's perceived role of the brand as a protector of property didn't reflect the organisation's own key objective of protecting human life. To tackle this and other challenges, Brand Council completely overhauled the visual identity.

The agency first developed a cohesive brand strategy and purpose, 'Protect the irreplaceable,' to unify staff across the organisation. Brand Council worked with the executive leadership team to improve internal comms throughout the rebrand. The new brand focused on the use of the plus sign to educate stakeholders about the fact that the brand's purpose goes beyond simply putting out fires. "Clear strategy of standing for more than fire," one judge said. Another added, "Good rollout strategy, starting internally first to ensure buy in and pride as well."



Gold – The Arnott's Group and The Edison Agency

In 2019, private equity firm, KKR, acquired Campbell Arnott's as part of the sale of Campbell Soup Company's international brand division. The newly formed Arnott's Group sought to create a distinct corporate brand to mark its new chapter as an independent business. The Arnott's Group used this opportunity to move the business away from its traditional biscuits and soups product focus and build a portfolio of wellbeing brands.

The Arnott's Group worked with the Edison Agency to develop a custom wordmark, taking some key design elements from the previous logo, and creating a versatile identity in the process. One judge said this was "a very complex project beautifully executed. It's quite simple, yet full of energy and possibilities."



Silver – Melbourne Convention and Exhibition Centre and FutureBrand Australia

The Melbourne Convention and Exhibition Centre (MCEC) worked with FutureBrand Australia to develop a new brand that conveyed the organisation's new purpose: to be the home of the unconventional. "The MCEC found a distinctive territory of 'home of the unconventional,' creating a strong platform for interesting execution," one judge said.



Bronze – CMJ Food Services and StartsWithA

Aboriginal, female-led food distributor, CMJ Food Services, worked with StartsWithA to create a purpose-aligned brand platform. CMJ was redefined from initials to a brand ethos of being 'committed, motivated and just.' The brand name also broadened its scope from CMJ Wholesale to CMJ Food Services. One judge praised this "clever naming strategy," stating it maintained brand equity.



Highly commended – Guide Dogs Australia and FutureBrand Australia

Best rebrand of a digital property



Silver – Delivery Hound and Creatik

Delivery Hound, Australia's first refill and replace dog food delivery service, worked with Creatik on boosting the brand's digital presence. Creatik designed colour-coded illustrations which correspond with food flavours. The redesigned identity expresses the brand's dual commitment to both the environment and convenience, while the new website's improved UX and content contribute to a stronger brand positioning.



Bronze – Yirra Yaakin Theatre Company and BEVIN Creative Pty Ltd

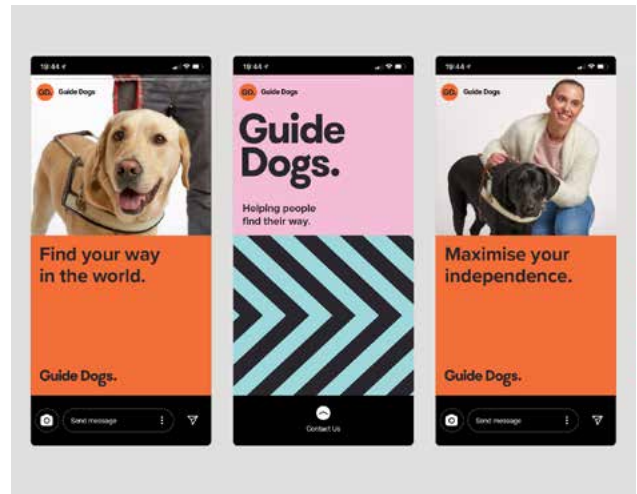
Yirrak Yaakin Theatre Company, an artistic hub for Aboriginal people, worked with BEVIN Creative to develop a brand that acknowledges the company's cultural roots while better reflecting its future-facing ethos. The logo captures the culture of respecting, equity and mutual leadership through its tree icon, winning the favour of our judges in the process.

SECTOR

Best visual identity by a charity, NGO or NFP

Gold – Guide Dogs Australia and FutureBrand Australia

To stand out in a highly competitive sector, Guide Dogs Australia, the largest provider of seeing eye dogs across the nation, needed to connect its state-based organisations and create a united, national brand. FutureBrand developed a new, accessible identity for the charity that would not only refine the brand's strategic direction, but also respect its heritage. FutureBrand developed the positioning, 'Find your way' as a shared purpose allowing Guide Dogs to interact with different stakeholder groups. The traditional Labrador icon was removed from the wordmark, giving the brand greater flexibility to showcase its wide range of services. Judges loved that the clean, modern design brought clarity and purpose to the identity. "A strong brand system that is hard to break. You can see how this brand could come to life on many applications, and would be easy to use and to keep consistent," one judge said.



