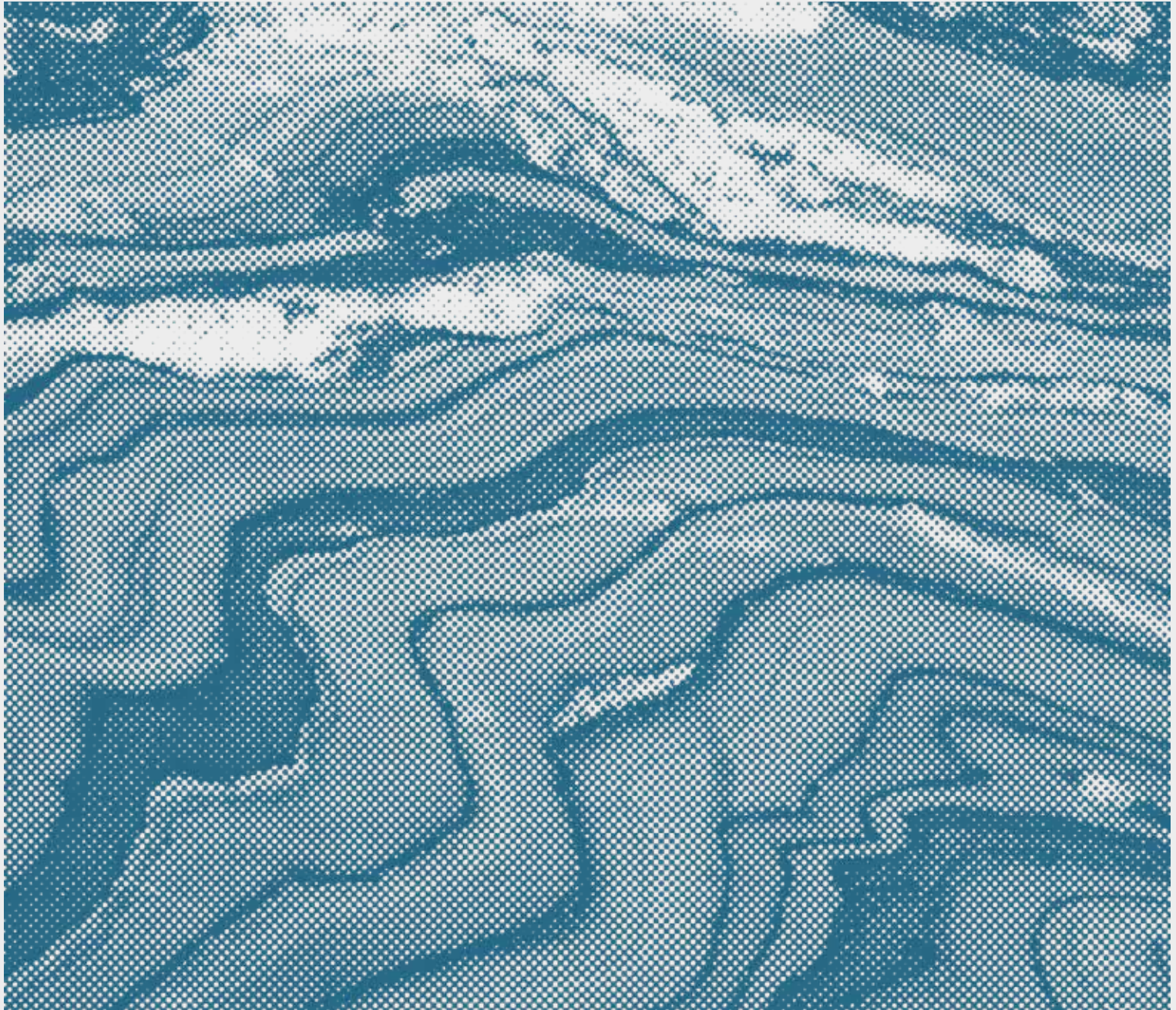


TRANSFORM AWARDS EUROPE 2019



CONGRATULATIONS TO ALL THE WINNERS

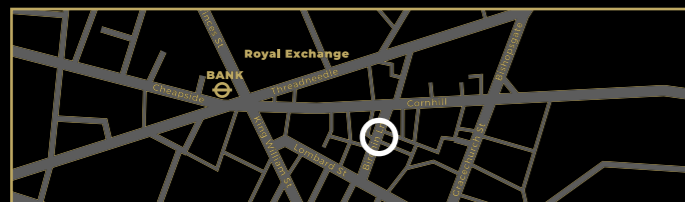


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WELCOME



Brittany Golob
Publishing editor, Transform magazine

The introduction of the winners book for an early Transform Awards Europe read, "We don't need endless surveys and statistics to demonstrate the importance of a company's identity. We're surrounded by daily reminders of corporate brands." That is as true today as it was in 2010.

Recognising 10 years of excellence in rebranding and brand development has been an absolute pleasure for us at Transform magazine. It has also been a joy to observe the development and maturity of the brand industry across Europe and to see business leaders recognise the power of brand.

We sit here tonight in joint celebration of your successes and your work, celebration of the journeys brands make, celebration of better communications. Congratulations to all of this year's winners, and to all of those who have come before you over the past 10 years of the Transform Awards.

But tonight is also about looking forward. Everyone here tonight is already recognised as the best in brand. Enjoy your celebrations and continue to push for excellence in the branding industry. Continue to push the boundaries of excellent brand design. Continue to recognise the power and impact of rebranding and brand development; just as the Transform Awards will.

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THE JUDGES



Helen Armstrong, global head of brand development, RICS

Helen is a brand development specialist who helps brands connect with customers through compelling storytelling and a clear sense of purpose. Helen has particular expertise in the professional and financial services sectors and in enabling brands to leverage the benefits of digital transformation. She is currently with RICS, the global body promoting the highest professional standards and qualifications in the real estate industry, driving its vision to build a diverse and inclusive profession for the future and to deliver positive change in the built and natural environments.



Christine Ayre, head of brand design, King's College London

Christine is head of brand design at King's College London, one of the UK's highest-ranked universities, globally. She leads the interpretation, evolution and execution of the King's brand, directs and supports the creative agency roster as a collaborating team, and ran in-house design for five years. Seizing every possible opportunity to make great brand experiences, she blends logical, flexible brand discipline with inspirational creativity - the famous alumni display on the Strand and the transformation of Bush House are just two examples. She has served as a judge for the DBA Design Effectiveness and the Heist Awards.



Lorna Blackmore, director (assets and communications), Flagship Group

Lorna has over 16 years of experience in communications and marketing and has been director of communication at Flagship Group since August 2014. She leads a team responsible for market research, enterprise marketing, brand management, media relations, internal communication and corporate communication. As a member of the senior management board, Lorna provides counsel to senior leaders on company positioning and reputation, crisis management and thought leadership.



Louise Branth, consultant, Interbrand

Louise is a strategist at Interbrand and was named Transform magazine's 2018 'Young strategist of the year.' Working across tech, retail, media and fashion she is interested in agencies that are capable of giving their clients the confidence to make brave, iconic moves.



Federica Carlotto, course leader, Sotheby's Institute of Art

Federica is course leader of the art of luxury at Sotheby's Institute of Art, and cultural strategist for businesses and consultancies. Her research and consultancy activity focuses on the social meanings and practices underpinning the production, branding and consumption of luxury and fashion.



Paul Chinn, head of brand and design, University of Oxford

Paul is the head of brand and design at the University of Oxford. For around 30 years, he has written, designed and directed for advertising, brand, print and digital. He is now happiest when nurturing and supporting teams to produce campaigns for education, fundraising, arts and sport. He has led major design projects for public, private and charitable sectors; Yamaha, the National Trust, Whitbread, Exeter University and Oxford University have all benefited from his creative agility, experience and enthusiasm.

THE JUDGES



Amanda Clay, brand and transformation consultant, Crimson Trees

An award-winning brand strategy consultant and senior advisor, Amanda has 20 years of experience leading, coordinating and delivering brand launches. This has been in change initiatives, rebranding, repositioning, employee engagement, mentoring and brand training for iconic global brands such as O2, Trustpilot and IBM.



Babak Daemi, head of marketing, GovNet

As head of marketing for the tech portfolio at GovNet, Babak is responsible for strategy and product development as well as the managing and overseeing execution of all campaigns. Babak specialises in brand and strategic marketing for technology and disruptive products in nascent markets.



Rupert Daniels, global marketing director, Cambridge University Press

Rupert is the global marketing director for Cambridge University Press where he's leading the development of Cambridge's global marketing strategy and shaping the transformation of the world's oldest publisher into a 21st century digital content brand. Rupert has over 20 years of interdisciplinary global experience in general management, sales, media rights, digital, production, branding and marketing. Prior to joining Cambridge he held senior marketing and sales positions at Arsenal Football Club, FIFA and 1GOAL.



Katy Donovan, senior brand manager, Independent Age

Katy is a senior brand manager for Independent Age where she manages the development of its brand strategy, the implementation across all of its activities and the development of a brand management and engagement approach that inspires alignment with the brand strategy across the organisation. Before Independent Age, Katy was a brand manager for Cancer Research UK where she was responsible for developing, refining and implementing brand strategy. She has also worked agency-side in both Dublin and London with a range of brands, from local to beloved national brands and global conglomerates.



Jo Ellicott, client services director, Endpoint

Jo started her career in graphic design, but over the last 20 years has worked client- and agency-side in studio management and design management roles. Jo channels her passion and knowledge into developing the optimum client experience. As client services director for Endpoint, she takes client management responsibility for all major projects, including Premier Inn, Hikma, intu and Wolff Olins. Jo believes in building intrinsic relationships with internal and client teams and sees this as an integral part of her role.

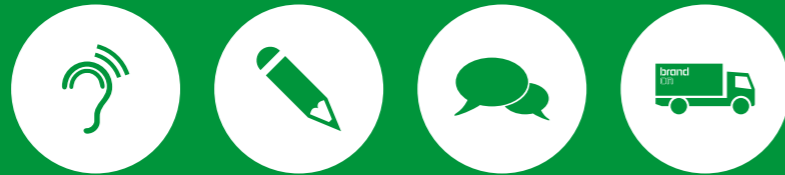


Gale Foster, head of design and brand, Southbank Centre

Gale has been working in design and branding for over 15 years. She started her career agency-side working with clients such as San Miguel, Virgin and Premier Inn. She now heads up Southbank Centre's in-house design team and has spent the last year working closely with branding agency North to develop and implement an exciting new branding system for the organisation. The new brand turns the communications on its head, making Southbank Centre's name the central voice in everything it does.



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For help or advice with your global brand roll-out please contact;

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pcb@brand-on.com
01604 684051
07785285007

James Roberts
jro@brand-on.com
01604 684053
07702802856

THE JUDGES



Alex Glancy, head of creative and design, Virgin Holidays

Alex is head of creative at Virgin Holidays, where he is responsible for design, branding and creative. Since joining the company in 2015, he has led a complete overhaul of Virgin Holidays' brand, its values and visual identity, and worked on the launch of its new creative platform, 'Seize the Holiday.' Before Virgin Holidays, Alex worked at Barclaycard, NetJets and Cobra Beer.



Chris Goundry, founder, Signum

Chris has worked with some of the world's leading brands and brand agencies. Having spent his career in the sign and display industry, working in senior positions for some of Europe's leading sign companies. Chris is passionate about what Signum does to complete the design process by implementing projects to ensure they deliver to their clients exact requirements. Signum was launched as an Independent Sign Consultancy with the ability to provide unbiased solutions throughout EMEA and beyond, through its network or qualified partners.



Emma Grecnis, designer, Baxter & Bailey

Emma is a designer at Baxter & Bailey and Transform magazine's 'Young Creative of the Year' 2018. She is happy to tackle large and complex brand identity challenges for clients all over the world, steering projects with confidence and clarity of focus.



Sarah Hedges, equity partner and new business director, Hoxby

Sarah is the equity partner and new business director at the Hoxby Collective, an award-winning and innovative agency of over 400 freelancers, collaborating through cloud technology across 29 different countries. For the past year, Sarah been working with the talented startup marketing team at Amazon Web Services and loves using technology to make the world a better place by solving customer challenges. Prior to Hoxby, she worked for the Football Association as Wembley's marketing manager.



Pete Hollstein, senior designer, Superunion

Peter is a senior designer at Superunion, specialising in all areas of brand identity across a variety of sectors. Previously, his passion for powerful brand ideas and creative thinking grew at Brand Union in London and New York. He has worked with a diverse list of clients such as SABMiller, Canon, Heineken, Vodafone, British Airways and Fosters+Partners. Most recently, he joined forces with the team that branded and launched the new airline Level with the International Airlines Group. Pete completed his studies at Duncan of Jordanstone College of Art and Design in Scotland.



Steve Keller, CEO/strategist, iV audio branding

Steve Keller is CEO of iV, an audio consultancy dedicated to exploring the power of sound to shape consumer perceptions and influence behaviour. He blends art and science into award-winning audio branding strategies and content for a long list of global agencies and brands. Recognised as a leader in the field of sonic branding, Steve shares his insights and research at international conferences, professional organisations and universities around the world. In addition to his degree in psychology, Steve has over 25 years of experience in the music and advertising industries. Forever the student, he is the 2017 recipient of the iHeartMedia Scholarship for Leadership in Audio Innovation, and is currently completing an executive MBA through the Berlin School of Creative Leadership.

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Bruno Maag, founder, Dalton Maag

After graduating from Basel School of Design, Bruno Maag worked for Monotype creating custom typefaces in England and the USA. In 1991, he started Dalton Maag, focusing on the creation of custom typefaces. Bruno is the chairman of Dalton Maag and has spearheaded projects for large global companies and small enterprises alike. Some of his clients include Nokia, Intel, HP, Amazon, Lush, Faena, the Stroke Foundation and Rio2016. His interests today extend into scientific research, physiology and psychology. Bruno serves on the boards of ATypl and D&AD.



Emma Renaudon-Smith, global brand and sponsorship consultant, Hays

Emma is a brand and sponsorship consultant with 16 years of experience in transforming global brands. She was most recently group brand and sponsorship director at Hays plc, where she worked for 10 years to rebrand the global professional recruiting group and manage its sponsorship portfolio, including a high-profile partnership with Manchester City FC. Prior to joining Hays, Emma was brand manager of Reuters, playing an instrumental part in the branding of the merger between Reuters and Thomson in 2008. Emma holds a BA in Russian and French from the University of Bristol and has lived and worked in a number of countries.



Matt Roberts, digital designer, Sightsavers

Matt is a digital designer at Sightsavers, an NGO that works in developing countries to treat and prevent avoidable blindness and promote equality for people with disabilities. His experience spans various creative disciplines, including branding, UI/UX design, illustration, animation and art direction, and he now focuses on accessible and inclusive design, for which he is a keen advocate. He has written for Creative Review about being a colourblind designer, and he spearheaded Sightsavers' 'Perspectives' exhibition at the D&AD festival in 2018.



Tim Ruthven, director of corporate marketing and communications, Imperial College Business School

At Imperial College Business School, Tim is responsible for brand and develops innovative marketing and communications strategies for international audiences. He also teaches brand management on Imperial's executive MBA and summer school programmes, as well as short marketing courses for non-business executives including medics, engineers and scientists. Originally from New Zealand, Tim has worked across the globe in higher education marketing and private sector leadership roles



Jason Smith, founder, Fontsmith

Jason is the founder and creative director of Fontsmith, a leading boutique type foundry known for creating fonts with a distinctively human character. Jason studied calligraphy, lettering and signwriting at art college before he went on to work producing lettering styles for consumer brands. In 1997, Jason founded Fontsmith, bringing together a truly international team of designers to work from a studio in central London. Fontsmith has a complete font design and production service, a retail library of over 40 typefaces, as well as a long list of bespoke Brandfonts for international brands including UEFA Champions League, Jaguar, Lloyd's Bank Colgate and ITV.



Helen Steadman, head of brand, Aldermore

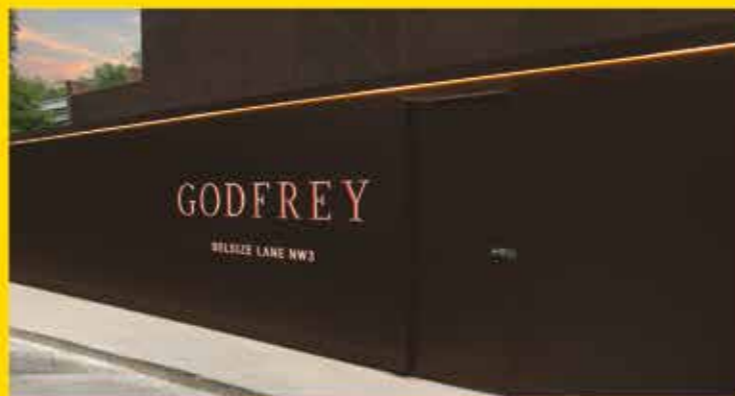
Helen is head of brand at Aldermore. She is responsible for the strategic evolution of the bank's brand positioning, expression and execution across all touchpoints. Before this, Helen was head of brand and content at Euler Hermes, a company of Allianz, in Paris, where she developed a global brand strategy, content strategy and brand expression. Helen has over 20 years of experience in the financial services industry and has designed award-winning brand programmes for Legal & General and Aviva.



Jordan Woolley, co-founder, franklyfluent

Jordan is co-founder of creative translation and copy agency, franklyfluent. Having worked agency-side at advertising firms such as BETC London, VCCP and M&C Saatchi, he has worked across a spectrum of international clients including Diet Coke, Danone and RBS. A graduate in languages, Jordan co-founded franklyfluent in 2014 to help bridge the creative gap in copywriting and creative translation for audiences around the world.

