

TRANSFORM AWARDS EUROPE 2020

Welcome



Brittany Golob
Editor in chief, Transform magazine

At the Transform Awards, shortlisted companies represent every sector and size of organisation, presenting a true benchmark for excellence in strategic brand work. Every company deserves congratulations for delivering excellent, creative brand work.

At this year's awards, packaging stole the hearts of judges, as they lauded Urban Cordial, Carlsberg and Kellogg's for their data-fuelled strategies. They were awed as well by corporate brands like Hollis and Baker Tilly, which filled the corridors of their businesses with life and light. Aktual impressed creatively as it transformed its visual identity into proof positive of its products' very success. The unique, bespoke typography is inextricably linked to the brand and delivers an ownable asset that communicates the company's point of differentiation. Scala Radio turned heads, too, for its ability to build a successful new brand within a corporate brand portfolio that addressed a need in the marketplace with creative content, campaign material and communications.

This year has been full of excellent rebranding and brand development work.

Well done to all of the winners at the 2020 Transform Awards!

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THE JUDGES



Helen Geny
Senior marketing manager
Penfida Limited

Helen is a marketing and communications specialist who helps brands connect with customers through compelling storytelling and a clear sense of purpose. Helen has particular expertise in the financial and professional services sectors and in enabling brands to leverage the benefits of digital transformation. She is currently with Penfida, a corporate finance adviser to pensions schemes and trustees.



Grace Ashton
Brand marketing consultant
One Faced

Grace is a brand marketing consultant with over 10 years of experience working in-house and agency-side for global brands across the FMCG, fashion, telecoms, health and wellness sectors. She has worked across the entire brand marketing mix including brand and product launches, advertising, digital, content, social and influencer marketing, design, and photography and video production. She is passionate about the value that a strong brand brings to a business in building genuine connections with audiences.



Christine Ayre
Head of brand design
King's College London

Christine is head of brand design at King's College London. She leads the interpretation, evolution and execution of the King's brand, directs and supports the creative agency roster as a collaborating team and has run in-house design for five years. Seizing every possible opportunity to make great brand experiences, she blends logical, flexible brand discipline with inspirational creativity including the famous alumni display on the Strand and the transformation of Bush House.



Lisa Cheung
Director of marketing and brand strategy
Foundry

Lisa leads marketing strategy, brand and creative content at Foundry, the developer of creative software for the media, entertainment and digital design industries. Lisa has 16 years of experience in communications and media strategy for companies such as L'Oreal, McDonalds and Peugeot, from agencies within WPP and Omnicom. She has worked in-house at various technology sectors including telecoms, digital media and entertainment, and fintech.



Fleur Clarke
Head of brand marketing
HarperCollins Publishers

At HarperCollins, Fleur leads brand strategy for some of the world's most successful and beloved authors, including Agatha Christie, JRR Tolkien and George RR Martin. In her six years in publishing, she has created award-winning campaigns for established authors such as Stephen King and Jodi Picoult, and launched exciting new voices into the market. She is passionate about insight-driven creative and campaigns that cut through the noise.



Babak Daemi
Former marketing director
Future PropTech

Babak delivers marketing process, strategy and brand value proposition for startups at the scaling stage of their business. The bulk of his experience is in the tech and events sectors. Babak's current project is working with an events company focused on the financial risk and control functions of financial institutions.

THE JUDGES



Lorna Blackmore
Director of communications and integration
Flagship Group

A fellow of the Chartered Institute of Marketing, Lorna has over 18 years of experience in marketing and communication. In her current role Lorna is responsible for leading, developing and executing the brand and communication strategy for the group. She also leads the integration process through the pre- and post-merger lifecycle; optimising brand architecture to clearly communicate the company and its portfolio of offerings for an evolving business.



Federica Carlotta
Course leader
Sotheby's Institute of Art

Federica is a cultural strategist for luxury and a course leader of the 'art of luxury' programme at Sotheby's Institute of Art. Her research, training and consultancy activity focus on the analysis of the meanings and practices underpinning the production, branding and consumption of luxury and fashion.