Gold – Koala Life and Principals

When Australia was consumed by bushfires in 2020, the International Koala Centre of Excellence (IKCE), funded by the government of South Australia, was tasked with caring for displaced koalas. Expanding its scope beyond its research of the unique species required the organisation to develop a stronger brand.

Working with Principals, the IKCE rebranded to Koala Life. Memorable and optimistic, the name also lends a sense of urgency and gravitas to the cause. The vibrant colour palette, eye-catching logo and honest tone of voice contribute to a confident visual identity. "I see a lot of potential in the simplified koala symbol and simplified name," one judge said. Another praised the "fun wordmark that could live on merchandise really easily."



Silver – Blind Low Vision NZ and Principals

The Blind Foundation identity didn't meet accessibility standards for clients and capture the organisation's scope of services. Principals introduced Blind Low Vision NZ, a name that was paired with a circular graphic system, partially inspired by Braille and tactile paving, an orange colour palette and portrait photography. One judge described the project as, "Strong and simple brand system with bold colours."



Bronze – Australian Red Cross and Principals

Australian Red Cross worked with Principals to engage with a new generation of possible donors. The new brand captures the idea, 'We are what we do,' and reflects the organisation's commitment to authentic and meaningful actions. Principals developed a minimal, Swiss-inspired design system built around the red cross icon. One judge described the the new visual identity as "simple and clean."



- Highly commended – Intergeneration Australia and Designate
- Highly commended – Royal Melbourne Hospital and Principals

Best visual identity from the education sector



Silver – EduGrowth and Folk

EduGrowth, Australia's edtech industry hub, had built a strong reputation, but its brand hadn't kept up the pace. Folk refreshed EduGrowth's identity to enable the brand reach and engage with its target audience. The logo was updated to include a dark blue background and a new, electric pink symbol. It retained some subtle elements from the previous identity, but the new logo helps the brand to stand out.

SECTOR

Best visual identity from the energy and utilities sector

Gold – Barren Energy and DSR Branding

Renewable energy solutions company, Ensignt, launched Barren Energy, a new gas company which uses cacti to make gas. Ensignt worked with DSR Branding to develop a visual identity that would attract attention and build a strong stake for Barren in the renewables market. The name 'Barren' is a nod to desert landscapes while the strapline, 'The future is cactus' speaks to the company's mission to fight climate change.

Through a recognisable cactus icon – which could be interpreted as a middle-finger to the traditional energy industry – and hot pink colour palette, DSR Branding crafted a memorable and quirky visual identity, unlike anything else in the energy sector. One judge said the brand had a “wonderful, cut-through tone of voice” that tapped into “the differentiators of the company.” Another found it “innovative and disruptive.”



Silver – ChargeNet and Re:brand

EV charging network, ChargeNet, realised it was losing awareness among key audiences. It worked with Re:brand to develop a new, cohesive visual identity. Re:brand created a confident and bold brand, by consolidating the colour palette to a single red colour and improving signage to enable better recognition. One judge described the new brand as “eye-catching, modern and appealing.”

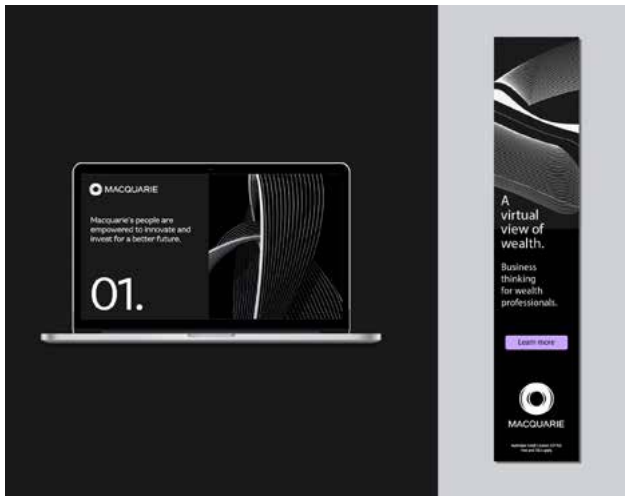


Bronze – Horizon Power and Wunderman Thompson (Perth)

With energy change underway, Horizon Power needed to support its workforce and demonstrate it could transition to new energy solutions. Wunderman Thompson developed the positioning of 'rallying behind the spirit of regions,' reflecting the company's commitment to regional life. The visual identity aligned to this through a dynamic graphic thread, a can-do tone of voice and human-centric photography.