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THE WINNERS

CONTENT

Best use of a visual property

Gold - Spitalfields City Farm and Living Group

Silver - Mayfield and Music
Bronze - OneFamily and UnitedUs
Bronze - Skandia and Essen International
Highly commended - Dot Dot Dot and Don't Panic Partners
Highly commended - Network Rail and Williams Murray Hamm

Best brand architecture solution

Gold - Hikma and Prophet

Silver - QinetiQ and Industry
Silver - Radioplayer and PIN Creative
Bronze - The Adecco Group and Landor
Highly commended - Mountbatten and Thinkfarm
Highly commended - Prospitalia GmbH and INTO Branding

Best use of copy style or tone of voice

Gold - Natural History Museum and SomeOne

Silver - Assembly Hotels by Criterion Capital and Ragged Edge
Silver - Spitalfields City Farm and Living Group
Bronze - Seven Investment Management and Frank, Bright & Abel
Highly commended - Beyond and SomeOne
Highly commended - Joe Coleman and Music

Best brand experience

Gold - Canon Europe and 2LK Design

Silver - BP and Landor
Bronze - Intel Corporation and 2LK Design and Moving Brands
Highly commended - Barclays Investor Tester and Start Design
Highly commended - Lloyds Banking Group and the Honest Brand
Highly commended - Olivela and HMKM

Best use of packaging

Gold - Well & Truly Ltd and B&B Studio

Silver - Unilever - Day2 and THQ Brand Agency
Silver - Waitrose & Partners and Williams Murray Hamm
Bronze - McCormick and BrandOpus
Bronze - Sea Man Seaweed Chips and Pearlfisher
Highly commended - Garribeil (Pernod Ricard) and Superunion
Highly commended - Weed & Wonderful and Family (and Friends)

Best wayfinding or signage

Gold - Royal Museums Greenwich and CCD Design and Ergonomics

Silver - Primark and HMKM
Bronze - Fáilte Ireland and Placemarque Ltd

Best use of audio branding

Gold - Royal Philips and MassiveMusic

Silver - MAN Energy Solutions SE and why do birds
Bronze - MOOD Stockholm and Lexter Ljudesign

Best use of typography

Gold - Business in the Community and McCann Enterprise

Silver - Elliptic and Superunion
Bronze - Spitalfields City Farm and Living Group
Bronze - Wolves and SomeOne
Highly commended - Plava Laguna and Superunion
Highly commended - Zumtobel and GW+Co

Best place or nation brand

Gold - Heart of London Business Alliance and Lantern

Silver - White City Place/Stanhope and dn&co.
Bronze - Plava Laguna and Superunion
Bronze - Ville de Lausanne and Base

PROCESS

Best external stakeholder relations during a brand development project

Gold - Department for Transport and Brand Cooke

Silver - London Market Group and McCann Enterprise
Bronze - TRIBE and Pearlfisher
Highly commended - Ancala Water Services and Moirae Creative
Highly commended - Seven Investment Management and Frank, Bright & Abel

Best internal communication during a brand development project

Gold - Survitec and Upp B2B

Silver - Dr Martens and Music
Bronze - Ancala Water Services and Moirae Creative
Bronze - Avanti Communications and Fable
Highly commended - Andrew Brownsword Hotels and Supple Studio

Best implementation of a brand development project

Gold - AF and Grow

Silver - Ericsson and Interbrand (London)
Bronze - Ancala Water Services and Moirae Creative

Best implementation of a brand development project across multiple markets

Gold - McCormick and BrandOpus

Silver - Aggreko and Rufus Leonard
Silver - Arriva plc and WPA Pinfold
Bronze - Vodafone and Superunion

Best localisation of an international brand

Gold - FOX Sports Netherlands and DixonBaxi

Gold - The Scouts and NotOnSunday

THE WINNERS

STRATEGY

Best creative strategy

Gold - Bristol Sport and Mr B & Friends

Silver - Assembly Hotels by Criterion Capital and Ragged Edge
Bronze - FOX Sports Netherlands and DixonBaxi
Bronze - Tesco and Coley Porter Bell
Highly commended - Blacks Cheese and Masters Allen
Highly commended - OneFamily and UnitedUs

Best brand evolution

Gold - GenesisCare and Dragon Rouge

Silver - Wolves and SomeOne
Bronze - McCormick and BrandOpus
Bronze - Savvi Credit Union and Alkamee Brand & Design
Highly commended - The British Academy and Only
Highly commended - Canal & River Trust and Studio Blackburn>Hello Finch
Highly commended - Coreco and Dusted.
Highly commended - France Télévisions and JOOSNABHAN/Movement Paris

Best strategic or creative development of a new brand

Gold - The FA and Nomad

Silver - Association for Art History and Spencer du Bois
Bronze - Janger and Brand & Deliver
Bronze - This Time Next Year and Rowdy Studio
Highly commended - Coapt and UnitedUs
Highly commended - Tradelens and Landor

Best development of a new brand within an existing brand portfolio

Gold - Jordans Ryvita and Coley Porter Bell

Silver - UCL Innovation & Enterprise and Undivided
Bronze - Seven Investment Management and Frank, Bright & Abel
Bronze - YOSS and Landor
Highly commended - PINC Paulig Incubator and Grow

Best naming strategy

Gold - RISE for Russell Investments and Living Group

Silver - NHS Resolution and Studio North
Bronze - Disguise and Siegel+Gale
Bronze - YOSS and Landor
Highly commended - PINC Paulig Incubator and Grow
Highly commended - Whirli and Ragged Edge

TYPE

Best corporate rebrand following a merger or acquisition

Gold - Ocean Network Express and Williams Murray Hamm & Hakuodo

Silver - National Education Union and Spencer du Bois
Bronze - Ancala Water Services and Moirae Creative
Bronze - CECONOMY AG and Landor Hamburg
Highly commended - Standard Life and Emperor

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

Gold - Harneys and Living Group

Silver - Apt and Greenspace
Silver - NHS Resolution and Studio North
Bronze - Bauer Media and Thinkfarm
Highly commended - ABB Robot Yumi
Highly commended - Steer and OPX

Best brand consolidation

Gold - Hikma and Prophet

Silver - NHS Resolution and Studio North
Bronze - QinetiQ and Industry

Best rebrand of a digital property

Gold - Gimi and Essen International

Gold - Harneys and Living Group

Silver - British Red Cross and Rufus Leonard
Silver - Coreco and Dusted.
Bronze - CBD Now and Industry
Highly commended - Lloyds Register and Rufus Leonard

SECTOR

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

Gold - NSPCC and Supple Studio

Silver - Association for Art History and Spencer du Bois
Silver - Spitalfields City Farm and Living Group
Bronze - The FA and Nomad
Bronze - The Scouts and NotOnSunday
Highly commended - Canal & River Trust and Studio Blackburn>Hello Finch
Highly commended - Thomson Reuters Foundation and FleishmanHillard Fishburn

Best visual identity from the education sector

Gold - The British Academy and Only

Silver - University of Leeds and Frank, Bright & Abel
Bronze - ISAE-SUPAERO and Labbrand
Highly commended - Clore Social Leadership and Supple Studio
Highly commended - Graduate Union at the University of Cambridge and ASHA

Best visual identity from the energy and utilities sector

Gold - Ancala Water Services and Moirae Creative

Silver - Equinor and Superunion
Bronze - Aggreko and Rufus Leonard

Best visual identity from the engineering and manufacturing sector

Gold - Survitec and UPP B2B

Best visual identity from the farming and agriculture sector

Gold - Spitalfields City Farm and Living Group

Silver - AgriFood Training Partnership (AFTP) and IE Brand
Silver - Millbank Farm and Jack Renwick Studio
Bronze - Scotts - Origins and 1HQ Brand Agency

Best visual identity from the financial services sector

Gold - Russell Investments and Living Group

Silver - CBD Now and Industry
Silver - Savvi Credit Union and Alkamee Brand & Design
Bronze - Banking Circle and Thinkfarm
Bronze - Warba Bank and Industry
Highly commended - Coreco and Dusted.
Highly commended - OneFamily and UnitedUs

Best visual identity from the FMCG sector

Gold - Jordans Ryvita and Coley Porter Bell

Silver - Well & Truly Ltd and B&B Studio
Bronze - Scotts - Origins and 1HQ Brand Agency

Best visual identity from the food and beverage sector

Gold - Sea Man Seaweed Chips and Pearlfisher

Silver - Cocoa Jones and Supple Studio
Bronze - Metzger und Sohn and INTO Branding
Highly commended - McCormick and BrandOpus

Best visual identity from the healthcare and pharmaceuticals sector

Gold - FPA and IE Brand

Silver - THIS Institute (The Healthcare Improvement Studies Institute) and Together Design
Bronze - Hikma and Prophet
Highly commended - GenesisCare and Dragon Rouge
Highly commended - Mikromol and We Launch

Best visual identity from the professional services sector

Gold - Steer and OPX

Silver - bro and Greenspace
Silver - Harneys and Living Group
Bronze - AGL and Baxter & Bailey
Bronze - Apt and Greenspace
Highly commended - Newable and Undivided

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

Gold - Trussle and Ragged Edge

Silver - Aparto/Hines and dn&co.
Silver - Paradigm Land and Don't Panic Partners
Bronze - Harrison Catering Services and Dusted.
Highly commended - Capital & Counties Properties and Pollitt and Partners
Highly commended - FORA and Prophet

Best visual identity from the public sector

Gold - Screen Ireland and Detail

Silver - BBC Bitesize and Rufus Leonard
Silver - UK parliament and SomeOne
Bronze - The Pensions Regulator (TPR) and Lloyd Northover

Best visual identity from the retail sector

Gold - Panzer's and Here Design

Silver - Tesco and Coley Porter Bell
Bronze - Kitbag and Music

THE WINNERS

Best visual identity from the technology, media and telecommunications sector

Gold - Elliptic and Superunion

Silver - Edinburgh TV Festival and Nalla
Bronze - Picsolve and Missouri Creative
Highly commended - 3Vision and Supple Studio
Highly commended - Radioplayer and PIN Creative

Best visual identity from the transport and logistics sector

Gold - Hiyacar and SomeOne

Silver - Department for Transport and Brand Cooke
Silver - Masternaut and McCann Enterprise
Bronze - Arriva plc and WPA Pinfold

Best visual identity from the travel, leisure and tourism sector

Gold - Assembly Hotels by Criterion Capital and Ragged Edge

Silver - National Trust and Supple Studio
Silver - Saints & Stars (HealthCity) and VBAT (Superunion)
Bronze - InterContinental Hotels Group and 1HQ Brand Agency
Highly commended - Andrew Brownsword Hotels and Supple Studio
Highly commended - Apollo and Essen International

Best overall visual identity

Winner - Elliptic and Superunion

Grand prix

Winner - Hikma and Prophet

BEST USE OF A VISUAL PROPERTY

Gold - Spitalfields City Farm and Living Group

Having survived for years with homegrown and inconsistent graphics and marketing materials, Spitalfields City Farm's brand identity required a refresh that would reflect its proud heritage. With visitor numbers falling, it was clear that there was a need to transform the farm's brand image and community perception. Living Group worked with Spitalfields to create a distinctive and powerful brand that grabs immediate attention, as well as inspiring a new generation of visitors.

Arming itself with a clear understanding of the farm by engaging with key members of staff, competitor analysis and a full audit of existing marketing materials, Living Group created a new, engaging creative concept that more accurately reflected the playful, quirky company ethos.

What followed was bold, modern signage, humorous messaging and a total website overhaul. As a result, Spitalfields City Farm has a workable brand that offers a greater sense of credibility. One judge said, "Just lovely work, lovingly made."



Silver - Mayfield and Music

With an £850m project planned to transform a former rail depot into a new neighbourhood, specialist regeneration and property developer U+I worked with Music to bring its vision to life in Mayfield. 'Manchester Sprawling' was created. The groundbreaking film received more than 10,000 views, and was adopted and shared by leading blogs, news sites, and most importantly, Mancunians themselves.



Bronze - OneFamily and UnitedUs

Despite its hundreds of thousands of UK customers, OneFamily's research showed its brand had almost zero unprompted awareness. On a mission to revive the brand, UnitedUs delivered a clever campaign that kept costs low by using the core OneFamily team, photographing its diverse workforce and families, alongside customers and real Brightonians.



Bronze - Skandia and Essen International

Skandia embarked on a campaign to address some confusion regarding what it was and what it did. In just a few weeks of working with Essen International, it produced 100 new images, all with the a new, consistent look and feel - premium yet warm, human and a tiny bit quirky - taking it from a bland banking brand to a premium and personal life insurance company almost overnight.



Highly commended - Dot Dot Dot and Don't Panic Partners

Highly commended - Network Rail and Williams Murray Hamm

BEST BRAND ARCHITECTURE SOLUTION

Gold - Hikma and Prophet

Hikma, a global generics pharmaceutical company, has enjoyed tremendous organic growth since its launch in 1978. However, it recently became apparent the business had outgrown its brand. This, along with numerous acquisitions, was affecting its ability to build a powerful reputation as a global company. To pave the way for a new chapter, Prophet was engaged to develop a brand architecture solution.

Against the backdrop of an ever-changing pharmaceuticals environment, it needed to better position the business to drive market impact. Prophet created a unified global enterprise brand, which included the development of a compelling brand story and a modern visual identity.

In the six months following its March 2018 unveiling, the share price increased by 130% - tracking well above its competitors - and engagement on the brand's social media channels increased by 30%. One judge said it was a "beautifully designed and considered" rebrand. Another added, "Combining multiple brands and sub-brands is a challenge. This works really well, shows a confident and established solution."



Silver - QinetiQ and Industry

Global engineering and science business, QinetiQ, faced the challenge of a fragmented brand profile that was preventing its global presence from being fully leveraged. In response, it worked with Industry to establish a highly robust and strategic framework that imposes a clear discipline around the creation of sub-brands, thereby presenting a unified brand structure.



Silver - Radioplayer and PIN Creative

Radioplayer is a non-profit partnership between the BBC and UK commercial radio with a vision to keep radio simple. With digital becoming the norm for most, and listeners using multiple platforms to listen to their favourite stations, some reported confusion when switching devices. Following the implementation of a more unified brand architecture with the help of PIN Creative, more than 50% of listeners are now using digital radio.



Bronze - The Adecco Group and Landor

The Adecco Group is one of the world's largest providers of HR solutions. With over 85 different brands in its portfolio, it was no wonder its architecture was seen as confusing. It worked with Landor to create a simplified look that, 12 months on, has driven an 18.4% increase in share price.



Highly commended - Moutbatten and Thinkfarm

Highly commended - Prospitalia GmbH and INTO Branding

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Effective experiential: beware the PR stunt



We've all been to awards ceremonies where a winner is announced, then met by a wave of collective disbelief (and the odd expletive) from the assembled throng. We all like to win – to have the agency and brand's collaborative blood, sweat and tears recognised by peers. But what's equally important is that winning work is creatively impactful and that it's effective – a clarion call to never settle for the merely good.

What makes an award-winning brand experience? Having picked up quite a few effectiveness awards over 2LK's 25-year history, our starting point is always the audience.

I'm increasingly weary of the stunts dubbed as 'experiential' – where PR takes precedence over everything else. These stunts, often from adland, seem to focus on little more than delivering content for social channels and satisfying the agency's personal PR agenda. Strong social results are great, just not at the expense of the actual visitor experience.

And don't get me started on the incongruous use of tech, where immersive thrills and voyages to imaginary worlds of discovery seem to be mandatory currency in today's experience economy. Not that 2LK are Luddites. With a rich history of innovative clients like Dell, Honda, Mozilla and Oracle, we've had a hand in some of the most technologically advanced brand experiences out there.

The key for us? Start with the story, strive for simplicity and focus on the audience. Pursue narratives that resonate with people's needs – sometimes these will be tech-rich, sometimes not. This approach led to different brand experiences for our clients Intel and Canon – both shortlisted at this year's Transform Awards Europe.

For Intel, it meant understanding the time pressures of tech-savvy Mobile World Congress visitors through our visually arresting experience anchored by 'the Wondercube,' a dynamic expression of the power, scale and promise of 5G connectivity. An endless flow of ever-changing, generative digital content was quickly and easily absorbed by visitors throughout the event. It surpassed objectives with record numbers of attendees, a +63% surge in VIP tours

and top rankings for key message alignment versus competitors.

By contrast, time-rich visitors to Photokina are there to indulge in their love of photography. We created a journey of discovery for Canon, where people immersed themselves in the groundbreaking EOS R System via installations focusing on photography enthusiasts' passion points of art, nature and travel. This was a personal and inspiring human experience, designed to evoke wonder and reward curiosity. The result? Number one share of voice versus competitors, EOS R System trials +17% against objectives and PR interviews exceeded expectations by +87%.

We firmly believe that design should create powerful and transformational impact, and that award-worthy brand experiences must prove their effectiveness. It's important to measure the influence you create, not just the things you make.

However, when it comes to defining effectiveness, one size does not fit all. It's essential that brands and agencies work collaboratively to prioritise objectives from the beginning. That way, every design decision can be fiercely filtered against agreed targets.

Back when 2LK began, data to support claims of effectiveness was largely anecdotal, but today technological advances are transforming impact assessment. Monitoring a delegate's emotion in real-time and analysing video content in a nanosecond to profile crowd reactions was once the stuff of sci-fi. Now it's a breathtaking reality. Plus, share of voice stats can be a strong testament to successful experiences – when audited correctly and evaluated against the right goals.

I'd like to finish by congratulating all the other Transform Awards Europe winners. I hope your work inspires others to set their sights even higher in the year ahead. Now that's something we should all agree on.

Andy Sexton is a partner and creative director at 2LK Design

BEST USE OF COPY STYLE OR TONE OF VOICE

Gold - Natural History Museum and SomeOne

One of the most important natural history collections in the world, the Natural History Museum is home to over 80m specimens that span 4.5bn years. However, with visitor numbers down, it sought to reignite curiosity and attract visitors to see the impressive collection for themselves.

The museum commissioned SomeOne to revitalise the tone of voice and brand. What followed was a year-long brand campaign that saw the museum step away from the traditional exhibition-by-exhibition campaign approach and inject humour and personality into the brand. With an overarching strategy of 'ComeToLife,' along with an invitation for people to visit, it gave all specimens the chance to truly come to life, have a personality and voice their opinions (however risqué).

Judges commended the strategy for its appeal to children and adults alike. One judge said, "Funny, human, clever, engaging; brings the exhibits to life beautifully."



Silver - Assembly Hotels by Criterion Capital and Ragged Edge

For a hotel targeting the Millennial market, the tone of voice had to be just right. The playful, yet excitable copy style struck a chord with visitors and our judges alike. "Assembly's positioning (and personality) really comes through in its short, sharp copy lines. It's unusual for hotels to speak this way, and I think that's likely to appeal to the audience," said one judge.