Rupert Daniels
Global marketing director
Cambridge University Press

Rupert is the global marketing director for the Cambridge University Press where he leads the development of Cambridge's global marketing strategy and shapes 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 positions at Arsenal Football Club, Fifa and 1Goal.



Greg Dawson
Senior corporate communications manager
Nestle

Greg is currently working on establishing a strong purpose and vision within Nestle's UK&I marketing. Prior to this, he worked in the global communications team at Diageo and has also held a number of leadership positions within communications at Direct Line Group. Over his career in the UK and Canada he has worked across multiple sectors with some iconic and diverse brands – from Churchill the Dog and Guinness to nations like Oman, Sri Lanka and Grenada.

THE JUDGES



Gregg Finlay
Creative director and associate partner
Prophet

Gregg is creative director and associate partner at Prophet London, co-leading the design and experience practice for Europe. Prophet has won Transform Awards for work with Formula E, Addiko, Fora and Hikma in recent years. Gregg has over 18 years of experience leading interdisciplinary teams to rethink some of the worlds' biggest (and smallest) brands. With expertise in financial services to home appliances and from telco to tech, Gregg is passionate about design as a transformative force to power business growth.



Alex Glancy
Creative director,
Stereo

Alex Glancy is the creative director at Stereo, a full-service creative agency whose clients include Nike, BBC, H&M, Worldpay and Virgin Atlantic. Prior to this, Alex was the head of creative at Virgin Holidays for 5 years, where he was responsible for design, branding and creative. Since joining Virgin Holidays in 2015, he's led a complete overhaul of its brand, values and visual identity, and worked on the launch of its new platform, 'Seize the Holiday.' Before Virgin Holidays, Alex worked at Barclaycard, NetJets and Cobra Beer.



Sarah Hedges
Equity partner and new business
director
Hoxby

Sarah is partner and new business director at Hoxby, an award-winning agency of over 1,000 freelancers collaborating through cloud technology across 30 different countries. For the past year, she has been working with the game tech marketing team at Amazon Web Services and developing a marketing automation solution. Prior to Hoxby, Sarah worked for the Football Association as Wembley's marketing manager.



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 from branding, UI/UX design, illustration, animation to art direction. He now focuses on accessible and inclusive design, for which he is a keen advocate. He has written for Creative Review about being a colour-blind designer, and he spearheaded Sightsavers' 'Perspectives' exhibition at the D&AD festival in 2018.



Helen Steadman
Head of brand
Aldermore

Helen is head of brand at Aldermore where 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, part of Allianz, 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.



Martin Steinecker
Executive creative director
Superunion

Martin has over 20 years of experience in brand management, design and marketing. After working as a photographer and completing his design studies, Martin worked at Pixelpark, frogdesign, McCannErickson, MetaDesign and HenkelHiedl in leading positions as creative director and CEO. His current clients at Superunion include Axel Springer, Deutsche Bank, fritz-kola, Jägermeister and Oman Aviation Group.

THE JUDGES



Naomi Jones
Communications and marketing director
Suez

For the last 10 years, Naomi has been the communications and marketing director for the UK and Sweden for Suez, a water utility, waste management and recycling company. She started her career in agencies, specialising in public affairs and crisis management. She became the Suez group's youngest-ever department head and board member at 28 years-old. In 2015, she project managed the Suez rebrand and repositioning in the UK and Scandinavia.



Matthew Leopold
Head of brand, PR and content marketing
LexisNexis

Matthew is a branding specialist with a background in PR and sponsorship. He has extensive experience creating go-to-market brands for large and small businesses. He has led brand, CSR, PR and sponsorship teams for a number of blue chip companies, including British Gas, Centrica and Lexis Nexis. He has also led global brand for US tech giant, RingCentral Inc. Matthew is a non-executive director of the European Sponsorship Association, furthering the role of sponsorship across Europe.