Best visual identity from the financial services sector



Gold – Macquarie Group and FutureBrand Australia

Global financial services group Macquarie Group worked with FutureBrand to build a versatile visual identity that would support the business in its future growth. Macquarie Group’s previous positioning lacked flexibility and struggled across digital touchpoints.

FutureBrand developed a range of brand principles combining ‘fixed’ and ‘flexible’ elements, both of which work together to tell Macquarie’s story. To facilitate better digital communications, FutureBrand refined the logo – inspired by Australia’s first official currency, the ‘holey dollar’ – so it could perform on different digital platforms, including apps. “The new visual design elements of the system work in perfect harmony to enhance the brand,” one judge said, while another described the rebrand as “sophisticated and very clever.”



Gold – Pallas Capital

Following years of expansion, Pallas Capital, a debt and equity fund manager specialising in commercial real estate, had outgrown its original brand. With inconsistent and confusing communication materials, the company needed to rethink its visual identity. The new brand needed to stand out from the dry, static and numerical-based corporate brands rife in the sector.

Instead, Pallas harnessed the idea of movement using animation across its digital communications. The logo was given new meaning with the development of the female Pallas warrior device. “A strong rebrand that achieves its goals, helping Pallas appear much larger and older than they are,” one judge said. Another praised the “giant leaps forward in the presentation of the brand.”



Silver – Active Super and Principals

As a mid-sized fund, Local Government Super was in a fight to stay afloat and engage with a broader scope of members beyond the public sector. Working with Principals, it rebranded to Active Super, creating a bright design system and a new positioning of ‘Building wealth on good foundations.’ One judge described the evolution as “Fresh, colourful, approachable and playful.”



Bronze – eftpos Australia and Hulsbosch

Eftpos, the world’s first national electronic payments system, worked with Hulsbosch to develop a refreshed identity that would raise awareness as a digital payment brand. Hulsbosch developed a new strapline – ‘good for Australia’ – a dynamic and digitally-friendly logo, and a vivid colour palette inspired by Australian landscapes. Judges praised the excellent strategy and striking design work.

Highly commended – JBWere and Principals

SECTOR

Best visual identity from the FMCG sector

Gold – Coles Supermarkets - KOi and Hulsbosch

Koi, a Coles range of natural soaps and body care products, worked with Hulsbosch to develop a visual identity that could compete with branded shelfmates. The new brand focuses on Koi's mission to awaken customers' senses.

Eschewing the brown-bottled, apothecary-style trend common in the category, Koi instead uses a variety of colours and shapes to denote its all-natural ingredients. The 'Escape naturally' strapline underpins its natural ethos, while the monochrome logo and packaging convey a luxurious personal care experience. To enhance recognition and shelf standout, Hulsbosch used a rainforest and tropical pattern as key visual links to the products' ingredients.



Silver – Coles Supermarkets - Woofin Good! and Hulsbosch

Coles' Supermarket launched new pet food brand, Woofin' Good!, working with Hulsbosch to develop the brand. Inspired by the product's natural ingredients, Hulsbosch developed the brand name, Woofin' Good!, and strapline 'Simple Great Nutrition.' The straightforward design, strong messaging hierarchy and clear packaging layouts are complemented by the lovable Labrador logo.



Best visual identity from the food and beverage sector



Gold – Story Espresso and For The People

Richie and Sabrina Chai, founders of Story Espresso, wanted For The People to create a brand that felt accessible, yet had the possibility to become a leading destination coffee shop and brand. Using the name as the starting point, For The People developed a unique, inviting visual identity centred around storytelling. Every item in the cafe, from the takeaway cups to receipts to napkins to ground coffee boxes features a story.

The brand is underpinned by the idea that coffee brings strangers together, putting Story Espresso seamlessly at the heart of every story. The brand's versatility and unique ability to bring something new to the table in a crowded sector facilitate its aspirations for growth. "An insightful and fresh campaign. Makes me curious to find out more about the brand," one judge said.