Silver - Spitalfields City Farm and Living Group

On a mission to help the farm increase visitors by amplifying awareness online, Living Group worked with Spitalfields City Farm to create a new image and communication style that would transform the farm's brand image. The result was a more confident and appealing brand that is unique to the farm's personality and ethos.



Bronze - Seven Investment Management and Frank, Bright & Abel

For Seven Investment Management, the key to differentiating the brand for the private investment market was a tone of voice that would demonstrate empathy through transparent and witty language. Frank, Bright & Abel delivered as one judge said, "Clean and direct and cuts through the jargon. Brilliant." Another adds, "The honesty aspect shines through on this one. Comes over as trustworthy and straight talking."



Highly commended - Beyond and SomeOne
Highly commended - Joe Coleman and Music

BEST BRAND EXPERIENCE

Gold - Canon Europe and 2LK Design

The photography market is known for being fiercely tribal, with enthusiasts typically aligned to a single brand. When Canon launched its latest piece of kit at Photokina - the leading consumer event for the photographic, imaging and video industries - it had a tough crowd to please.

On a mission to inspire and enable visual storytellers, and move away being seen as simply a 'hardware manufacturer,' it saw Photokina as a unique opportunity to embody this spirit through live events.

Canon worked with 2LK to split its exhibition space into three key experiential themes: exploration, inspiration and education, it ensured visitors were constantly immersed in unexpected, hands-on photographic experiences and surrounded by inspirational stories of creativity.

The approach paid dividends, with its exhibition being experienced by 50,000 visitors with an average dwell time of 11 minutes. One judge said the experience considered what the brand means to its audience. Another commended this "Real immersive experience that lives and breathes the brand."



Silver - BP and Landor

As it approached the 10th anniversary of its partnership with the Paralympic movement, BP worked with Landor to celebrate a little differently. 'Fast Track to Victory' leverages BP's partnership with six world-class Paralympic athletes by showcasing athletes' stories to connect with elite travellers passing through Heathrow Airport. Judges loved it, with one saying, "Visually engaging and on-brand. A celebration of BP support and investment it humanises an engineering and petroleum company very well."



Bronze - Intel Corporation and 2LK Design and Moving Brands

Intel wanted to showcase its preeminent role in the burgeoning 5G data economy at Mobile World Congress 2018. With the unique visitor experience 'the Wondercube,' an enormous, showstopping centrepiece designed by 2LK and Moving Brands. The exhibit was one of the top three most-visited across the entire summit. Judges lauded the innovation and communications capacity the Wondercube offered Intel.



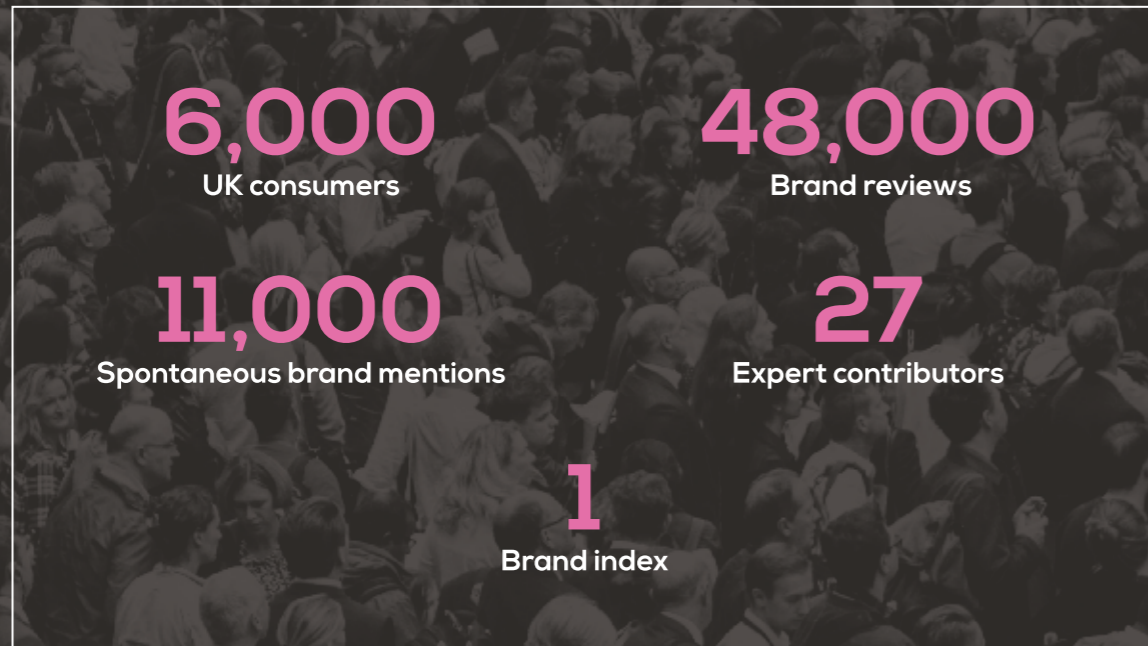
Highly commended - Barclays Investor Tester and Start Design

Highly commended - Lloyds Banking Group and the Honest Brand

Highly commended - Olivela and HMKM

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BEST USE OF PACKAGING



Gold - Well & Truly Ltd and B&B Studio

With as many as three in four adults snacking at least once a day, it's fair to say the UK is a nation of snackers. But with health and wellbeing forcing its way up the agenda, the landscape for the snacking market has changed. Originally a gluten-free brand, Well & Truly had found itself pigeonholed into the free from aisle with its plain packaging - missing the opportunity for it to excel as a better-for-you mainstream snack.

Working with B&B studio, Well & Truly has left behind the codes and conventions of 'healthy alternatives' and found a new role in the lives of contemporary snackers. Funky new packaging that exudes taste and satisfaction has complemented a revamped brand identity.

It has benefitted from a 30% uplift in year-on-year, like-for-like sales. Judges loved the colour and fun in this submission. One said, "Feels like a transformational change that moves the brand from worthy to cool and fun, drives reappraisal by consumers and retailers, and has a big impact on the bottom line. Love it."



Silver - Unilever - Day2 and 1HQ Brand Agency

Recognising that 40% of clothes washed in the UK were only being worn once, sustainability brand Day2 saw an opportunity to make a change. With its innovative product, a dry wash spray to use between washes, it found a solution. A clever visual design by 1HQ - embodying the company's vision that less is more - has achieved impressive results in a short time.



Silver - Waitrose & Partners and Williams Murray Hamm

As the demand for free from products grows each year, Waitrose was absolutely unapologetic in the launch of its new range. The first product range to be introduced carrying the new Waitrose & Partners name, with an elegant design by Williams Murray Hamm, delivers a simple message: free from, yet full of taste, texture and flavour. Judges lauded the brand's ability to create desire for the product and deliver a bold, typographically driven identity.



Bronze - McCormick and BrandOpus

With 128 years of experience, McCormick's portfolio of trusted ingredients is sold throughout Europe and beyond. But with a threat from competitors and own label brands, it needed to justify its difference. Now with a contemporary look and feel by BrandOpus, the redesigned packaging includes transparent labels which give shoppers maximum exposure to the product.



Bronze - Sea Man Seaweed Chips and Pearlfisher

Innovative challenger brand, Sea Man Seaweed Chips, has set the market alight with premium, hand-crafted chips made from a farmed species of seaweed. Pearlfisher implemented a clever design that draws inspiration from the sea. The packaging also proudly displays a 'No Plastic in the Oceans' logo. Judges complimented the illustrative style and the storytelling approach taken with the packaging.

Highly commended - Garribel (Pernod Ricard) and Superunion

Highly commended - Weed & Wonderful and Family (and Friends)

BEST WAYFINDING OR SIGNAGE

Gold - Royal Museums Greenwich and CCD Design and Ergonomics

To launch four new galleries at the National Maritime Museums, Royal Museums Greenwich needed a wayfinding solution that would help visitors explore and immerse themselves in the museum experience. It contracted CCD to deliver an innovative solution to the problem.

CCD carried out thorough research, including front-of-house workshops and ethnographic methods that identified visitor pain points. A strategy was developed to address three key issues: visitors weren't leaving the ground floor, the existing wayfinding system lacked visual appeal and the museum lacked clear orientation and flow.

Armed with this insight, CCD created bold and colourful new wayfinding that aligned with the museum's brand mission of 'epic exploration.' The use of images to highlight galleries inspires visitors to explore by giving them a snapshot of what they can find next. With staff reporting fewer questions about locations of galleries and how to reach the Upper floors, it's a strategy that is already proving successful. One judge said, "What wayfinding should be, clear, legible and uncomplicated."



Silver - Primark and HMKM

HMKM was tasked with creating a bespoke, stand out and localised wayfinding solution for new Primark stores across Europe. Crucially, it had to remain true to Primark's 'Amazing Fashion' trademark. Each store's visual scheme took inspiration from the local towns to cleverly create a 'global-local brand' feel instore. Judges appreciated the flexible, bold strategy and playful use of signage.



Bronze - Fáilte Ireland and Placemarque Ltd

When developing Ancient East - a new umbrella destination brand - Fáilte Ireland sought to offer visitors a compelling motivation to visit the eastern and southern regions of Ireland. The wayfinding system, designed by Placemark, wowed judges because it draws on Celtic designs and the natural environment to create a system that will age with its historic surroundings, crafting a brand for the long term.



BEST USE OF AUDIO BRANDING

Gold - Royal Philips and MassiveMusic

For a company that has logged centuries of innovation and several groundbreaking products, the Philips brand revamp had to be as forward-thinking as its heritage. Philips' new tagline 'innovation and you' spearheaded the mission to develop a sonic identity. MassiveMusic was charged with developing a sound that expresses the human and approachable values of the brand, while communicating Philips' role as a technological leader.

Using lightbulbs and the human voice, it created what it called 'sound of light' - a brand sound that could be applied and adapted across Philips' whole product portfolio and would ultimately shape the interactions people have with Philips products.

The new audio brand has created something that fits in perfectly with Philips' revamped mission: making people's lives better through innovation.



Silver - MAN Energy Solutions SE and why do birds

Following a change in market conditions, MAN Energy Solutions has reinvented its core business in recent years. To complement this, it worked with why do birds on a rebrand, which included the development of a holistic 360 degree brand sound. Judges lauded the consistency between the visual and audio brands as well as the use of different audio devices to create a branded experience.



Bronze - MOOD Stockholm and Lexter Ljuddesign

Striving to be the next 'talk of the town,' Mood Stockholm is a shopping centre beyond the ordinary. With the creation of 22 different audio zones and hundreds of unique audio productions, Lexter Ljuddesign created a strong sonic brand that enhanced visitor experience. One judge said the result enhances the visitor experience with another adding, "Innovative use of sound in physical environments and experiences to express differing moods."





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Advertising mistakes can kill your brand



It is still surprising to see how many organisations spend enormous budgets on campaigns which do absolutely nothing for their respective brands. What advertising mistakes can kill a brand?

The first is a forgotten brand strategy. We often observe how brands both big and small fail to translate their brand strategies into communication. Knowing how they position themselves and then seeing the advertising ideas they choose never ceases to astound us.

Sometimes it is the fault of a badly-defined brand strategy, which might look reasonable on paper but is not applicable in practice. More often, however, it occurs when a much stronger emphasis is placed on finding a creative advertising idea than on conveying the brand's message. The step of analysing how a brand strategy can be implemented in the campaign is simply missing from the creative process.

Always start with your brand strategy, regardless of whether you are running a huge image campaign, a tactical sales promotion or writing a short description for your social media page. Use every opportunity to strengthen the brand in the hearts and minds of your consumers.

Another challenge is to do with poor branding. Running a campaign which is poorly branded causes your consumers to recall your ads but not your brand. This is probably the biggest blunder marketers and creatives can make, as it might lead to a situation where your campaign does more good for your competitors than for your own product.

Ensure you have a wide array of branding assets, both mechanical – such as a logo, a distinct colour palette, a characteristic typeface, brand words (e.g. Disney's 'magic'), a tagline, a jingle, etc., and emotional – such as a unique tone of voice or a set of intended associations.

Once you have these assets, apply them wherever you can. Too much branding is better than not enough.

The third mistake brands make is regarding the sophistication of their advertising. Now and

again, we see an ad which is not obvious and we need to watch it a few times to understand what the author was trying to say. We would talk about it with other brand and advertising professionals, trying to decode the strategy behind it. However, if you think that your target audience is doing the same, you're in trouble.

People don't care about your brand or your ad and don't have the time or mental space to do any sort of analysis. That's why your message needs to be as simple as possible, otherwise it will be lost.

Finally, focusing on the new can kill a brand. People working in marketing and creative industries are obsessed with being innovative. They constantly try to reinvent their brand and say new things about it in new ways and using the trendiest media. The result? They do not build a strong brand but instead undermine its position by slowly killing its long-term brand equity, or spend too much money on excessive creative executions of the same idea and choose media which don't deliver reach.

If you feel that there is a slight chance that you might overestimate how many consumers actually have seen your latest ad or have remembered your brand's message, perform regular brand research and check what people recall about your brand. It takes years of consistent communication in high-reach media to build a brand's awareness and establish certain associations with it, and even longer to make people remember your message. That is the reason Nike hasn't changed its tagline for more than 30 years and Coca-Cola has been promoting taste, refreshment and happiness in its campaigns for decades.

Most of these mistakes could be avoided if brands on a mission to be creative and innovative were looking for inspiration in their own brand strategy, not somewhat beside it. It's so worth it.

Magda Adamska is the founder of BrandStruck

BEST USE OF TYPOGRAPHY

Gold - Business in the Community and McCann Enterprise

Business in the Community recognised that business resilience was becoming a national problem in the UK. In collaboration with McCann, it launched the ‘Would you be ready?’ campaign to encourage small businesses to take action to avoid major losses in the event of an emergency. The campaign focused on three major risk areas: cyber attack, civil unrest and flooding.

Rather than using CGI, McCann developed real-life 3D typography treatments that were destroyed by the elements. Compelling statements were drowned, set alight and smashed to convey a sense of destruction.

Although still in its first phase, the campaign’s initial results are exceeding all expectations. One judge said, “Brought the brand’s essence and purpose to life through use of typography. Really striking; makes you want to stop and read.”



Silver - Elliptic and Superunion

Bitcoin is used as currency in a number of criminal industries, including the arms trade and child pornography networks. Elliptic’s innovative technology helps law enforcement to link offenders to bitcoin addresses. To echo the difficult job it undertakes, Superunion used typography that was deliberately challenging to read at scale. One judge called it, “Really ownable and memorable,” another said, “I would go to an art exhibition of this font.”



Bronze - Spitalfields City Farm and Living Group

In a bid to create a distinctive, powerful brand that resonated with the local community, Living Group worked with Spitalfields City Farm to inspire a new generation of visitors to the farm. Presented in a rustic, yet stylish typography, Spitalfield’s humorous campaign messaging is delivering impressive results. Judges liked the typeface’s ownable quality and its quirky additions.



Bronze - Wolves and SomeOne

After being crowned as record-breaking champions for the 2017-18 season, the Wolverhampton Wanderers sought to better communicate the passion and future of the club. It commissioned SomeOne to deliver a distinctive personality and brand which includes two bespoke typefaces inspired by the club’s iconic badge. Judges thought the type-driven approach was a capable one, with one saying, “It is exactly the right solution for a football environment.”



Highly commended - Plava Laguna and Superunion

Highly commended - Zumtobel and GW+Co

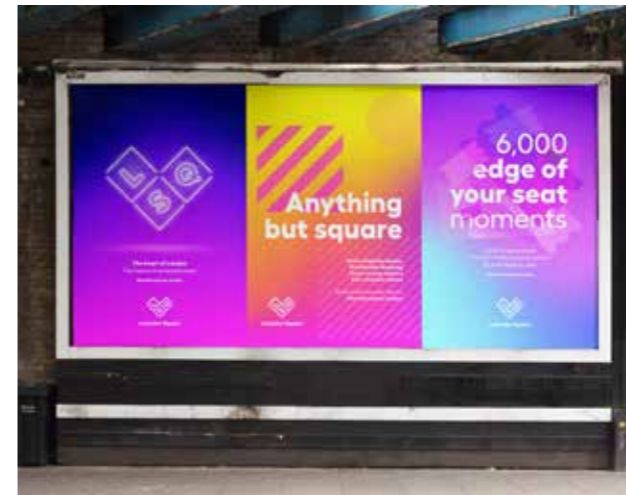
BEST PLACE OR NATION BRAND

Gold - Heart of London Business Alliance and Lantern

Leicester Square is an internationally renowned icon, with a quarter of a million people visiting the beating heart of London’s West End every day. However, when it discovered it faced stiff competition from neighbouring areas, the Heart of London Business Alliance focused on a renewed place brand strategy.

Lantern was commissioned to deliver a brand strategy that would highlight Leicester Square’s credentials as an entertainment hub as well as its variety of unique attractions.

Research identified that although international audiences perceived the area as an attractive part of London, domestic tourists and Londoners saw it as ‘tourist trap’ – merely a gateway to the surrounding areas. The new brand, which judges called clear and characterful, cemented the icon’s reputation as the vibrant heart of the West End.



Silver - White City Place/Stanhope and dn&co.

White City Place aspires to become a creative hub for West London that attracted artistic talent. To help the location stand out, dn&co collaborated with Fathom Architects to design London’s first mobile podcasting studio: the Pod. White City Place has now sizeably increased its share in the Hammersmith and Fulham office market.



Bronze - Plava Laguna and Superunion

Croatian holiday destination Plava Laguna tasked Superunion with creating a visual scheme for its branding that differentiated it from sector norms. Superunion designed a proudly Croatian typeface that was inspired by Glagolitic script, which dates back thousands of years.



Bronze - Ville de Lausanne and Base

Lausanne is a historic city in the French-speaking part of Switzerland. To reconnect the city with its ancient roots, Base developed the brand Ville de Lausanne with a colour scheme inspired by the city’s coat of arms. The new campaign gave the city a distinctive identity for all its audiences. Judges commended the brand’s ability to create consistency across the diverse city.



BEST EXTERNAL STAKEHOLDER RELATIONS DURING A BRAND DEVELOPMENT PROJECT

Gold - Department for Transport and Brand Cooke

Operating in the strictest confidence and dealing with a high-profile government takeover is always difficult. Doing so while not knowing whether the project was going to go ahead or not made working on the newly rebranded London North Eastern Railway (LNER) all the more challenging for Brand Cooke.