Alex Vasili
Head of brand
MVF Global

Alex leads the creative vision for MVF's brands. He pioneers an award-winning account-based marketing strategy for MVF and is passionate about driving brand-led campaigns that connect with audiences in new and engaging ways. A regular speaker on branding and creative strategy, Alex is a mentor for hustlecrew.co; mentoring and running workshops for people from diverse backgrounds looking to get into tech.



Gregor Young
Head of digital marketing and brand
BT Group

Gregor has 10 years of experience helping established brands deliver customer-first digital excellence. As head of digital brand at BT Group, Gregor has led on many aspects of BT's digital transformation revolutionising digital design and web architecture, establishing social media and content marketing strategy, and introducing new group-wide enterprise software and partnerships. Gregor is a strategic thinker with an uncompromising drive for digital excellence and brilliant customer experience.

THE WINNERS

CONTENT

Best use of a visual property

Gold – Urban Cordial and Jackdaw Design

Silver – ESL and Superunion
Silver – Hollis and Frank, Bright & Abel
Bronze – Hirsh London and Williams Murray Hamm
Bronze – Real Handful and Middy
Highly commended – Bristows and Frank, Bright & Abel

Best brand architecture solution

Gold – BMI Group and McCann Enterprise

Silver – Lenzing Group and Siegel+Gale
Bronze – Baker Tilly and Brandpie
Bronze – Grupa MTP and Dragon Rouge Warsaw
Highly commended – Nephila and Coley Porter Bell
Highly commended – NSS and Studio North

Best use of copy style or tone of voice

Gold – Tesco and 1HQ Brand Agency

Silver – Andjoy and JoosNabhan
Silver – Hollis and Frank, Bright & Abel
Bronze – Pingit and Start Design
Bronze – Tikkurila and Grow
Highly commended – Action For Children and ASHA

Best brand experience

Gold – Bang & Olufsen and Publicis Sapient

Gold – Country Road and HMKM

Silver – Lush and Hyphen
Bronze – Lamb Weston and Williams Murray Hamm
Highly commended – Battersea Power Station and Greenspace
Highly commended – Tikkurila and Grow

Best use of packaging

Gold – The Coca-Cola Company and Dragon Rouge

Silver – Kellogg's and Landor
Bronze – PZ Cussons and PB Creative
Highly commended – Challs International and Bulletproof
Highly commended – Dalston's Soda Co. and B&B Studio

Best wayfinding or signage

Gold – Berkeley Group and Air Design

Silver – Multi Corporation and Air Design

Best use of audio brand

Gold – Axel Springer and Superunion + why do birds

Bronze – Gallerian/AMF Fastigheter and Lexter Ljuddesign
Highly commended – Wards and Finally

Best use of typography

Gold – The British Academy and Only

Silver – Action For Children and ASHA
Silver – Transmission Roundhouse and Only
Bronze – Boots and Coley Porter Bell
Highly commended – BCO and Luminous
Highly commended – The English Provender Company and 1HQ Brand

Best place or nation brand

Gold – Vauxhall One and Anatomy

Silver – Brent Cross South and SomeOne

PROCESS

Best external stakeholder relations during a brand development project

Gold – Coutts and FutureBrand

Silver – A1 Hrvatska

Best internal communication during a brand development project

Gold – Mercury Processing Services International and Start Design

Silver – Baker Tilly and Brandpie
Bronze – A1 Hrvatska

Best implementation of a brand development project

Gold – Plattform and Clout

Gold – Scala Radio and Thinkfarm

Silver – Hollis and Frank, Bright and Abel
Bronze – Nephila and Coley Porter Bell
Highly commended – Prime plc and UnitedUs

Best implementation of a brand development project across multiple markets

Gold – Carlsberg Group and Elmwood Leeds

STRATEGY

Best creative strategy

Gold – Frontline AIDS and Brandpie

Silver – DigiPlex
Silver – National Children's Bureau and Lantern
Bronze – Rubix and Prophet
Highly commended – Spinnup and Dragon Rouge