Silver – Brill Coffee and DSR Branding

Premium freeze-dried coffee brand, Brill Coffee, needed to stand out in Australia's busy specialty coffee market. DSR Branding developed an original name – inspired by founder Joel Brilliant – and introduced flag design-inspired graphics that help the company differentiate itself. The result is a bold, dynamic and colourful visual identity. "Unexpected brand and packaging – brill(iant)," one judge said.



Bronze – Apollonia and Distil Agency

Distil created the visual language and identity for Apollonia, a bar that pays homage to the film, The Godfather. The raw typography, paired with a colour palette of reds and neutrals, and custom illustrated icons representing iconic moments in Apollonia's life, resulted in an enigmatic identity. Judges through this was a great concept and brand design.



Bronze – Bondi Organics and Engineroom Design Co.

Organic health food brand, Bondi Organics worked with Engineroom Design to create a colourful and bold packaging design for its new range of superfood bars. Engineroom Design chose bold colours that were bright and punchy and worked as a range yet differentiated between flavours. The pattern designs all include a touch of green to indicate the plant-based brand ethos.

SECTOR

Best visual identity from the healthcare and pharmaceuticals sector

Silver – Monash IVF and The Contenders

Since Monash IVF achieved the world's first IVF pregnancy more than four decades ago, reproductive health has evolved. But Monash's brand remained outdated and overly scientific. To help the company evolve, the Contenders developed a customer-centric brand that embraces both science and care. The new identity strikes a balance between Monash IVF's heritage and the innovation the future of reproductive health. "Successfully modernised the brand by adding heart making it more personal and emotional," one judge said.

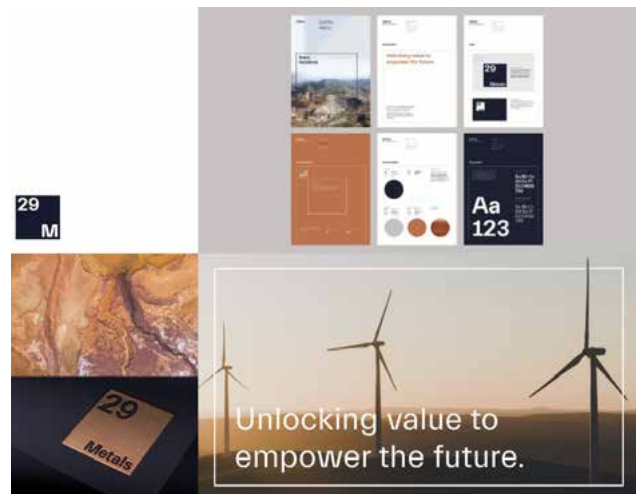


Best visual identity from the mining and extractives sector

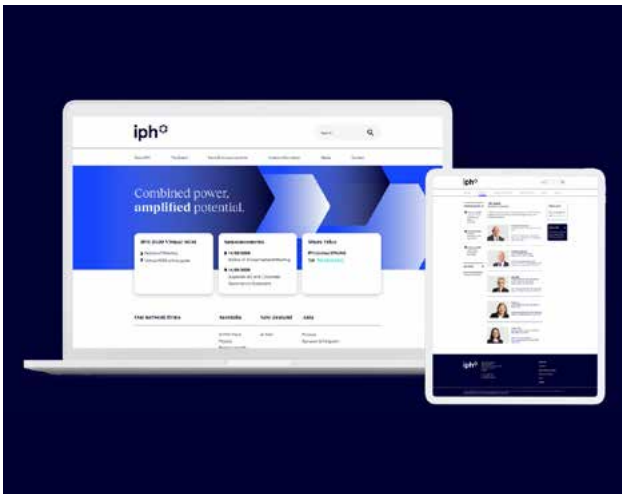
Gold – 29 Metals and Designate

29Metals, a new copper and precious metals mining company, worked with Designate on a brand that would resonate with investors interested in a future-focused and ethical portfolio. The name, 29Metals, references the atomic number of copper, immediately communicating the brand's niche. The name also aligns with the company's ASX code, 29M, an important association for the listed business.

The brand positioning, 'Unlocking value to empower the future,' indicates 29Metals' organic growth pipeline and the role copper plays in a cleaner energy future. The premium materials and print finishes on the brand touchpoints help 29Metals differentiate itself from competitors.