Commissioned to create the brand identity and numerous applications including a brand awareness campaign, platform posters, literature and a website in just six weeks, the comms programme would launch the minute a Parliamentary decision was made public. Taking the initials LNER, it wanted to create an identity that would instantly demonstrate personality without being quirky. As an external stakeholder, engagement with the government was critical to the success of the campaign.

The results were immediately striking. From day one, LNER's brand identity and its considered application conveyed confidence to passengers on the network, indicating this was a franchise the government was absolutely serious about delivering.



Silver - London Market Group and McCann Enterprise

The London Market Group told McCann Enterprise it needed a new brand to protect London's market leadership in the insurance industry. Leading with the tagline 'London Makes It Possible,' the campaign finds its voice through playful illustrations. On social media, over 50 major insurance companies in London promoted the campaign.



Bronze - TRIBE and Pearlfisher

Lifestyle brand Tribe worked with Pearlfisher to produce an identity that reflected the power of natural products. Extracting the 'be' from its name, Pearlfisher built an empowering brand for Tribe by focusing on what it can help the consumer become. Tribe's new brand has had an impact on its social following, and on our judges, one of whom commended the "great use of audience engagement."



Highly commended - Ancala Water Services and Moirae Creative

Highly commended - Seven Investment Management and Frank, Bright & Abel

BEST INTERNAL COMMUNICATIONS DURING A BRAND DEVELOPMENT PROJECT

Gold - Survitec and UPP B2B

Survitec is a business that provides life-saving specialist safety equipment. Its brand had to have a strong emotional underpinning to unite employees around the importance of their work. For Survitec Group, this is the challenge it faced when it came to brand repositioning and communicating that brand to its 3,000 employees worldwide.

With many of the workforce having little or no access to a computer, it was imperative to ensure internal brand communications were delivered in numerous guises. Working with Upp B2B, Survitec delivered the mantra 'Proudly Obsessive' in an impactful, easily accessible internal strategy that capitalised on the brand's striking creative assets.

Survitec has delivered impressive results across the board. From employees having a deeper understanding of why what they do matters, to the sales team finding it easier to sell based on trust and confidence. Judges called the rebrand "inspiring," with one saying it "clearly unified the business and ignited a sense of purpose, pride and mission."



Silver - Dr. Martens and Music

Dr. Martens worked with Music to devise a rebrand strategy that fully integrated its staff. All employees received a vinyl with an on-brand record sleeve, curated newsletter and a brand manifesto. As a result, 83% of employees would now recommend Dr. Martens as a good place to work, up by 5% from the previous year. Judges said this was "a stand out entry in the internal engagement category," because of its strong brand alignment.



Bronze - Ancala Water Services and Moirae Creative

After Ancala Partners acquired Kelda Water Services Defence, Moirae Creative was given 28 days to implement a new brand identity. The development process included daily conference calls with the company's five core sites and a video launch event. Internal feedback has confirmed that employees strongly identify with the new brand, a difficult result for a newly merged business.



Bronze - Avanti Communications and Fable

Satellite communications company Avanti needed a new brand narrative that could act as a rallying cry for its employees. Fable helped develop a company-wide launch event, which debuted a new brand message, 'Liberate potential'. One judge said the work was "simple and quietly powerful. Clearly communicates the impact that Avanti has on its clients lives."



Highly commended - Andrew Brownsword Hotels and Supple Studio

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Neurodesign, the science behind turning heads



Motivating consumers to engage with brands in a world where they have shortened attention spans and increased distractions has never been more challenging. The difficulty of navigating this increasingly complex environment is at its peak for both brands and consumers. Luckily the most effective tool lies within us.

Neuroscience has been hailed as the answer to marketers' frustrations, few brands have been able to nail it. Yet by using it effectively, brands can subconsciously transform idle consumers into advocates. Neuroscience impacts many aspects of brands and businesses, but why and how exactly is neuroscience particularly important in the world of brand design?

Neuroscience in design helps us understand how to make more effective decisions, provides logic to visual executions and creates powerful connections to the deep-rooted principles and lessons of the visual world we live in. However, across the myriad of brand touchpoints that consumers experience, there are as many different ways of interacting as there are touchpoints.

In simple terms however, there are two broad camps. With many of them, such as advertising and CRM, we may often be trying to get consumers to consciously engage, to reinforce existing memory structures or build new ones. Conversely, in design we rarely expect consumers to stand at a shelf and intensely engage with packaging or consciously interact with a piece of design. Obviously understanding something about the brand from the design and eliciting a reaction is what we want, but the interaction is often much more instinctive. If you want brands that are engaging and successful, you need to understand how people decode the world and make decisions at an intuitive level, through systems one and two thinking.

System one is incredibly fast, processing around 11m bits of information per second compared to 40 bits for the more 'conscious' thinking processing in system two. This is

what makes intuitive decision making happen, decisions which often happen below our level of consciousness, for example, research shows the brain can decode images without actively looking at them, we don't need to 'engage' in order to 'decode'. There are many heuristics out there that help the brain process the visual world. We're probably most familiar with the notion of heuristics in behavioural economics, effects like priming, anchoring, availability and so on but the same neuroscience drives heuristics that underpin decision making in design and the visual world. A simple rule is that the way our eyes take in information gives us a bias towards the left visual field - so most people when asked 'where's the middle' of a line, will tend to estimate it to be to the left of centre.

We believe there are also implications and learnings that can change the way we develop strategies for brands. Much of strategy is developed in system two mode including a great deal of reflection, conscious analysis and forensic detail. This somewhat excludes system one from the key stage of strategy formulation - in particular we value carrying out strategic thinking with visuals because of its 90% dominance in system one language.

In summary, we need to understand how people decode the world, decode design and make decisions is essential to building successful brands, particularly in design. Brands should pay more than lip service to neuroscience to avoid costly mistakes.

There are heuristics and rules of thumb that, if understood and leveraged, can give brands the edge to succeed in the real world. This requires just shifts in execution, our fundamental processes and in the ways of thinking about brand building.

Brent Morris is the senior planner for Coley Porter Bell

BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT

Gold - ÅF and Grow

ÅF began a journey to change the perception of its company as well as redevelop its long-term positioning. It did this during a period of large-scale change for the company as it transformed from a Swedish-based consultancy selling hours, to a global engineering and design company focusing on scalable products and solutions.

Charged with aligning the company behind a new brand purpose, Grow was commissioned to implement the new brand purpose. Launched at an internal event, a brand vision film featuring ÅF's own employees was created to promote internal engagement. A new visual identity for internal communications complemented the brand transformation to change the brand's perception from the inside.

As a result, this project has delivered high engagement among employees and particularly strong social media engagement.



Silver - Ericsson and Interbrand (London)

Ericsson wanted to appeal to a new generation of tech talent. Interbrand helped it create an identity built on compelling and frank copy. The brand rethink was launched at the Mobile World Congress and implemented through a striking advertising campaign. Registration has since jumped by 59% compared to 2017.



Bronze - Ancala Water Services and Moirae Creative

After acquiring Kelda Water Services Defence, Ancala gave Moirae Creative 28 days to complete a rebrand. After designing a modernised visual scheme, it was implemented across vehicle liveries, workwear, promotional literature and signage. The rebrand has helped the new Ancala Water Services to strengthen partnerships in a variety of different of sectors. Judges lauded the brand's carefully considered implementation process.



BEST IMPLEMENTATION OF A BRAND DEVELOPMENT PROJECT ACROSS MULTIPLE MARKETS

Gold - McCormick and BrandOpus

With a 128-year pedigree for creating exceptional flavours around the world, McCormick is known for its expertise by a number of names, depending on the location. In the UK it operates as Schwartz, Ducros in France, Margao in Portugal and Silvo in the Netherlands. But with the threat of competition from own labels and newcomers, it was under increasing pressure to stand out.

On a mission to transform perceptions and inspire people to be more creative in their cooking, the brand wanted to drive greater brand loyalty by reinforcing its products' premium qualities. McCormick worked with BrandOpus on a strategic relaunch creating a rebrand that unites all of McCormick's European brands behind a contemporary visual identity and packaging system.

Judges commended BrandOpus and McCormick for a creative solution that was implemented carefully across Europe and across numerous sub-brands. The brand is now truly able to differentiate itself against competitors.



Silver - Aggreko and Rufus Leonard

Power generation company Aggreko challenged Rufus Leonard to define a new brand experience that translated across international markets. Aggreko's website features targeted content for different audiences based on location, including images and relevant contact information. As a result, its website has seen a 58% increase in average dwell time. Judges commended the implementation strategy on its local focus.



Silver - Arriva plc and WPA Pinfold

European transport giant Arriva approached WPA Pinfold to develop a new brand that could be deployed across different European markets. The design agency worked with Arriva to create a core identity that strengthened connections within its network of sub-brands. Arriva businesses are now choosing to brand as 'Arriva' rather than their local brand identities. Judges were impressed by the consistency of the implementation and creative work.



Bronze - Vodafone and Superunion

Vodafone was set to launch a new, digital-first evolution of its brand across a global market. Superunion collaborated with Vodafone to create a 'seasonal portal' series which showcases changing content throughout the year. The new look has been rolled out worldwide to the network's 500m customers. Judges thought this was impressive, noting that the brand "really comes to life digitally."



Joining the dots

*Dynamic communication
for a dynamic world*



In an ever more connected and challenging world, communication needs to adapt to the different demands. We're a creative communication consultancy that uses different specialisms to solve today's brand challenges. We're also Frank, Bright and Abel. They're not our names but they are our values, our offer and they drive everything we do.

weare@frankbrightabel.com
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Joining the dots around clients



Writing about the challenges of communicating in today's world is a challenge in itself; it's a well-trodden subject with many views, and an issue lots of us grapple with. You'll have to excuse me if I state the obvious. The world is more connected than ever and ever more challenging.

Brands endure. How they communicate needs to adapt and respond to the different demands. Whether its finding a voice in a fluid environment, developing the brand through a different tone to appeal to different audiences or thinking about an enduring campaign as a fillip for a brand. Managing the brand and how it communicates means consultancies need to deal with different rules.

We work primarily with B2B clients. Communication in this arena has its own characteristics. The function of brand isn't necessarily as structured as it is for consumer brands. Corporate communication tends to own the central brand message, and this often clashes with the bottom-up necessity to sell products or services direct to clients. Building a brand that satisfies the needs of both corporate communications and the sales function can be a struggle. Then there's the added complexity of different parts of the business feeling like exceptions and wanting their own separate or nuanced style of communication while trying to create one seamless or coherent experience.

Consultancies have to truly understand their clients' businesses including how they operate, the culture and personalities, the attitudes towards brand, the priorities, politics and dynamics. It means becoming an agile partner and building relationships throughout, of knowing when to listen, when to push and when to flex. We (the consultancies) have to respond and adapt accordingly. After all, needs and challenges don't come in neat little boxes, therefore nor should our services. If we only have one specialism then we will only think that one specialism is the answer and never really be able to build a brand that's fit for today nor become the partner our clients want. We need to become more sophisticated in what we do and offer and have a broader frame of reference.

This isn't about becoming generalists, rather broadening the array of specialisms and drawing on them at different times as needed, be it in-house or by partnering with others. Clients want their problems solved through great communication, with minimal hassle. Given our ever more connected and challenging world, clients ultimately need their communication to be as dynamic as the world. The same is therefore true for their consultancies.

Nick Thomson is the strategy director at Frank, Bright & Abel

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Stratton Craig /

BEST LOCALISATION OF AN INTERNATIONAL BRAND



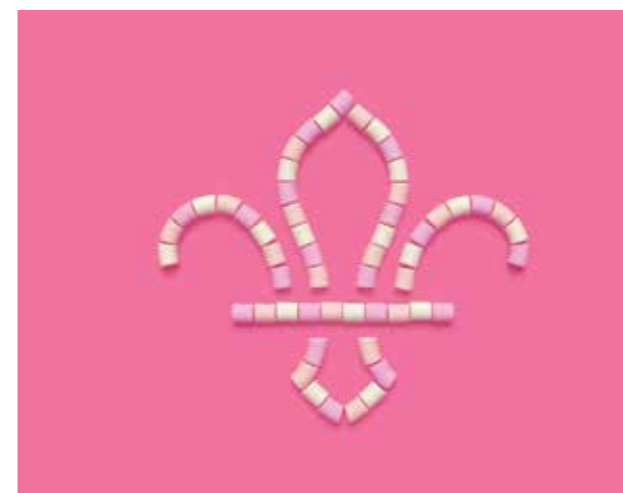
Gold - FOX Sports Netherlands and DixonBaxi

Fox Sports Netherlands was in a difficult position. Part of an American, multinational broadcasting giant, but with a focus on Dutch football and other local sports, its identity didn't match its purpose.

Fox Sports Netherlands worked with DixonBaxi to introduce an impactful rebrand that tied it closely to the Eredivisie, the Netherlands' premiere football league. The result is an authentic, Dutch brand that truly understands and respects fans' passions for their clubs.

DixonBaxi's design work pushes broadcasting forward through an on-screen identity that is not only vibrant and variable, but grid-driven rather than imagery-based, allowing for an adaptable visual identity.

It worked for viewers and judges alike, with judges lauding the creative, colourful idents that reflect the true spirit of Dutch football.



Gold - The Scouts and NotOnSunday

Localising a global brand can be challenging. Localising a global brand to a national audience, with a passionate community, decades of heritage and an established positioning is even moreso. But the Scouts did not shy away from making a change in the UK.

Working with NotOnSunday, the Scouts introduced a visual language that was vibrant, accessible and inclusive. Clarity and simplicity took centre stage and the brand was intentionally broadened to encourage more diverse audiences into the organisation. But the stroke of brilliance for the Scouts lies in localising the national brand to its regional audiences. The Welsh, Northern Irish, Scottish and English regions were all given a unique sub-brand colour palette. This helped characterise the inclusive nature of the Scouts and allow for the UK's nations to proudly wave their own Scouts flags.

This was appreciated by existing and prospective Scouts and our judges alike, with one judge saying it was "an impressive localisation strategy."

BEST CREATIVE STRATEGY

Gold - Bristol Sport and Mr B & Friends

In a hotly contested category, the Bristol Bears stood out for a strategic approach that achieved stand-out results. Bristol Rugby approached Mr B & Friends to craft an identity that could inspire new fans and better reflect the distinctive brand of its young, ambitious team.

The result is an innovative strategy centred around the concept of a bear coming out of hibernation. This reflects the Bristol Bears' desire to challenge the top flight of rugby clubs. With an inspiring tone of voice and classic, yet contemporary imagery, the strategy hit the mark.

The first game of the season was played to a sell-out 27,000-seat stadium. Judges commended Bristol Sport and Mr B & Friends for delivering a sport brand that achieved success - and fan approval - with a rename and rebrand. One judge said the "creative platform had a clear link to the strategy and was relevant and executed well."



Silver - Assembly Hotels by Criterion Capital and Ragged Edge

Criterion Capital worked with Ragged Edge to create the brand for its new concept, Assembly Hotels. Targetting experience-hungry Millennials, every aspect of the brand, from the guest experience to the visual and verbal identity, is infused with a sense of adventure and exploration, aligned with Assembly's unusual, but impactful creative strategy. One judge said it was a "spot on strategy for the market."



Bronze - FOX Sports Netherlands and DixonBaxi

DixonBaxi and Fox Sports Netherlands wanted to create a brand that would resonate with Dutch football fans. The agency channelled the true spirit of Dutch football. The new brand can be tailored to individual teams' colours, while still adhering to an overarching consistent grid system. Judges were impressed by the ability of DixonBaxi to tap into the tribalistic nature of football while still implementing a sharp and striking graphic system.



Bronze - Tesco and Coley Porter Bell

As part of an ambitious turnaround plan, Tesco decided to revamp and relaunch its own brand labels. Coley Porter Bell rose to the challenge and created a new design system to reflect the care that real people put into every single one of their products, highlighting the difference Tesco's farmers, fishers, butchers, bakers, colleagues, cooks and staff make at every step, from field to fork. One judge said, "This is a clever, organised, systematic approach to Tesco's problem."



**Highly commended - Blacks Cheese and Masters Allen
Highly commended - OneFamily and UnitedUs**

BEST BRAND EVOLUTION

Gold - GenesisCare and Dragon Rouge

Growing from a single cardiology clinic in 2005 to a global care leader with over 130 clinic locations spread across Australia, the UK and Spain, GenesisCare is a business that's grown rapidly. However, its brand had stood almost still. As an organisation committed to designing innovative treatments and care for people with cancer and heart disease, this forward-thinking business wanted to reposition itself as a global force for positive change.

Dragon Rouge took on the challenge, immediately observing the pioneering spirit of the organisation. With an ethos more aligned to the business' strategic objectives, "Designing better care" became the core message. By creating a set of values that link directly into business and brand strategy, this was a brand identity that resonated with people across the business.

As a result, the brand has been energised, highlighting exactly what makes GenesisCare special and creating a framework which has helped shape the company's culture. One judge said it "Humanises the brand, moving it from a clinical space to a more human one with care at the core. Therefore, bringing to life the purpose of the brand."



Silver - Wolves and SomeOne

After a successful 2017-'18 Champions League season, the Wolverhampton Wanderers commissioned SomeOne to create a brand that would communicate the club's passion and direction. SomeOne transformed the Wolves' iconic wolf head badge into a 3D brand property, incorporating a nod to the history of ironmongery in Wolverhampton. The new brand better represents the club's passion and progression, as well as its heritage. One judge called the approach, "very brave."



Bronze - McCormick and BrandOpus

McCormick approached BrandOpus to help change the perceptions of its brands from a focus only on its high quality ingredients to being a brand that inspires creativity in cooking. BrandOpus transformed the brands by creating a dynamic and modern identity, including a new key communications visual and redesign of over 1,500 pieces of packaging, across seven markets. One judge said, "Very creative, great attention to detail, looks great."