Best brand evolution

Gold – Grosvenor Group and Dragon Rouge

Silver – Bristol Sport and Mr B & Friends
Silver – O2
Bronze – DigiPlex
Highly commended – An Post and Image Now Consultants
Highly commended – ARU and Rufus Leonard
Highly commended – Samaritans and Spencer du Bois

Best strategic or creative development of a new brand

Gold – Geldmaat and VBAT

Silver – Scala Radio and Thinkfarm
Bronze – Accsys and GW+Co
Bronze – Just Drive and Finally
Highly commended – Flawsome! and Coley Porter Bell
Highly commended – Wunderman Thompson and Landor

THE WINNERS

Best development of a new brand within an existing brand portfolio

Gold – Plant Kitchen and Coley Porter Bell

Silver – Chelsea Football Club and LoveGunn

Bronze – English Cities Fund/Muse Developments and Cuckoo

Best naming strategy

Gold – Flawsome! and Coley Porter Bell

Gold – Scala Radio and Thinkfarm

Silver – Lord’s Taverners and Thinking loud & clear

Bronze – Barnsley Premier Leisure and WPA Pinfold

Bronze – Eggcetera and Benjamin Pop Studio

Highly commended – Andjoy and JoosNabhan

TYPE

Best corporate rebrand following a merger or acquisition

Gold – Anchor Hanover and Spencer du Bois

Silver – Rubix and Prophet

Silver – Saltus and Baxter & Bailey

Bronze – Informa and Luminous

Bronze – NSS and Studio North

Highly commended – Cloudreach and Siegel+Gale

Highly commended – Lumyna Investments

and Dragon Rouge

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

Gold – Platform and Clout

Silver – 21Construction and UnitedUs

Bronze – IFS and Olix Consulting

Highly commended – Concern Worldwide and Red Dog

Best brand consolidation

Gold – Vianeo and BrandSilver

Best rebrand of a digital property

Gold – The Collective and Matter Of Form

Silver – Reed Words and Baxter & Bailey

Bronze – London Business School and Rufus Leonard

Highly commended – IFS

SECTOR

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

Gold – Barnsley Premier Leisure and WPA Pinfold

Silver – Frontline AIDS and Brandpie

Bronze – Lord’s Taverners and Thinking loud & clear

Bronze – Send a Cow and Spencer du Bois

Highly commended – Robbie’s Rehab and Designhouse

Best visual identity from the education sector

Gold – QA and Missouri Creative

Silver – ARU and Rufus Leonard

Bronze – Durham University and Lloyd Northover

Highly commended – London Business School and Rufus Leonard

Best visual identity from the energy and utilities sector

Gold – Petredec and Luminous

Best visual identity from the engineering and manufacturing sector

Gold – Lenzing Group and Siegel+Gale

Silver – The Institution of Engineering and Technology and Frank, Bright & Abel

Best visual identity from the financial services sector

Gold – Coutts and FutureBrand

Gold – Pingit and Start Design

Silver – Saltus and Baxter & Bailey

Bronze – Candid and Mytton Williams

Highly commended – BBVA and Landor

Highly commended – Xe and SomeOne

Best visual identity from the FMCG sector

Gold – Kellogg’s and Landor

Silver – Tikkurila and Grow

Best visual identity from the food and beverage sector

Gold – Urban Cordial and Jackdaw Design

Silver – Plant Kitchen and Coley Porter Bell

Bronze – Carlsberg Group and Elmwood Leeds

Bronze – Dalston’s Soda Co. and B&B Studio

Highly commended – BEARFACE and Pearlfisher

Best visual identity from the healthcare and pharmaceuticals sector

Gold – Moorfields and Spencer du Bois

Silver – Informed Sport and We Launch

Bronze – Lumity and SomeOne

Highly commended – Blueleaf and Redhouse

Highly commended – Midsona 1HQ Brand Agency

Best visual identity from the industrial and basic materials sector

Gold – Air Liquide and Gather

Silver – Rubix and Prophet

Best visual identity from the lifestyle and wellbeing sector

Gold – Barnsley Premier Leisure and WPA Pinfold

Silver – La Montgolfière and Brand Brothers

Bronze – Nuffield Health and SomeOne