Best visual identity from the professional services sector



Gold – IPH and Folk

IPH, the largest IP services group in the Asia-Pacific region, was lacking engagement with employees and clients, alike. To maximise the company's potential it worked with Folk to refresh its identity. IPH needed to redefine its role in the intellectual property market.

Folk introduced a brand focusing on interconnected networks, showcasing IPH's unique positioning as an independent player with connections across the marketplace. The visual identity uses tessellating patterns to create a distinctive, powerful brand. The pattern motif is carried through the logo design, which modernises IPH and reaffirms its connected approach to IP services.



Silver – AJ Park and Folk

As market conditions shifted, New Zealand-based IP law services provider, AJ Park, realised it needed to redefine its positioning. Folk introduced a new brand that would capitalise on the firm's expertise and relationships, but redefine its future through creativity, intelligent action and a strong sense of energy.

SECTOR

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

Silver – Hirsch & Faigen and Theola

Melbourne developer Hirsch & Faigen worked with Theola on a brand for a new residential tower on Australia's Gold Coast. The name, Hemingway, was inspired by the building's light pink pastel colour which resembled Ernest Hemingway's favourite bar in Cuba. With a nod to the past, the name helps the brand deliver on the dream of owning a Queensland beach house.

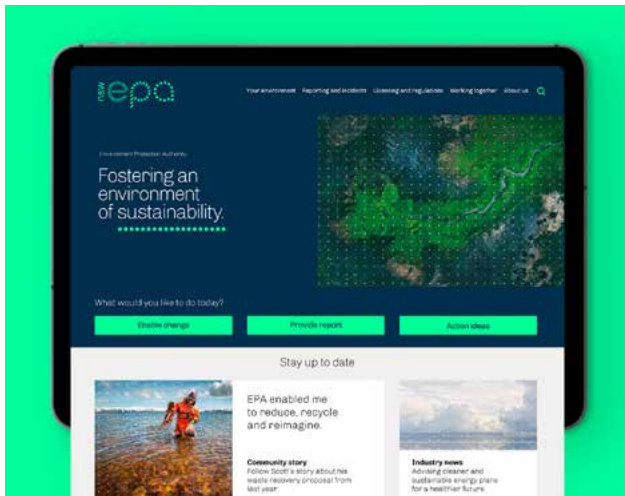


Bronze – JGL Properties and Theola

JGL Properties worked with Theola on a visual identity for new luxury residence, Thornton. With Covid-19 making site visits, particularly important in real estate, impossible, Theola developed an app allowing estate agents to facilitate virtual tours of Thornton. Theola also developed accompanying print material and brand films to develop a strong place brand to attract future buyers.



Best visual identity from the public sector



Gold – NSW EPA and Principals

With a new CEO in place, regulator NSW Environment Protection Authority (EPA) sought to influence behavioural change in to prevent environmental breaches. Principals designed a new visual identity to refresh the organisation's outdated approach and communicate its leaders' aspirations. The 'naturally influential' positioning leaned the EPA a confident stance. Punchy messaging paired with a photojournalistic imagery style, clearly conveyed the brand's authority and expertise. The electric green colour palette builds awareness and attention among the public. These elements established EPA as a world-class environmental regulator.