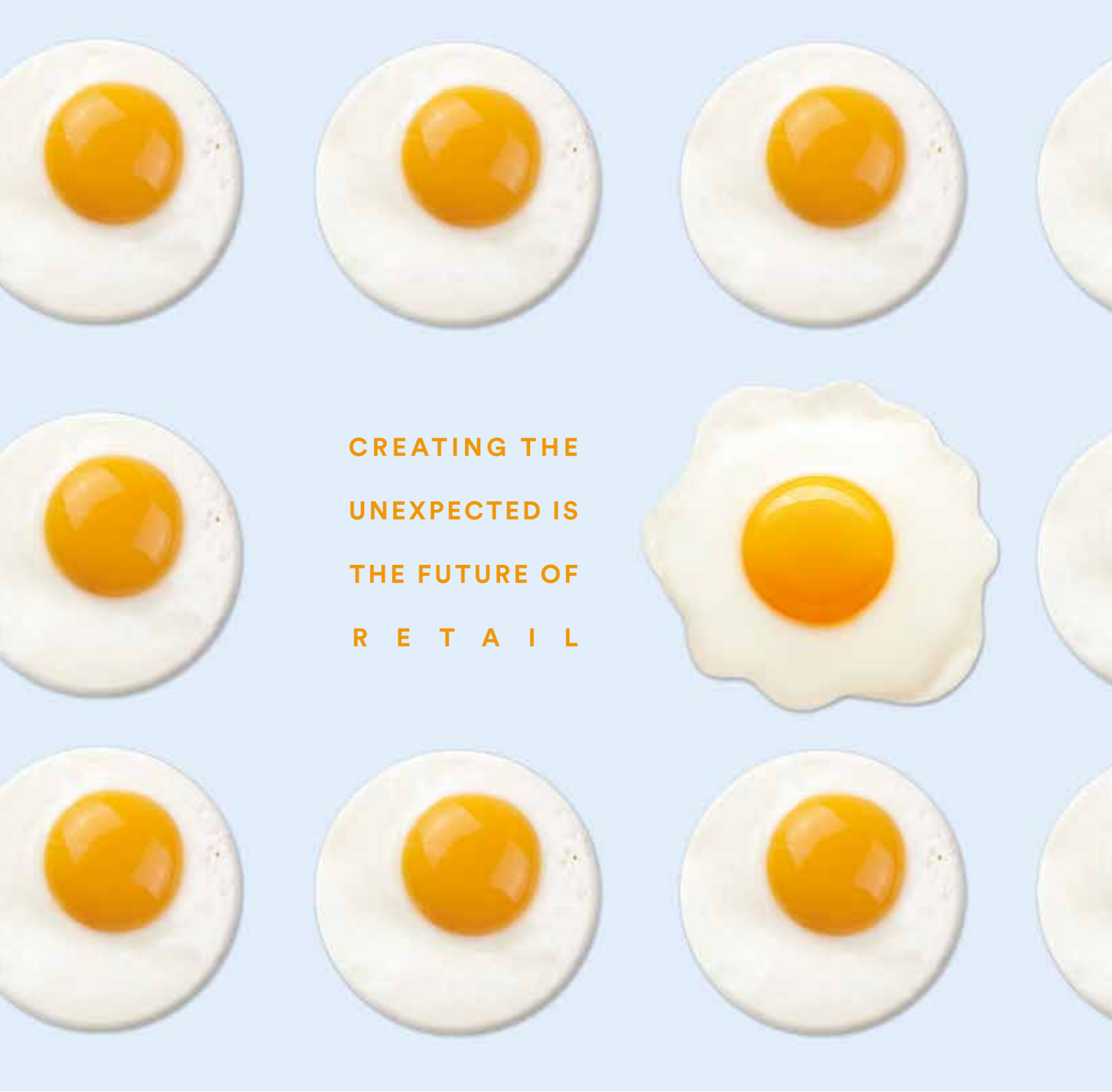


Bronze - Savvi Credit Union and Alkamee Brand & Design

Alkamee was asked to rename and create a new identity for the merger of Saint Patrick's Credit Union and ESB Members Credit Union. Alkamee rose to the challenge with the new brand Savvi. Judges loved the creative approach for the sector, with one saying the brand was "very innovative this in this market. Stands out and appeals to target audience."



**Highly commended - The British Academy and Only
Highly commended - Canal & River Trust and Studio Blackburn/Hello Finch
Highly commended - Coreco and Dusted.
Highly commended - France Télévisions and JOOSNABHAN/Movement Paris**



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BAU = 'Boring as usual' retail experiences and how to imagine a future without them



Retail is boring. Sorry, just had to say it out loud. We all know it, we have all been left unsatisfied because of it and we all hark back to a bygone age when it seemed our high streets were full of unlimited variety. When going to the shops was actually FUN.

Tinted lenses aside, those of a certain age will know it wasn't quite that rosy. Yesterday's retail experiences were as poor as they were perfect, our memory papers over the cracks. In reality the choice was limited, the experiences came fully-formed, take-it or leave-it.

In today's world, the internet has blessed each and every one of us with more choice than we would ever wish for and in doing so, set the perfect foundation for smart, agile entrepreneurs to dismantle every poor performing or stubbornly opaque retail category, replacing them with frictionless, near-perfect fulfilment experiences.

Simply put, the expectation bar has moved much, much higher. Gone are the days when the script for retail success was written on a calculator and read like a cookie recipe. Transactional, static, expected retail formats can't compete with me and my smartphone.

Here at Honest, we believe going to the shops was an experience because it represented a sense of the unexpected, an intermingling of social interaction and product discovery and emotional reward.

We know that people are hardwired to search for and respond to surprise, it heightens emotional outcomes, generates more reaction and makes experiences more memorable. To borrow from website design best practice, it makes connections with retailers 'sticky.'

Our brains are better at forming memories of completely new experiences rather than predictable ones, we're actually addicted to it. Now, here's something my smartphone can't compete with.

We passionately believe that every customer-focused brand (which technically describes every retailer) is capable of creating surprise, from retail spaces to pop-ups to experiential activations to campaigns. Our own agency experience reimagining bank branches, car dealerships, fashion stores, food formats and everything in between, always focuses on this principle.

We see it as a fundamental ingredient that will form a sustainable brand experience. It is only achieved by blending the commercial realities with creative potential, orchestrating unique connections from within a brand to bring surprise and delight for customers to the forefront.

Our shortlisted work for Halifax is the epitome of this. The objective for its flagship experience was to showcase the brand at its very best, within the most un-bank-like setting, taking aim at its competitors and making banking boredom a relic of the past. It is an experience designed to demonstrate the depth of the product offer, amplify the financial expertise and to create a test-and-learn 'lab' setting for innovations in technology and new customer propositions. More holistically, it is a space in which the brand can deliver its core values through tangible customer interactions, so it never stands still, it supports an active, always-on event schedule - there are 14 upcoming events, 88 completed to date - from code clubs for future digital superstars to confidence boosting financial empowerment seminars to expert 'home' related Q&A sessions to Google digital garages.

Creating the unexpected is the future of brand experience, honest.

Andy Turnbull is the creative director of the Honest Brand

BEST STRATEGIC OR CREATIVE DEVELOPMENT OF A NEW BRAND

Gold - The FA and Nomad

As the governing body of football in England, the FA is a not-for-profit organisation that sets out to grow participation, promote diversity and regulate the sport for everyone to enjoy. With men's football still dominating the scene, the FA worked with Nomad to change the perception of women's football, and to ultimately double the attendance at women's matches.

Repositioning the game as a modern and powerful movement in today's society, Nomad developed a unified suite of brands, assets and guidance tools for the top three leagues in the game. The brand architecture is punchy, digital-ready and avoids cliché while showcasing the best of women's sport in the UK.

Just seven games into the new season, the FA has reported an increase on attendances of up to 40%, a true signal that the game is continuing to grow in the UK. One judge said the new brand was "mould-breaking stuff."



Silver - Association for Art History and Spencer du Bois

The Association for Art History came to Spencer du Bois in need of a rebrand supported by a solid creative strategy. After conducting a series of workshops with staff, Spencer de Bois devised a visual scheme that opened a new chapter for the association. Judges called this work "transformational," with one saying, "The way it was brought to life was fun and I liked how the modular design had a great ability to scale and transform."



Bronze - Janger and Brand & Deliver

Janger makes hangers that are eco-friendly by design. Responding to online trends, Brand and Deliver helped Janger to strategically present its product as a 'life-hack' that takes the hassle out of everyday life and travel. It hung around in the minds of judges too, with one commenting on the "lovely and charming" visual identity.



Bronze - This Time Next Year and Rowdy Studio

This Time Next Year provides co-working spaces for the creative industries. Rowdy Studio came up with the name and visual scheme for the new brand and commissioned local artists to design the first office interior. Of the space available in the first London branch, 85% was filled in its first six months.



Highly commended - Coapt and UnitedUs

Highly commended - Tradelens and Landor

BEST DEVELOPMENT OF A NEW BRAND WITHIN AN EXISTING BRAND PORTFOLIO

Gold - Jordans Ryvita and Coley Porter Bell

The cereal market has undergone major changes in recent years. With many adults moving towards healthier eating, there's plenty of choice when it comes to wholesome natural choices. Yet, the children's market remained unchanged, full of the same brightly coloured, sugar-laden cereals that have dominated for decades. Working with Coley Porter Bell, Jordans decided it was time to tackle the problem.

What followed was a clever campaign that played to the independent, and often mischievous spirit of five to 11 year-olds. With a core design idea 'feeding your imagination with natural goodness,' the campaign featured a gang of adorable but spirited woodland characters, each with a rascally personality and a cheeky grin. Dubbed the 'Grin-ola Gang,' they feature on the packaging and online.

Judges loved the alignment with the Jordans parent brand. One said this was an "exciting new brand that was clearly responding to market demands and the research showed that it met the needs. The identity works well within the existing parent brand and is clearly a part of the same trusted family."



Silver - UCL Innovation & Enterprise and Undivided

Undivided worked with UCL Innovation & Enterprise to create a new brand that corresponded to UCL design guidelines. The design that emanates from the logo bar framing UCL Innovation & Enterprise's communications, conveys a sense of forward motion that impressed judges. One said, "This really modernises the UCL branding," adding that this was "more interesting and playful. It's great to see a clear link with the positioning coming through in the creative."



Bronze - Seven Investment Management and Frank, Bright & Abel

Seven Investment Management wanted a new look for its Private Client brand that broke through the heavy jargon of wealth management. Under the headline 'simple, clear, refreshing,' Frank, Bright & Abel devised a creative strategy that is approachable and inclusive. Judges said the use of colour in the brand helped humanise the brand and distinguish it from a staid sector.



Bronze - YOSS and Landor

Responding to the growth of the gig economy, the Adecco Group created a new platform that matches freelancers with clients. Landor helped it to create Yoss, a brand with a simple design that eases business relationships. Yoss was launched after just three weeks of development. Judges loved the concept and naming strategy, calling it "a fresh approach to a growing sector."



Highly commended - PINC Paulig Incubator and Grow

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branding & word design

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Brands can live hundreds of years – like Colgate, established in 1873, or glassmaker LaRochère in 1475 – and during a brand's lifetime, everything is possible. Merger, spin-off, scandal, collapse... There are highs and lows, and in the end, only those who adapt survive. But what does it mean to adapt when you're a brand?

Brands serve a purpose.

A brand is an idea in people's mind; an idea with a purpose driving people and businesses; an idea that sometimes need to adapt and change its identity.

When Dunkin' Donuts dropped the 'Donuts' to simply go with Dunkin' it was adapting to real life. People come in as much for coffee and sandwiches as they do for donuts. The name had to reflect this. The brand had to adapt.

But brand evolution can also go wrong, such as with Weight Watchers. When the company rebranded towards a new promise, 'Wellness that Works,' with a new brand name WW, the bottom line was a stock value decrease of 30%. Was the stretch towards a broad category such as wellness still purposeful to the brand audiences?

Brands evolve for a reason.

You don't change your brand because you want to, but because you have to. There's usually a problem that branding and design can solve. The evolution of FranceTelevisions towards

France.tv reflects an insight in action. It starts with a question, "How do you adapt to the new consumption habits of video content?" especially when you're the French national TV network and have to remain institutional. You stay the same, but differently. You go beyond television towards an online platform. You go from more than 30 brands to one touchpoint: France.tv with all your brand architecture and nomenclature following. You adapt to the digital era and category, staying true to who you are.

Change or be changed.

Some can argue that a brand has to engage a change in people's habits, versus brands who adapt to new behaviors. Both are true, but they don't occur at the same time. Creating a brand involves taking risks. Ford is the textbook case and is emblematic, creating a car rather than a cart with more horses. But more often than not, brands adapt. Another textbook case is Apple's original insight that the machine has to adapt to people and not the opposite.

It all goes back to a simple fact: branding happens in people's mind. When people change their minds, you have to change your brand. You adapt to make sure you'll still be there in 100 years.

Pierre Nabhan is the co-founder of JOOSNABHAN

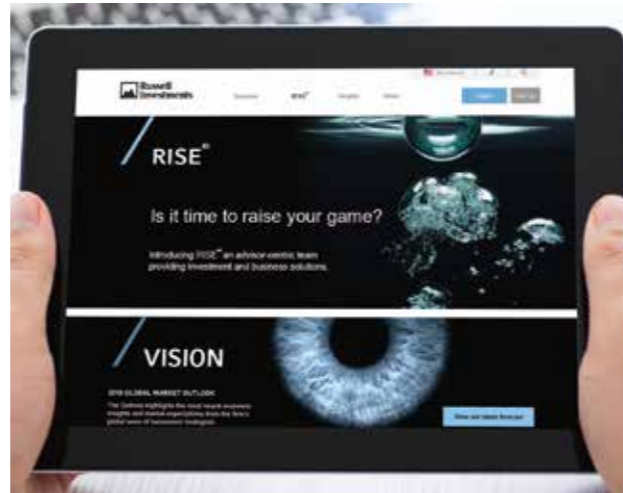
BEST NAMING STRATEGY

Gold - RISE for Russell Investments and Living Group

With a new product being introduced for the global market of financial advisors, Russell Investments required a name and brand that would position it and its new sub-brand as progressive, innovative and market-leading.

It worked with Living Group to develop the brand name RISE, an acronym combining Russell Investments, support and enabling. The aspirational, powerful and succinct approach was echoed in the distinctive visual identity. Evocative photography on black backdrops reaffirms the message of progress.

The message is already resonating both internally and externally and judges commended Living Group and Russell Investments on a strategy that set the new brand up for success in the long term.



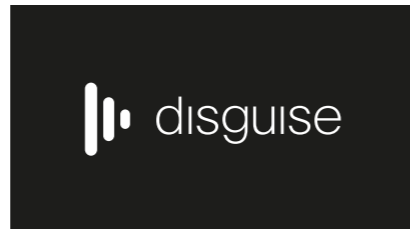
Silver - NHS Resolution and Studio North

Formed from the reorganisation of three NHS operating arms focusing on legal claims made against the NHS, NHS Resolution enlisted Studio North for a name and brand strategy. The result gives the organisation a collaborative, openminded and clear remit. The creative work supports this with straightforward black and white, people-focused imagery and clean, direct blue lines uniting the visual identity.



Bronze - Disguise and Siegel+Gale

London-based technology company D3 specialises in reshaping reality using projected light at live events. As its name was also being used by another company, Siegel+Gale proposed a new one: Disguise. The new brand identity has helped Disguise to develop business relationships in the US and China.



Bronze - YOSS and Landor

The Adecco Group discovered that there was a gap in the market for a company that facilitates the relationship between freelancers and employers. Landor helped it to devise Yoss, a contraction of the words 'Your own boss.' Yoss was singled out by judges for the use of a unique portmanteau.



**Highly commended - PINC Paulig Incubator and Grow
Highly commended - Whirli and Ragged Edge**

BEST CORPORATE REBRAND FOLLOWING A MERGER OR ACQUISITION

Gold - Ocean Network Express and Williams Murray Hamm & Hakuodo

Japanese container shipping companies, NYK, MOL and K-Line embraced a merger to make them competitive on a global stage. Williams Murray Hamm worked with the Japanese advertising company Hakuodo to consolidate an identity for the new merger. Crucially, it had to be universally recognisable across the east and west. To fit this brief, Williams Murray Ham and Hakuodo agreed on the name 'Ocean Network Express,' which conveniently abbreviates to ONE - a neutral term that unites the company's global operations.

To reflect the vital role of shipping in international markets, WMH positioned ONE as 'the oxygen around the global body.' The rebrand also articulates itself on a visual level, with the fleet of shipping containers standing out in vibrant pink. Our judges praised this corporate rebrand for being "brilliant, bold and refreshing in its name, style and branding," saying it's a brand and naming strategy that "stand up to scrutiny."



Silver - National Education Union and Spencer du Bois

In March 2017, ATL and NUT announced a merger that would create the largest education union in Europe. The new National Education Union has a brand inspired by the networks upon which the organisation is built. Spencer du Bois' rebrand has been ratified by the NEU's membership, with 89.5% approval. One judge said, "The brand feels like a union of its members - collaborative, energetic - which is a success."



Bronze - Ancala Water Services and Moirae Creative

In March 2018, Kelda Water Services Defence was acquired by Ancala Partners. Moirae Creative crafted the new name, Ancala Water Services, which opens the company to a broader market beyond the defence sector. The new brand has helped Ancala to strengthen partnerships with key organisations. Judges commended the clean, professional creative.



Bronze - CECONOMY AG and Landor Hamburg

Retail giant Metro Group made the bold decision to split into two distinct brands to help with business efficiency: wholesale and food specialist, Metro, and consumer electronics company, Ceconomy. Landor Hamburg helped to create a psychedelic colour scheme for Ceconomy that gives the brand a unique look. Judges loved the brand icon and said the visual identity comes alive through the use of the logo.



Highly commended - Standard Life and Emperor

BEST BRAND DEVELOPMENT PROJECT TO REFLECT A CHANGED MISSION, VALUES OR POSITIONING

Gold – Harneys and Living Group

With its branding in need of a personal touch, offshore law firm Harneys approached Living Group. After conducting a full audit of the brand and a series of one-to-one client interviews, Living Group developed a cohesive identity for the firm that put imagination first.

The new design features a vibrant colour palette and playful illustrations by Matt Blease and Chris Judge. Deployed across its website and a new advertising campaign, these witty drawings encourage a second reading to reveal their true message. Infused with a new energy, Harneys has successfully transitioned into a more progressive firm.

Judges loved it. One said, "Refreshing illustrative approach using colours effectively. Totally meets the humanised approachable effort and supports progression through its branding. Met the brief to transform a nondescript law firm into a fresh and energetic brand seems to have worked really well."



Silver – Apt and Greenspace

Following a transition in its employee ownership structure, Robin Partington & Partners needed a fresh start. Greenspace proposed a name change to Apt, reflecting the practice's astute and resourceful approach to architecture. The judges commended Greenspace for infusing the practice with the "emotive edge" required for its evolution.



Silver – NHS Resolution and Studio North

In merging three sub-divisions into a new organisation, the NHSLA approached Studio North to develop its name and brand identity. The new brand, NHS Resolution, was well received within the NHS network, with 88% of respondents saying they were aware of NHS and supportive or very supportive of the new brand. The judges thought the strategy was an appropriate one with one saying the "Identity fits with NHS and is clear, feels transparent and approachable. A good match to its purpose and mission."



Bronze – Bauer Media and Thinkfarm

Bauer Radio wanted help to develop new positioning and a brand campaign to support the shift of Magic Radio from a London-based to national radio station. Thinkfarm's punchy slogan, in 'Love that song.', and colourful, 80s pop inspired graphics, helped Magic overtake Heart FM in the RAJAR Q3 London league tables. Judges liked the fun and bright approach and thought it was well aligned to the radio station's target audience.



Highly commended – ABB Robot Yumi

Highly commended – Steer and OPX

BEST BRAND CONSOLIDATION

Gold – Hikma and Prophet

Globally successful pharmaceutical company Hikma was suffering from a brand architecture that lagged behind the scale of its operations. As Hikma is built on a complex network of acquired corporate brands, employees were struggling to identify with Hikma as a global family.

With this in mind, Prophet rebuilt the brand behind the concept of 'One Hikma. One Culture.' By creating a new, rounded logo in hero coral – an evolution of the sterner Hikma red that signposted the brand of old – Prophet has built an inclusive visual identity. It has also banished lab coats and hospital environments from Hikma's printed literature, replacing them with real people in everyday situations.

Now the company is enjoying the benefits internally, in terms of share price and as far as the judges comments. One judge said, "Nice contemporary rebrand, bringing together multiple brands into one master brand that is true to the core purpose of the brand. Simple and really effective."



Silver – NHS Resolution and Studio North

To unite three NHS organisations into a cohesive legal response unit, Studio North facilitated the merging process through the development of a new brand. NHS Resolution was launched to clarify the focus of the organisation and offer a single message for the NHS on legal action. Judges liked the clarity of the brand and messaging, saying that quality helped drive home the brand's positioning.



Bronze – QinetiQ and Industry

Engineering and science business QinetiQ works with a large portfolio of brands. Having teamed up with Industry, it is now enjoying a unified brand architecture that communicates the robustness of its operations. Once QinetiQ has fully migrated its subsidiary businesses, it is track to mend its fragmented visual identity.



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What's the difference between creating a brand name and naming a goldfish?



At first sight, naming a brand or a product is about creation – a type of creation that seems easily accessible. Unlike drawing for instance, we all write, play Scrabble (at least once in a lifetime) and we all already found names for our children, our dogs or our goldfishes. So why not a brand name? And here is where it may start out wrong. You know how to write but it doesn't mean you can write a book. Same with a brand name. It is not just about letters.

The art of the brand name has specific features. Unlike for your goldfish, the name of a brand has an ambassador role. A name is the first step in the brand building process, it conveys the first message of your brand and resonates with your brand positioning. The question of meaning is key. What do we want to say through the name? A name can say something about who you are, what you do, how you do it, your vision of life, your audience, rational or emotional benefits, the experience you promise, offering a large scope of possibilities. Hence 'naming' is a question of strategic choices which implies going beyond the surface and raising questions that help consolidate the brand positioning.

Having said that, naming is not solely a question of meaning. The form a name should take is equally important. In short, how do we want to say what we mean? We can subconsciously suggest a message in playing with name types (existing, coined, arbitrary), phonetics, languages (Italian, French or English resonate differently) or visual aspects (rounded shapes or symmetric sharp letters for instance). All these forms are part of the story and the building of the personality of the brand. Celeritas, Rapido, Zip or Hop! are different ways to talk about rapidity but will create different brands. The choice of a form defines the brand ambition and degree of audacity in building its difference.

When you named your goldfish, you were the main decision maker. In our increasingly complex

organisations, where collaborative is the new motto, yet hierarchy and egos remain end validators, the journey to give birth to a name, and ultimately a brand, may be chaotic. Many wrong processes lead to weak consensus, disappointment or nonsense. Adding the fact that, in naming, crush at first sight is a legend, your chances to succeed may reduce to zero. Successful name creation is a tailor-made facilitation journey where you need to embark the right people at the right time in the right direction.

Finally, name creation is by essence dedicated to the outside world. Your goldfish will spend its life alone in its bowl, but your brand is going to address different targets in different countries, cultures and will navigate among competitors, resulting in the two usual constraints in naming: legal and linguistic.

There are over 37m trademarks registered across the world not to mention the .com that you are eager to own. Finding the perfect name available is therefore not easy. Rather than a constraint, legal is an opportunity to further differentiate and boost creativity.

Any article on name creation will relate to an amusing anecdote of bad connotations or cultural pitfalls in another language (as the Chinese car Trumpchi about to be renamed for the US market). To avoid bad buzz or costly changes, a name should be checked in all languages and countries you target.

To conclude, the brand name is a fascinating journey in which you start building relevance and difference with foresight.

Nadège Depeux is the brand strategy director of Labbrand Paris

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BEST REBRAND OF A DIGITAL PROPERTY

Gold – Gimi and Essen International

Swedish fintech startup Gimi needed help building a playful platform for its banking app, aimed at young people. The challenge was to debut Gimi to a worldwide market, balancing the interests of its dual audience of children and their parents.

Essen helped Gimi to build a space where the virtual world meets reality. Together they created the endearing character of Piggy, who is inspired by the pixelated world of old school gaming.

The app is also grounded in the real world, using organic colours, a simplistic credit system and calendar design. One judge said this was “one of the best examples I’ve seen of a contemporary digital identity.”

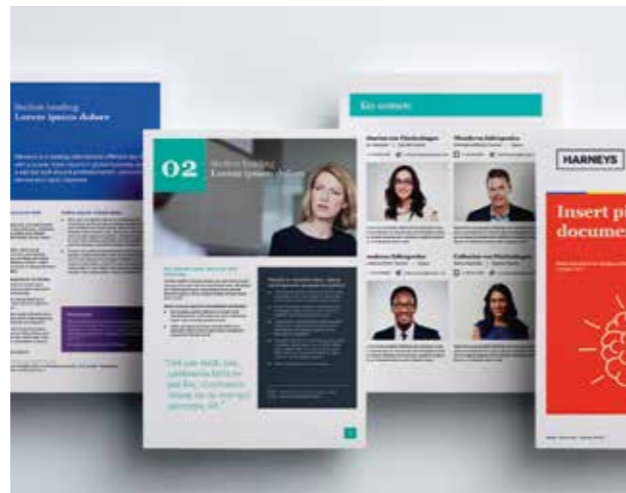


Gold – Harneys and Living Group

Living Group assisted offshore law firm Harneys in building a digital platform that reflected its innovative service. Now, the firm has a new digital identity which puts imagination first. Living Group's design for a search driven website was informed by research that analysed user journeys across the site. To accompany this, it also unveiled a new style of partner photography, which conveys individual personality and approachability.

All the numbers point to an improved user experience. From March to August 2018, mobile visits to the firm's website surged by 1,200% compared to the previous year. Within the same timeframe, new users to the website across all devices notably increased by 29%.

Judges commended the rebrand for a “lovely identity with great illustrations” that helped Harneys ‘stand out from the competitors’ in a congested market.



Silver – British Red Cross and Rufus Leonard

The British Red Cross partnered with Rufus Leonard to craft a new digital identity. By streamlining its digital content from 4,000 pages down to 500, Rufus Leonard has improved user experience on its website. This is supported by engagement results, with its bounce rate reducing by 30% since the redesign. Judges thought this was a positive development for the charity's digital brand.



Silver – Coreco and Dusted.

For an industry awash in Millennial-friendly branding, Coreco stands out for its style, simplicity and positioning that offer a best practice example in financial services branding. Coreco worked with Dusted to craft an easy-to-understand brand that focused on the feeling of ‘home’ rather than on the act of purchasing a house.



Bronze – CBD Now and Industry

The Commercial Bank of Dubai wanted to become the first digital-only bank in the UAE. Industry helped the brand transform into CBD Now by developing a seamless app that delivers on the bank's slogan of ‘Love the moment.’ In the first six months of its launch, CBD Now generated over 10,000 signups. Judges loved it too, commending the personality-rich advertising and positioning targeting a young audience.



Highly commended – Lloyds Register and Rufus Leonard

BEST VISUAL IDENTITY BY A CHARITY, NGO OR NOT-FOR-PROFIT

Gold - NSPCC and Supple Studio

Supple Studio was tasked with creating a new identity for the Lighthouse, the NSPCC's first child house to open in the UK. As this is a service that helps young people affected by sexual abuse, Supple Studio was challenged to craft a considerate brand image that guides vulnerable children in the right direction.

Portraying a beam of light leading to a welcoming home, the logo represents a gateway to those in need. All of the brands involved in the project are also embodied in the design through a carefully chosen colour palette. The Lighthouse centre has only recently opened, but staff and users are already delighted.

The judges were blown away with this project. "Beautiful creative that keeps the target audience at the heart of the identity," says one, "stunning." Another says, "Absolutely exactly right for the audience. Beautiful identity."



Silver - Association for Art History and Spencer du Bois

The Association for Art History sought a collaboration with Spencer du Bois to reinvigorate its brand outlook. Together, the two teams created an inventive new look for the association's publications and website inspired by its new slogan, 'think differently, see differently.' Judges liked the arts-focused approach, commending the geometric design and the symbolism in the brand's strong graphics.



Silver - Spitalfields City Farm and Living Group

Living Group was challenged with revitalising the look of Spitalfields City Farm. By introducing a stylish, rustic aesthetic that speaks to the farm's roots, Spitalfields has finally found its place within its Shoreditch surroundings. Since February, traffic on its website has spiked by 32% compared to the same period last year. Judges liked it too with one saying, "Beautiful creative that really brings the brand's personality to life. Works really well across all mediums and channels."



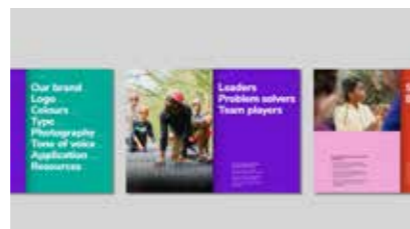
Bronze - The FA and Nomad

To promote women's football, the FA wanted to defy the marketing conventions of the men's game. Nomad designed a family of logos for the three professional women's leagues in England that communicated the fierce spirit of women's football. This new branding is fit to appeal to the new generation of English talent. One judge said, "Utterly love this. Sums up the beauty of real football."



Bronze - The Scouts and NotOnSunday

Having last undergone a rebrand in 2001, the Scouts needed to refresh its visual identity. NotOnSunday modernised the iconic fleur-de-lis logo while retaining its historic integrity. This progressive look has resonated with young people, with 14-18 year olds now a third more likely to volunteer with the Scouts. The modern, locally tailored approach has drawn in a more diverse audience, as well.



Highly commended - Canal & River Trust and Studio Blackburn/Hello Finch

Highly commended - Thomson Reuters Foundation and FleishmanHillard Fishburn

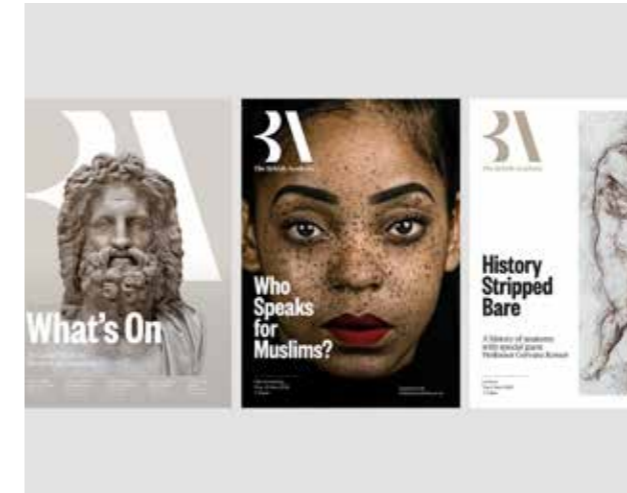
BEST VISUAL IDENTITY FROM THE EDUCATION SECTOR

Gold - The British Academy and Only

The British Academy is the UK leader in the humanities and social sciences. Historically, it has boasted eminent fellows including John Maynard Keynes and C.S Lewis. But in 2018, the academy was ready to reach beyond academic circles.

It approached Only, which built a new brand architecture for the Institute that speaks to a more progressive audience. Rooted in the new watchwords of discovery, humanity and ambition, Only's redesign has boldly taken the academy in a new direction. Its minimalistic logo design demands a second look and is accented by the stark white setting of 10-11 Carlton House Terrace, the Academy's prestigious home.

Judges commended the new visual identity as "contemporary, transformative, bold, dramatic, strong and confident." One judge said, "Love this one. It's bold, flexible, and allows its subject areas an expressive voice. Channels the heritage and expertise into a finely blended look and feel. The imagery is strong and beautifully handled."



Silver - University of Leeds and Frank, Bright & Abel

Frank, Bright & Abel collaborated with the University of Leeds to develop a progressive new look. The 'Leeds Portal', a graphic that reappears across the University's promotional material, articulates the core message of 'Think Beyond.' Judges liked the youthful tone of voice and the integration of the copy style into the visual identity.



Bronze - ISAE-SUPAERO and Labbrand

French aeronautics and aerospace education institute ISAE-SUPAERO worked with Labbrand to extend its international reach. Labbrand created a striking tessellation system that communicates the institute's reputation for precision and innovative design. Judges appreciated the creative approach in a traditional sector, lauding the use of tessellations and typography to deliver the rebrand.



Highly commended - Clore Social Leadership and Supple Studio

Highly commended - Graduate Union at the University of Cambridge and ASHA

BEST VISUAL IDENTITY FROM THE ENERGY AND UTILITIES SECTOR

Gold - Ancala Water Services and Moirae Creative

In March 2018, Kelda Water Services Defence was acquired by Ancala Partners and rebranded as Ancala Water Services. Moirae Creative was challenged to develop a new brand within a 28 day transition window. The task was to create a progressive visual identity without alienating Kelda's stakeholders from the new ownership.

The new name, Ancala Water Services, drops 'Defence' to prevent the brand being pigeonholed within one sector. To evoke the new energy behind the brand, Moirae created a new logo inspired by a flowing wave. Its soft tone has helped Kelda position itself as a more approachable business that offers its services to all. The clean design has been distributed across the businesses' assets, including workwear, vehicle livery and its social media profiles.

Judges thought the simple approach that helped bring the two companies together made for an effective strategy, supported by transparent, professional creative.



Silver - Equinor and Superunion

Norwegian energy company Statoil approached Superunion to help conceptualise a new direction for the company. The result was Equinor - a name that combines the concept of 'equi,' symbolising the company's commitment to environmental causes, and 'nor,' which celebrates its proud Norwegian heritage. Three months after the rebrand, total awareness stood at 80%.



Bronze - Aggreko and Rufus Leonard

Power generation company Aggreko wanted a brand image that would channel its past to propel itself into the future. Harnessing the company's traditional orange colour scheme, Rufus Leonard created a coherent brand identity that prioritises customer experience. Since the redesign, Aggreko's site has generated 34% more unique visitors to its website.



BEST VISUAL IDENTITY FROM THE ENGINEERING AND MANUFACTURING SECTOR

Gold - Survitec and Upp B2B

Survitec produces critical safety equipment for the marine, defence, fishing, aviation and offshore sectors. Seeking creative inspiration, it worked with Upp B2B on a new brand that would set the standard in its industry.

The result is immediately eye-catching and unique. Upp B2B retained the brand's grey and orange colour palette, but made it more evident through higher contrast photography, expertly deployed typography and stylish uniforms.

Judges thought the work helped move the engineering and manufacturing sector forward in terms of branding because of Survitec's consideration for each brand touchpoint and how it would align with the company's overall positioning.



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BEST VISUAL IDENTITY FROM THE FARMING AND AGRICULTURAL SECTOR



Gold - Spitalfields City Farm and Living Group

Spitalfields City Farm identified a gap in the market for an urban with a progressive feel. It worked with Living Group to create a brand to appeal to a new generation of Londoners. While harnessing the edginess of its Shoreditch location, the new design remained committed to Spitalfields City Farm's core educational purpose.

Featuring witty messaging and a woodcut aesthetic, the brand was given a comprehensive facelift. The new logo fully integrates the farm within its urban surroundings, with the negative space between the legs of Derek the donkey revealing iconic London landmarks.

Judges commended Spitalfields City Farm and Living Group for designing a "beautiful creative that really brings the brand's personality to life." Since the launch in February, entry numbers are up 32% compared to the same period in 2017. One visitor complimented the "great blend of old and new" that characterises the new brand.



Silver - AgriFood Training Partnership (AFTP) and IE Brand

AgriFood Training Partnership (AFTP) is a new educational organisation that has brought together six of the UK's leading universities. IE Brand created a logo inspired by freshly ploughed fields and introduced a vibrant colour scheme that sets the organisation apart from its competitors. Judges lauded the AFTP icon and its ability to instantly create a memorable brand for the partnership.



Silver - Millbank Farm and Jack Renwick Studio

Millbank Farm has been growing leeks and turnips on the same land since 1889. But recently it found its business was ripe for a rebrand. It partnered with Jack Renwick Studio to cultivate a new visual identity, rooted in its witty tagline 'experts in our fields.' The new approach caught the eye of our judges who commended the Jack Renwick's integration of visual agricultural cues into the Millbank brand.



Bronze - Scotts - Origins and 1HQ Brand Agency

Scotts teamed up with 1HQ to create Origins, a brand that speaks to a new generation of gardeners. Its marketing is characterised by its 'putty' colour scheme, which rebels against the more synthetic palettes so common in contemporary marketing. Our judges said the colour palette helped create a more consistent, eye-catching packaging system.

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We appear to be living in mercurial times. What worked before no longer does and our appetite for fresh experiences is seemingly insatiable. Trends still pervade our daily lives and often dissipate as swiftly as they emerged but new methods in which we interact with our world are changing the paradigm of 21st century life. How people think and what they want from brands is more important than ever; this cannot be underestimated in a highly competitive brand landscape.