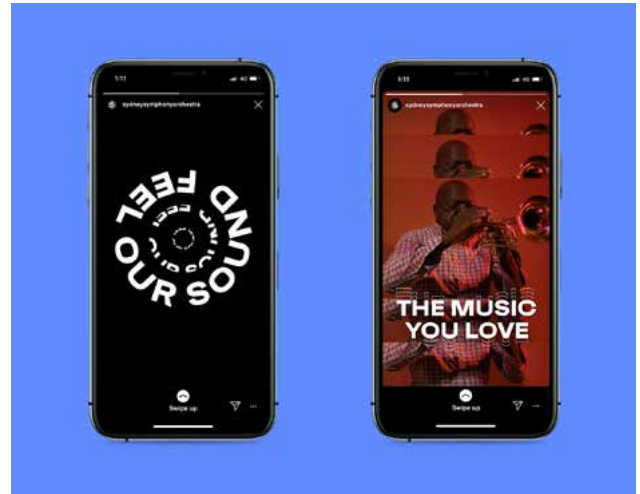
SECTOR

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

Gold – Sydney Symphony Orchestra and Principals

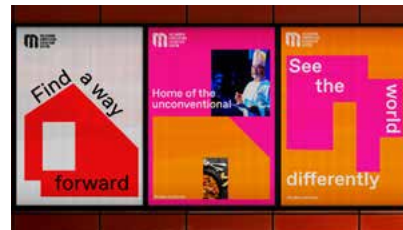
Sydney Symphony Orchestra (SSO) worked with Principals to create a new visual identity that would support SSO's mission to communicate with young, new audiences who haven't been introduced to classical music. Overhauling SSO's formal and stuffy identity, which didn't allow the brand to differentiate itself from other orchestras, Principals developed an expressive and intriguing visual identity.

Building on the brand positioning, 'Feel More,' Principals infused every touchpoint with the emotion of classical music. The kinetic visuals, dynamic logo and motion-inspired typography contribute to a new, vibrant identity that connects with artists and audiences of all ages. One judge appreciated how the brand targeted a younger audience through the feeling of sound. Another added, "Amazing, progressive and unexpected. Bold and bright with passion of the music and history."



Silver – Melbourne Convention and Exhibition Centre and FutureBrand Australia

The Melbourne Convention and Exhibition Centre (MCEC) worked with FutureBrand Australia to develop a visual identity that conveyed the organisation's authenticity and creativity. The strengthened monogram, refreshed colour palette and robust wordmark resulted in an ownable visual identity that captures the MCEC's legacy.



Bronze – Olé Football Academy and Re:brand

New Zealand-based sporting institution Olé Football Academy realised its positioning was outdated. Re:brand devised the core brand concept 'the Olé way,' a path full of twists and turns that inspired the ribbon shape of the new logo. The non-linear pathway culminates in an achievement, represented by the star at the end on the ribbon.



Highly commended – Parks Australia, Australian Government (Department of Agriculture, Water and the Environment) and The Contenders

Best visual identity from the technology, media and telecommunications sector



Gold – Jands and Creatik

To mark its 50th anniversary, audio, lighting and staging solutions provider Jands refreshed its visual identity. It worked with Creatik Design on a striking and memorable identity that captured the brand equity inherent in its logo. The new visual identity pays homage to the brand's heritage, conveying the company's core principles of value, security and performance while communicating the experience of performances that are at the heart of the brand.

Creatik used visual cues from the music and performance world, using sound, movement and light to create patterns and fonts that position Jands firmly at the heart of the audio and staging landscape. The updated logo rounds off the 'J' letterform in a halftone pattern with a circular motif – dubbed 'the mic' – emulating musical notes and microphone stamps.

Best overall visual identity



Winner – Story Espresso and For The People

Story Espresso opened its doors at the start of the Covid-19 pandemic. In a challenging marketplace, it needed to create a welcoming, distinctive brand, that would encourage people to choose it over competitors. The founders also harboured international aspirations, so the identity needed to be flexible enough to support future growth.

For The People developed a vibrant and engaging visual identity and brand experience that transformed newcomers into loyal customers. For The People used the name, Story Espresso, to build a brand centred around storytelling. Through research and workshops, the agency rediscovered the importance of coffee shops as place of convergence; where strangers meet and stories begin. Every meeting between customers became a story to print on merchandise, products, napkins and cups. The stories, the monster logo, a range of typographic styles and a colour palette inspired by library cards form a compelling, memorable and inimitable visual identity. Story Espresso was widely embraced by the Sydney coffee community, growing swiftly in just six months through word-of-mouth.

The deserving recipient of this year's 'Best overall visual identity' award was praised by judges throughout. One particularly enjoyed the freedom inherent in the lack of rigid brand guidelines, praising the brand expression that paves the way for future evolution. One judge described it as a "fresh and creative approach." Another loved the "great storytelling approach tapping into the emotional side of a cuppa, and what the brand stands for."