Working with professional services brands we've observed a sort of paralysis of conformity. Many clients promote the same values and personalities which results in homogeneity in corporate brand identity. Audiences have no real discernible choice and brands have no distinctly identifiable voice. Law firms in particular, typically display superficial differences in brand image and voice. Firms can still maintain a healthy balance sheet without a particularly engaging brand, but it only takes a bold move from one firm to capture the imagination of the legal landscape and seriously shift the balance of power.

There are barriers within firms that restrain them from standing out from the crowd. The partnership model means they need a solid consensus to enable change and, whether it's five or 250 people, it's no mean feat to get them to agree to significant change. Lack of resource can also go against a brand effort. Firms often have small marketing and communications teams who are already inundated with the daily stream of work. Then there's the big fear of what their clients will think.

We have strategies in place to help mitigate these issues. For instance, establishing steering committees to help guide the partners, deployment approaches, providing internal teams with all the assets and guidance they

need to activate the new brand and on boarding processes that help the firm communicate why things have changed. But without a genuine internal enthusiasm for change, brands can find themselves regressing into safe and ineffective positions that blend into the sameness of the competitor landscape.

It takes a confident, unified vision to effect change. We encountered this in our recent relationship with Harneys. An offshore law firm, that back in 2017, had a brand identity that expressed nothing about its personality. Our research unearthed a culture that embraced innovative thinking, delivered in an unstuffy manner that was 'un-lawyer-like' in many ways.

Harneys was refreshingly upfront about its character and fully embraced the creative journey we took it on. We were pleased by the firm's appetite for bolder, more personable illustrations, which put it in a truly distinctive brand position for a law firm. For us, the power behind this transformation was a firm culture that believed in being different and are comfortable in being seen as such.

We believe that organisations stand out not just because they want to be different, but because they are different. Brands that embrace their unique senses of self have the opportunity to capture imagination and inspire audiences to believe in them and with belief, comes the power to transform perceptions.

Andy Richards is the creative director of Living Group London

BEST VISUAL IDENTITY FROM THE FINANCIAL SERVICES SECTOR

Gold - Russell Investments and Living Group

Operating in a crowded and competitive market, Russell Investments needed to gain an edge. To do so, it worked with Living Group on a brand scheme that cut through the jargon characterising the global asset management sector.

After conducting extensive briefing sessions with senior staff at Russell Investments, it was clear to Living Group that a concise message which resonated with overloaded minds was required. To appeal to an audience that is bombarded by financial data, Living Group designed a stripped-back visual identity featuring striking photography and compelling copy.

Financial success has been proven in just a few months. Judges liked it too, particularly for its striking photography and well articulated visual style. Judges commented that this is a "very eye-catching and authoritative looking brand" with a "great use of visual assets."



Silver - CBD Now and Industry

The Commercial Bank of Dubai wanted to become the first digital only bank in the UAE. Industry helped the bank to create CBD Now, a new banking platform trademarked by its confident red colour scheme. In the first six months of its launch, CBD Now generated over 10,000 signups. Judges thought the young, red visual identity was a bold, strategic move for the bank.



Silver - Savvi Credit Union and Alkamee Brand & Design

Following a merger, Saint Patricks Credit Union and ESB Members Credit Union wanted to position itself to a younger membership. With the help of Alkamee, a new name was chosen: Savvi. The new brand's logo resembles an Irish clover, but has an animated quality designed for a more progressive audience. Judges liked the links to the brand's heritage, alongside the modern visuals. One said, "A joyous and community-feeling brand."



Bronze - Banking Circle and Thinkfarm

Following a change in its management structure, Saxo Bank turned to Thinkfarm to develop a new brand. Thinkfarm derived the new name, Banking Circle, and produced a corporate film for the international payments firm that showcased dynamic 3D graphics. Judges liked the simple, strong visual assets with one commending this "very strong and flexible identity."



Bronze - Warba Bank and Industry

Warba Bank is collectively owned by the people of Kuwait. It worked with Industry to create a new logotype that would ensure maximum legibility in the Middle East, where harsh sunlight can make it difficult to make out external signage. Judges thought the update marked a definite improvement. The new brand, they said, is clear, strong, premium, trustworthy and ambitious, just like Warba Bank.



Highly commended - Coreco and Dusted.

Highly commended - OneFamily and UnitedUs

BEST VISUAL IDENTITY FROM THE FMCG SECTOR

Gold - Jordans Ryvita and Coley Porter Bell

Making a healthy cereal that kids love and mums trust is no small task. Rising to the challenge, Jordans worked with Coley Porter Bell to create a new brand identity, 'Grin-ola.'

Central to the brand is a gang of adorable but mischievous woodland characters that work together to get their paws on the delicious cereal. Coley Porter Bell undertook extensive research to understand the target market of eight and nine year-old children. The agency discovered that kids at that age are not all about sweetness and innocence, they are building their independence and have a love of adventure. This insight helped the team to create a new brand which has served up 'breakfast happiness' all round.

The cereal has been a great success, with distribution in Tesco and Co-op now extended to Waitrose and Ocado. Judges liked the alignment of the new Grin-ola Gang's visual identity with the Jordans parent brand, saying it was targeted appropriately to parents and kids, alike.



Silver - Well & Truly Ltd and B&B Studio

Well & Truly's crunchy corn snacks were developed as a gluten-free brand and are housed in the free from aisle. But the branding didn't reflect personality of the tasty and fun snacks. Working with B&B Studio to create a more positive and pleasurable positioning and brand identity, Well & Truly has found a new role as a better-for-you-but-just-as-tasty treat. Judges loved the packaging and its bold, confident typography.



Bronze - Scotts - Origins and 1HQ Brand Agency

With a brief to disrupt and breathe new life into the gardening category, 1HQ helped Scotts launch Origins, a brand born from the desire for clean and natural living. Origins has been embraced by consumers for its authenticity and has been accredited by Organic Farmers & Growers, one of the UK's leading organic certifiers. Judges commended the brand for its introduction of a consistent new brand architecture.



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Branding in the screenless age



The screenless age of smart speakers is almost upon us and it's going to hit brands like an invisible tidal wave unless they start preparing for it. But how can brands cut through in a hands-free, screenless environment - one that is currently dominated by just a few key players who happen to be raising their voice the loudest?

When navigating the minefield that is the current voice tech emergence, there are a few key points to be aware of.

First, it's important to separate 'native' voices (the AI-driven voices that are currently on platforms such as Google Home and Amazon Alexa) from real, human 'recorded' voices that a brand can record in a studio and then add to their voice platform. Both routes have their pros and cons when it comes to brand experience. If a brand is creating a voice experience and using one of the platform's native voices, the options range from a choice of only one voice type (on Google Home) to up to 27 different voice options (on Amazon Alexa), all with varying factors like pitch, speech rate and volume. With Alexa, this gives you up to 162 possible outcomes to play with. Consequently there is a job to be done to make sure that the native voice style aligns with your brand personality, and that the conversational design of the experience mirrors your tone of voice.

Going beyond this, both platforms do allow you to record your own original human voice, an option one would assume to be more beneficial to a brand as it allows for differentiation as well as a more uniquely human experience.

While this might provide much-needed brand differentiation, on the flipside, it also ring fences the level of interaction a user can have. The reason for this is that a real human voice on an AI-system cannot learn and iterate as well as a native voice. Although your brand's voice experience may seem to differentiate itself from the landscape, it can also become more limited, with content updates needing further recording sessions in the studio.

The real, human, recorded voice in question also throws up another consideration for brands. Should this voice be the same as the voice that the brand has become known for? For example, let's take a certain, husky-toned, celebrity voice, full of authenticity and northern grit. Do I want that same gregarious, bellowing voice onboarding me for my new mobile phone tariff? No I don't, because it would be weird and it would tire extremely quickly.

Brands need to be aware of the limitations and benefits of all options. They need to start thinking about how to differentiate on these platforms and how to keep aligned with their entire brand experience. Look no further than the sonic developments from the likes of Visa and Mastercard over the last year, and you will see brands that are future-proofing themselves for this coming of age.

Both brands have sounds that have been designed with screenless products in mind. These are short, sharp, slightly digital-sounding identities designed to cut-through on a smart device's speaker. MasterCard have recently seen the big picture and are using branded sound as the nucleus from which to create all their sonic assets in multiple styles and genres, designed for an array of brand touchpoints and product functions and adapted for multiple geographical territories.

We know 'earconography' (a term used to describe the translation of visual icons into sound) will play a key part in this new age. The combination of strategically designed music, sound, and voice will be essential in order for consumers to be able fully recognise, understand and navigate brand experiences in the rapidly approaching screenless age.

Roscoe Williamson is the head of branding at MassiveMusic

BEST VISUAL IDENTITY FROM THE FOOD AND BEVERAGE SECTOR

Gold - Sea Man Seaweed Chips and Pearlfisher

Heine Max Olesen, Denmark's self-proclaimed 'King of Seaweed,' wanted to offer a healthier and more natural alternative to potato chips. He founded Sea Man Seaweed Chips, a brand inspired by his larger-than-life personality and commitment to sustainability.

Heine collaborated with Pearlfisher, which was involved in every step of the marketing process, from curating the choice of flavours to clambering over the crags of Denmark's coastline to capture the raw experience of their production process. Heine's 'Seamobile,' poetry and tattoos, all work together to bring a human touch to Sea Man Seaweed's visual brand. This personality is incorporated into Frans Theis Jensen's handcrafted drawings, which tell the charming story of a deep-sea diver exploring the corals with his bubbling tobacco pipe.

Sea Man now has a brand identity that prepares it to ride the wave of the clean-eating movement. High in commendation, Judges praised the rebrand as "light-hearted, fun and full of character."



Silver - Cocoa Jones and Supple Studio

Cocoa Jones is a cross-cultural chocolate brand formed by Pakistani and Nigerian couple Naz Khan and Michael Ogazi. Each chocolate bar's packaging combines two designs, one Islamic-inspired and one African-inspired, to reflect the vibrancy of the brand's exotic origins. Cocoa Jones has had nothing but encouraging responses to the intricate designs from its customers.



Bronze - Metzger und Sohn and INTO Branding

Alpine butcher's shop Landmetzgerei Piegger was ready to embark on a digital journey. It engaged INTO Branding to build Metzger & Sohn, an online shop stocked with recipes, blog posts and atmospheric photography. It is now ready to export unique Tyrolean flavours to a broader German market.



Highly commended - McCormick and BrandOpus

BEST VISUAL IDENTITY FROM THE HEALTHCARE AND PHARMACEUTICALS SECTOR

Gold - FPA and IE Brand

The Family Planning Association (FPA) worked with IE Brand to build a progressive sex education brand. Together, they wanted to build something that celebrated sex, rather than being a turnoff. The result needed to appeal to a broad audience - everyone of a reproductive age - and be approachable rather than standoffish.

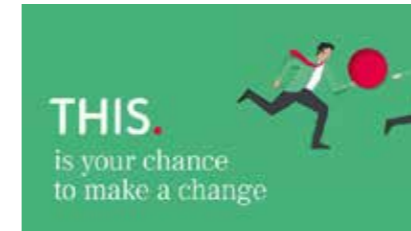
After conducting a survey sampling over 400 people, and conducting interviews with 20 health professionals, it became clear that it needed to be sex-positive. The result was Sexwise, a brand that uses humour and innuendo to celebrate sex, rather than rail against it.

Currently, Sexwise is receiving approximately 100,000 users per month and showing constant growth. Judges congratulated FPA and IE Brand for developing a brand that is "light hearted and optimistic whilst keeping hold of its authority." One judge said, "There's a balance to strike between informative and approachable for a brand like Sexwise, and I think it walks that line well."



Silver - THIS Institute (The Healthcare Improvement Studies Institute) and Together Design

The Health Foundation and the University of Cambridge wanted a name for a new health research institute that gave it a unique voice. In collaboration with Together Design, THIS Institute was created. The name avoids the clunky acronyms that define the healthcare market and the visual identity focuses on change and motion. One judge said, "Controlled, engaging, inclusive, illustrative. Feels right for the sector."



Bronze - Hikma and Prophet

Pharmaceutical company Hikma approached Prophet to forge a brand identity that was better suited to the modern age. The company's logo was completely redesigned under an aesthetic that conveys approachability and compassion. Judges loved Hikma's brand architecture and its use of photography. The approach to packaging also helped streamline and simplify the brand.



Highly commended - GenesisCare and Dragon Rouge

Highly commended - Mikromol and We Launch

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How to rebrand following a merger or acquisition



When a company changes ownership, the opportunity to create a new brand presents itself, but also creates unique challenges.

In March 2018, Kelda Water Services, part of the Kelda Group which also owns regulated water utility Yorkshire Water, was acquired by Ancala Water Services Partners and rebranded as Ancala Water Services. Ancala Water Services provides non-regulated water and waste water contract operations to third parties. Moirae was appointed to create the new brand.

Whenever ownership of a business changes hands, there is always a degree of uncertainty and apprehension among existing stakeholders. Employees and customers will initially be unsure of what the change means for them and they may be worried. A new brand needs to inherit the trust of the former business and ensure this isn't lost in the creation of a new company.

From the perspective of the investor or parent company, there will be a reason behind the acquisition and they are likely to have their own goals and objectives. Identifying how a new brand can help achieve these goals is a key part of the discovery phase.

Another challenge is presented by unpredictable legal timescales. Responsiveness and preparation once the agreement has been signed helps when rolling out the new brand.

In terms of finding the right solution to these problems, opting for the right naming strategy

and branding architecture system is key. This will likely involve considering the relationships between brands already owned by the parent company (if there are any) and how closely related they are to the newly formed company. Depending on the business, a branded house approach may be appropriate, or a standalone brand may need to be created.

Focusing on the values of the new business is also important early on, especially identifying those in common with the former business. Using internal engagement workshops to develop a revised set of values is a good idea and gives a good foundation on which to build the new brand.

We found, however, that the most important part of rebranding a newly acquired company is taking internal communications seriously during the rollout. Involving employees throughout the process can both create a sense of ownership around the new brand and dispel any uncertainty around the acquisition. Making an event of the launch day is also an opportunity to create a positive start to the new brand.

In our case, as a result of the internal focus groups, development of the brand values, and launch day activities Ancala Water Services has strong brand equity through its internal and external stakeholders which has meant the brand has been well received, adopted and implemented with pride.

Daniel Jones is head of design at Moirae Creative

SECTOR

BEST VISUAL IDENTITY FROM THE PROFESSIONAL SERVICES SECTOR

Gold - Steer and OPX

Transport consultancy Steer Davids Gleave (SDG) wanted to evolve its brand to better capture its new role in the market. Having invested in new infrastructure sectors including health and education, SDG approached OPX to help design a whole new brand identity.

It had to inspire without alienating a client base it had built over 40 years of service. Together, OPX and SDG came up with Steer. The double 'ee' in the logo is joined up to communicate the motion taking the company in a new, exciting direction. The brand's black and white colour scheme is also accented by sky blue, highlighting a dawn of new possibilities.

Following launch, new website visitors have increased remarkably and its bounce rate has decreased. Judges were had only good news for Steer. They liked the brand name's alignment with the sector - unintentional or not - and thought the brand mark was bold, well-considered and impactful. One judge said, "Overall very clean, striking designs that feel modern and well thought out."



Silver - bro and Greenspace

Danish communications company Bro Kommunikation challenged Greenspace to create a new identity that resonated with a progressive audience while still preserving the brand's heritage. The name bro - Danish for bridge - captures the spirit of the company's work: connecting global brands with their audiences. One judge said, "This is clever, with great integration across the icon set."



Silver - Harneys and Living Group

Harneys challenged Living Group to create a new brand architecture that liberated it from the restrictive conventions of traditional law marketing. To fit the brief, Living Group devised a vibrant colour palette and decorated it with charmingly unique illustrations by Matt Blease. The new brand charmed judges too, with praise lauded on the illustration style and simplified tone of voice.



Bronze - AGL and Baxter & Bailey

Founded by the late Anthony Gordon Lennox, AGL is a communications firm that has a prestigious client history. In collaboration with Baxter & Bailey, AGL underwent a bold brand refurb that included a name change. AGL is now confident that its brand aesthetic captures its ambition and values. One judge said, "The alignment of core logo with the leading quotations really works in this instance," adding that the brand has a "forceful typographical presence."



Bronze - Apt and Greenspace

Following a transition in its employee ownership structure, Robin Partington & Partners wanted to develop a new brand identity. Greenspace proposed a name change to Apt, reflecting the practice's astute and resourceful approach to architecture. Judges praised Greenspace for a "clean, contemporary and sharp design."



Highly commended - Newable and Undivided

SECTOR

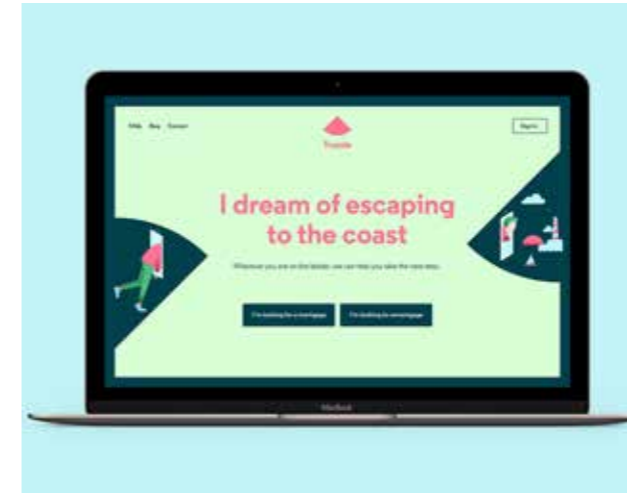
BEST VISUAL IDENTITY FROM THE PROPERTY, CONSTRUCTION AND FACILITIES MANAGEMENT SECTOR

Gold - Trussle and Ragged Edge

Online mortgage broker Trussle wanted to stand out in a crowded market by articulating a message of hope and positivity. With the help of Ragged Edge, Trussle built an enabling brand that appealed to a generation of young people that felt alienated by the property sector.

Along with a soft colour scheme, Ragged Edge went with a regular Bond typography for all of its headings to strike a welcoming tone. Its new brand framework was inspired by the clarity and optimism of an architect's drawing, with Trussle's logo resembling the symbol for an open door.

After the new brand architecture was implemented, Trussle secured £13.6m from a Series B funding round led by Goldman Sachs. Judges were impressed by a "cohesive and successful look" that was hallmarked by a "light-hearted, fun illustration style."



Silver - Aparto/Hines and dn&co.

Hines worked with dn&co to create a student living brand concept that established a sense of belonging. The result was Aparto, which incorporates both 'apartment' and 'apart of' to communicate the community experience on offer. One judge said, "Striking and modern. The design is well executed and considered. The visual identity is bold and recognisable. When the shapes are used to represent other hidden elements is when it really becomes interesting."



Silver - Paradigm Land and Don't Panic Partners

Residential development company Paradigm Land approached Don't Panic Partners to make a big deal out of small spaces. The resulting minimalistic design speaks to a new generation of young people that value experiences over possessions. After the success of the first development, the project is now expanding to other locations across west London.



Bronze - Harrison Catering Services and Dusted.

Harrison offers catering services to three, distinct client groups: state schools, independent schools and businesses. Recognising the difficulty of appealing to all of their tastes at once, Dusted developed three audience-specified websites for the company. Since the brand overhaul, the website's bounce rate has dropped by 19%. One judge said, "This has an engaging consumer style that fits well with the brief."



Highly commended - Capital & Counties Properties and Pollitt and Partners

Highly commended - FORA and Prophet



branding the environment

WE ARE ENVIRONMENTAL GRAPHIC DESIGNERS SPECIALISING IN WAYFINDING DESIGN & BRANDING IN THE BUILT ENVIRONMENT

PLACEMARQUE+

Wayfinding opening up history



We all travel in hope. We are natural explorers wondering what we might discover on our travels. We arrive at our destination hoping that what we discover will surpass our imagination. In 2018 we were privileged to work on a wayfinding project which challenged us to think differently about exploration, mixing modern day transport with an ancient landscape which meant that today's visitors could move through space and time in just a few hours.

As storytellers at Placemarque, we consider what is special about an area and consider how we can fire up people's imaginations and encourage them to explore that bit further, visit that new attraction, eat their lunch in a different park. We open up an area in people's minds. Our winning entry, creating wayfinding for Fáilte Ireland, challenged us to open up not just a large geographical area, but 5,000 years of history for a new generation.

Our winning project challenged the common narrative of public realm in terms of both space and time. Instead of a five-minute walk to the next destination, we were encouraging people to discover a town or attraction from 5,000 years ago, perhaps 20 miles away.

The principle was the same as always: to understand and celebrate the uniqueness of a place. We worked closely with our client, Fáilte Ireland to bring their 'Ireland's Ancient East' brand to life for around 100 sites in the region. The signs have been designed to respond to the themes of this brand and vision, taking references from the landscape to develop a distinctive form.

We created a Celtic design in materials that spiralled out of the landscape and would age as handsomely as the ancient surroundings; this is wayfinding that is in it for the long haul.

"It is more of a high quality bespoke piece of art that acts as a curiosity and photo opportunity as much as an information sign. The design appeals to tourists as it is Celtic in nature and the colour scheme is warm and earthy, and it lures the tourist to it," said Emeir O'Connell, manager of Wicklow's Historic Gaol.

We see our role as providing an engineered serendipity, focusing on moving people around, while encouraging them to explore.

We created wayfinding that encourages people to drive that 20, 30, 40 minutes further, enticing them with a mixture of text and graphics, but also giving them the practical information which acknowledges the visitor journey by providing driving distance to nearby attractions, inviting people to explore some of the lesser known attractions in the area. And we believe we brought the brand to life by encouraging people to explore starting with the signs themselves. Children are regularly found clambering on the signage; you can't do this in a city centre.

We believe we have done this while helping to realise the commercial objectives of the region. Liam Bowe from Wexford County Council, admired precisely this, "[T]he [sign] contributes to an enhanced heritage experience to our visitors, a prolonged stay in our diverse region, and the consequent socioeconomic benefits that flow to our people."

We're happy to be recognised for this, for celebrating the uniqueness of a place creatively. For embracing a challenge and understanding a new culture. And by working closely with our client to create something which works for them.

Sue Manley is the director of Placemarque

BEST VISUAL IDENTITY FROM THE PUBLIC SECTOR

Gold - Screen Ireland and Detail

To mark a change in purpose, the Irish Film board approached Detail. It wanted to craft a new visual identity that channelled the organisation's new role as a vehicle for promoting Irish creative talent.

Following research into how screen industries are marketed worldwide, the Irish Film Board recognised it did not want its institutional heritage to be the primary leverage for the new brand. Instead, it should focus on chasing new creative horizons.

The solution was the forward-thinking brand Screen Ireland. Designing a logo constructed of four screens with different aspect ratios - representing the past, present and future of motion picture - Detail Design created an inventive new look. Judges thought the striking visual style marked a fresh start for the organisation and fulfilled the ambition of promoting Irish film.



Silver - BBC Bitesize and Rufus Leonard

To celebrate the 20th anniversary of BBC Bitesize, Rufus Leonard delivered a brand that catered to the needs of the website's broad audience. It created an animated logo that communicates a fun approach to academic material. Bitesize is now ready to capture the imagination of a new generation of young learners.



Silver - UK parliament and SomeOne

The UK parliament tasked SomeOne with creating a digital-first identity that communicated clarity across all devices. By undergoing a graphic redesign, fit with simplistic iconography and a dynamic portcullis logo that is resized across different platforms, the new visual identity is inclusive in its outlook. Judges commended the use of the portcullis as a unifying icon across digital communications.



Bronze - The Pensions Regulator (TPR) and Lloyd Northover

After in-depth stakeholder research, Lloyd Northover knew it needed to curate a brand image for the Pensions Regulator which conveyed its core values. After conceptualising a brand narrative that focused on a positive regulatory framework, the Pensions Regulator now enjoys a more coherent brand identity.



BEST VISUAL IDENTITY FROM THE RETAIL SECTOR

Gold - Panzer's and Here Design

Panzer's Delicatessen in St John's Wood has a rich history. It was founded in 1944 by owners of Czech and Austrian heritage. When seeking a rebrand in 2017, Panzer's knew that it had a duty to preserve the Delicatessen's past.

Thankfully, Here Design was on the same page. Following a period of intensive research, it worked with Panzer's to develop a 'Mitteleuropa' style. Its new logotype, which is distributed across the delicatessen's street façade, packaging and business cards, is inspired by 1940s street signage. Harnessing the quality of its most famous product - its hand-sliced smoked salmon - all of Panzer's business communications are signed off with a signature fish design, and the packaging of its products mimic the fish's sliced texture.

Judges commended Panzer's and Here Design for creating a brand that is "lovely, lovely, lovely, lovely," and "beautifully executed with striking results." One judge said, "A faultless piece of brand development, from the colours to the type to the historical links. That beautiful little fish! All institutions should be so lucky."



Silver - Tesco and Coley Porter Bell

Tesco approached Coley Porter Bell with a mammoth challenge: designing the largest retail packaging rebrand ever carried out in the UK. Working on over 9,000 individual products, Coley Porter Bell crafted a new aesthetic that appeals to each individual product's unique heritage. Judges thought this was a job well done, with great results to boot.



Bronze - Kitbag and Music

Online football retailer Kitbag wanted a brand overhaul that would resonate with its youth audience. As a solution, Music designed a new focal point for the brand: a simple bracket design that overlays Kitbag's visual content. Judges thought the solution was tasteful, clever and would help Kitbag translate seamlessly into a lifestyle brand.



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The missing catalyst in digital transformation



In an age of constant change and continuous innovation, digital transformation can often mean the difference between propelling a business forward and falling behind competitors. If a business wishes to stay relevant, it must successfully adopt an ongoing programme of digital transformation.

But why do organisations struggle to meet their transformation aspirations? And how do they tackle common challenges? Failure often comes from siloed organisational structures, a lack of true organisational transformation or no c-Suite vision and ownership.

Brand thinking is the missing catalyst for change. Defined and utilised successfully, brand thinking is an effective tool to guide businesses forward; sitting at the heart of an organisation, bridging the needs of the business and its customers. It often acts as a unifying platform for employees to rally behind and initiate coherent change across the business.

We've been helping business leaders transform their organisations for 30 years. Through our work, we've recognised three brand activities that can support the adoption of an organisation's digital transformation programme:

The first is that aligning brand strategy with digital transformation ambitions.

Setting a clear brand strategy that incorporates a business's digital transformation ambitions can unite and inspire employees towards a common, digitally focused, consumer-centric goal. This ensures that everything within the business, from its culture to new ways of working, fits the business ambition.

Second is to lead with brand experience.

Technology has transformed consumer expectations and brand relationships and will continue to do so for the foreseeable future. Brand experience (how a brand lives across

all touchpoints) has become a critical area of focus for many businesses. By looking at a digital transformation programme through a brand experience lens, businesses can be sure they're putting their vision into practice in a consumer-centric manner that will signal change to the whole organisation. It will also provide clear ROI validation.

Finally, communicate effectively to engage the wider organisation.

When brand communication tools are used properly across the entire business – internally as well as externally – they can be a powerful means of guiding a business forward. What you gain is a unifying platform for employees to get behind and help initiate change at all levels. Being inspirational about fundamental changes that are happening, empathetic about how they can be incorporated into day-to-day activities, and clear about the expected benefits are crucial steps in taking your organisation into the future.

Used effectively, brand thinking can be a high-profile symbol of change across a business, uniting and guiding employees towards a common goal. It will act as the foundation for new ways of working.

Thinking about digital transformation through the lens of brand experience will guarantee consumers are placed at the heart of all digital transformation initiatives and discussions.

Laurence Parkes is the chief strategy officer at Rufus Leonard

BEST VISUAL IDENTITY FROM THE TECHNOLOGY, MEDIA AND TELECOMMUNICATIONS SECTOR

Gold - Elliptic and Superunion

Fintech company Elliptic conducts data research to link bitcoin transactions to criminals. The data it accumulates from investigating underground industries, including child pornography rings, terrorist organisations and the arms trade, is provided to major law enforcement agencies in the US and the UK.

But it needed a brand that would appeal to a new generation of talent. Its new brand - delivered by Superunion - is deliberately difficult to decipher from scale, enticing its audience to read between the typography's negative space to decode its message. A launch film features motion graphics that recreate Elliptic's process of data analysis, illustrating the brand's core purpose: to find the truth in data.

Since the launch, Elliptic has experienced a surge in recruitment applications and production requests for the branded merchandise. Judges were high in praise, saying "this visual identity conveys and engages everything a rebrand is supposed to."



Silver - Edinburgh TV Festival and Nalla

The Edinburgh Television Festival tasked Nalla with creating a strong foundational identity that could be evolved each year. Nalla developed a sophisticated new look - accented by a new, stimulating pink hue - that appeals to industry professionals. As a result, ticket sales for the event increased by 10% for 2017-18.



Bronze - Picsolve and Missouri Creative

Picsolve has been in the business of capturing personal moments at attractions for over 20 years. Missouri Creative built an energetic new brand image for Picsolve based on the strapline 'More power to the moment.' Since the rebrand, Picsolve's website has seen a dramatic 731% increase in its traffic.



Highly commended - 3Vision and Supple Studio

Highly commended - Radioplayer and PIN Creative

BEST VISUAL IDENTITY FROM THE TRANSPORT AND LOGISTICS SECTOR

Gold - Hiyacar and SomeOne

Hiyacar is a new car sharing brand that is looking to change the hire car sector in the UK. It approached SomeOne to develop a visual identity and brand that better explained the benefits of Hiyacar's approach to mobility.

SomeOne's solution was a brand that is made to move, a digitally native design system that's strategically led and visually compelling, for a new generation of drivers less interested in ownership and more attracted to access. In contrast to most hire car branding, which is based on a single colour and a static wordmark, the Hiyacar brand takes the opposite approach. It uses a multicoloured palette and animated elements as standard, fit for a digitally-led service.

Our judges remarked on the "really strong and bold direction of the rebrand, moving away from static and boring. This is a brand that lives well in an animated world, completely digital."



Silver - Department for Transport and Brand Cooke

The Department for Transport engaged Brand Cooke to rebrand Virgin Trains East Coast into the London North Eastern Railway (LNER). The challenge was to create a new brand and collateral, including a brand awareness campaign, platform posters, literature and a website, in only six weeks. Despite the challenging timeline, on the first day of operation, LNER's striking new brand identity and consistent application conveyed confidence to passengers on the network.



Silver - Masternaut and McCann Enterprise

Masternaut worked with McCann Enterprise to create a new logo and visual identity that would refresh the recognised telematics brand. The brief was to create a powerful, clear and differentiated positioning as the business moves from purely hardware into data analytics and software as a service. Feedback has been overwhelmingly positive, with the brand now seen as modern, dynamic and data-driven.



Bronze - Arriva plc and WPA Pinfold

Arriva has grown from a small bicycle shop in Sunderland to one of Europe's leading passenger transport providers. After such phenomenal growth, Arriva asked WPA Pinfold to conduct a full review of its brand architecture, livery and visual identity to present a coherent face to the customer. The result was a future-focused brand that builds Arriva's brand equity and aligns perfectly with its business strategy.



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BEST VISUAL IDENTITY IN THE TRAVEL, LEISURE AND TOURISM SECTOR



Gold - Assembly Hotels by Criterion Capital and Ragged Edge
 Assembly is an exciting new hotel concept aimed at experience-hungry Millennials. Where other hotels base their brand on what's inside the building, Assembly points outside - encouraging guests to make the most of its central location. Where other hotels talk about staying in and getting cosy, Assembly sets out to provoke a sense of adventure, inspiring guests to explore the city.
 Ragged Edge's core brand idea, 'Get up and go,' translated into a visual identity that featured colours inspired by the bright lights of London. Its bespoke typeface, and photography captures the energy of the city. The Assembly brand received a positive response from the creative industry and featured on a number of design websites and blogs.
 Our judges liked the unconventional strategy for the sector and commented, "Visually, it feels on the edgy side of contemporary and really delivers its ambition to catch a younger audience's attention."



Silver - National Trust and Supple Studio
 The National Trust wanted to engage the public in the little-known story of Ferguson's Gang, a group of five young female environmental activists who were instrumental in conserving historic buildings in the early 20th century. Supple Studio created an octopus logo with female faces hidden within the negative space - as an ingenious nod to the Ferguson's Gang's anonymity.



Silver - Saints & Stars (HealthCity) and VBAT (Superunion)
 Basic-Fit approached VBAT to create a new name, visual identity, tone of voice and launch campaign for a next level gym experience launching in the Netherlands. VBAT's inspired solution was the 'Saints & Stars' brand that promotes people, not equipment, celebrating the hardworking Dutch themselves. With more than 2,500 memberships registered by opening day, the brand was a huge success.



Bronze - InterContinental Hotels Group and 1HQ Brand Agency
 InterContinental asked 1HQ to help them create a brand and visual identity for the rooftop restaurant at the Intercontinental Ljubljana, the first five star hotel in the city. Seeking to go deeper than a typical luxury brand, 1HQ created a striking visual identity which celebrates local ingredients and the prized Carniolan bee, native to Slovenia.

Highly commended - Andrew Brownsword Hotels and Supple Studio
Highly commended - Apollo and Essen International

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BEST OVERALL VISUAL IDENTITY



Winner - Elliptic and Superunion

Criminal activity funded by Bitcoin extremely difficult to trace - at least until now. Elliptic is a technology company using software and forensic investigative services to help intelligence and law enforcement authorities prevent, detect and pursue criminal activity in cryptocurrencies. Elliptic's innovative technology allows it to link criminals to bitcoin addresses.

Although the brand is targeted at law enforcement agencies and financial institutions, Elliptic also wanted to attract the best young tech talent. It approached Superunion develop a visual identity which would do both.

Guided by Elliptic's mission to 'find the truth in the data,' Superunion created a deliberately illegible negative space typography. Inspired by data blocks, the typeface subtly reveals what Elliptic is looking for and echoes the difficult task the company and its employees undertake. A simple black and white colour palette reflects the serious nature of the cases Elliptic tackles.

The new brand identity was launched in February 2018 and rolled out through presentations, printed documents, screen animations, Elliptic's website, event posters, environmental graphics and business stationery. An internal launch film was also created to introduce the new positioning and rebrand to staff across Elliptic's offices.

The rebrand has given Elliptic a confident, differentiated position within the tech sector. This has already led to an increase in recruitment applications contributing to the growth of the business. Elliptic has also received email requests from admirers of the new look looking to purchase the brand merchandise.

Our judges admired the smart and creative approach as well as the striking use of type, commenting that it created a truly ownable and memorable brand. One said, "I would go to Tate to see this work," and another adding, "I loved it. An obvious winner. This visual identity conveys and engages everything a rebrand is supposed to; an immediate sense of what the company is about."

GRAND PRIX



Winner - Hikma and Prophet

After years of strong growth, multinational pharmaceutical company Hikma realised the scale of its business had become greater than the scale of its brand. Adding to the challenge was the complexity of integrating multiple acquired brands. Hikma worked with Prophet to develop a brand architecture that consolidated these individually branded elements and sub-brands as a means of better paving the way for Hikma's next chapter.

Prophet simplified and strengthened the portfolio, making Hikma a single, global enterprise brand. It developed a brand positioning alongside Hikma's internal teams, both working together to find a direction that would be both powerful and consistent for Hikma globally given the diverse landscape of generics across Hikma's markets.

To create a unified global enterprise brand, Prophet developed a compelling brand story and a modern visual identity featuring coral as a hero-colour, an evolution of Hikma's legacy red branding. 'Better health within reach,' addresses Hikma's fundamental belief that good quality medicine should be available to anyone, anywhere. At every touchpoint, there is a nod to Hikma's human, progressive and meaningful brand. The library of images shows people looking natural in their everyday environments - a deliberate shift away from the scientific identities of many competitors.

Hikma is already enjoying remarkable results. The evolved brand was launched in March 2018 and in the six months following this the share price increased by 130% - tracking well above its competitors. Our judges praised the "strong and confident solution" to a complex challenge and admired the "far simpler architecture and strengthened master brand with an accessible and more modern feel." Others said, "Combining multiple brands and sub-brands is a challenge this works really well, shows a confident and established solution. Beautifully designed and considered."

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