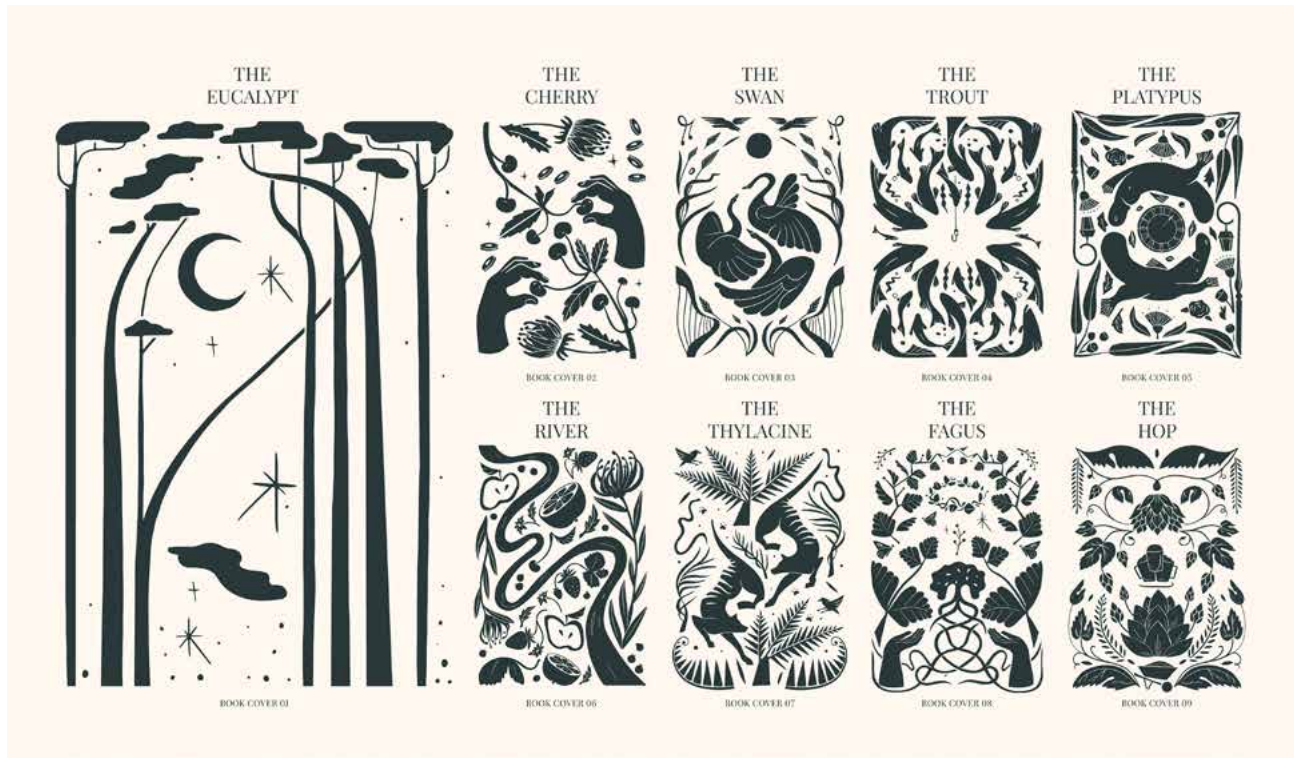
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Grand prix



Winner – Derwent Valley Council and For The People

Derwent Valley is a place of astounding natural beauty. But lack of awareness was only one of the many challenges preventing it from becoming a destination for economic investment and tourism growth. For The People needed to think outside the box when developing its place brand. To understand what made the place really magical and excavate its most appealing qualities, the agency uncovered the soul of the valley. It left no stone unturned, literally and figuratively, exploring the area fully and listening to local residents, who became the protagonists of the powerful, new place brand.

Through the residents' own stories, which were recounted from generation to generation, Derwent Valley became a publisher in its own right, bringing the myths and fables to life through its place brand. For the People not only drew on local knowledge, but also instilled a sense of local pride in the community, allowing residents to feel like brand owners themselves.

The landmark brand development project, sets the standard in place branding. It is the clear winner of this year's 'Grand prix' award. The judges were blown away by this project. They praised its storytelling, authenticity, innovation and uniqueness. One loved the "strong strategy built on a clear and local insight, brought to life through the line and through the community." Another added, that the brand "found a distinctive insight and created a consistent and recognisable way to hold a variety of stories." Others said, "Poetic," "So damn good," "Exceptional," and, finally, "Place branding at its best."

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Transform Awards recognises the best practice in corporate, product and brand development, with categories focusing on strategy, execution, content and evaluation. From big global agencies to small local work, the awards reward excellence and innovation in branding across Europe. The awards are held in seven regions including ANZ, Asia, Europe, India, MEA, Nordics and North America.

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