Best visual identity from the professional services sector

Gold – Simmons & Simmons and SomeOne

Silver – Ayming and Kimpton Creative

Silver – Baker Tilly and Brandpie

Bronze – Bristows and Frank, Bright & Abel

Highly commended – Preu Bohlig and INTO Branding

THE WINNERS

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

Gold – Hollis and Frank, Bright & Abel

Gold – The Argyll Club and SomeOne

Silver – Amsteldok, WPP Campus Amsterdam and VBAT

Bronze – NSS and Studio North

Highly commended – Battersea Power Station and Greenspace

Highly commended – Scotscape Group and Designhouse

Best visual identity from the public sector

Gold – Government Office for Science and Redhouse

Silver – Homes England and Lloyd Northover

Best visual identity from the retail sector

Gold – Hirsh London and Williams Murray Hamm

Silver – Boots and Coley Porter Bell

Bronze – Paul Beuscher and Brand Brothers

Best visual identity from the technology, media and telecommunications sector

Gold – Channel 4 and DixonBaxi

Gold – ESL and Superunion

Silver – MyCujoo and We Launch

Bronze – Scala Radio and Thinkfarm

Highly commended – O2

Best visual identity from the transport and logistics sector

Gold – Aktuel and Brand Brothers

Silver – Chair Airlines AG and Branders Group

Highly commended – GasLog Ltd. and Frank, Bright & Abel

Best visual identity from the travel, leisure and tourism sector

Gold – Eight and Mytton Williams

Silver – ACCOR and Brandimage SGK

Silver – Chair Airlines AG and Branders Group

Bronze – Rich Mix and Cog Design

Highly commended – Avani Hotels & Resorts and Slider Creative

Best overall visual identity

Winner – Aktuel and Brand Brothers

Grand prix

Winner – Scala Radio and Thinkfarm

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CONTENT

Best use of a visual property

Gold – Urban Cordial and Jackdaw Design

Urban Cordial began as a hobby, when Natasha Steele used foraged fruits from her London allotment to make the cordial and sell it at farmers' markets. It soon became a full-time job and she established Urban Cordial in 2015. Every bottle is made from locally sourced, lumpy and bumpy seasonal British fruit – surplus produce otherwise bound for landfill. However, it's not easy to break into the crowded UK soft drinks market, and after three years, Urban Cordial's bottling production was still done by hand, and growth had plateaued.

Steele commissioned Jackdaw Design to transform the brand. What followed was a new identity and packaging design, focusing on people and flavour. After eight months, Urban Cordial returned to growth, enabling it to outsource production, resulting in up to 35% cost savings per unit. One judge said, "The products look fantastic on the shelf and really push home their difference in the sector."



Silver – ESL and Superunion

ESports giant ESL needed a new identity to stand out among dozens of lookalike brands and match its status as a leader in its field. Superunion worked with ESL to create an identity that would work with any type of game. The new brand is based on subverted camouflage. Judges said ESL understood its audience's love of secrets, codes and hidden messages, using a flexible brand that has been implemented beautifully.



Silver – Hollis and Frank, Bright & Abel

Independent real estate consultancy Hollis has expanded its skillset and footprint since its last rebrand 12 years ago. It enlisted Frank, Bright & Abel to overhaul the brand and find a distinctive way to deliver the intangible aspects of the offer. It used bright colours, illustrative type, illustrations and small photographic figures to bring the brand to life. One judge said: "Bold and brilliantly unexpected... human, light and full of energy".



Bronze – Hirsh London and Williams Murray Hamm

Family-run jeweller Hirsh London is surrounded by established global jewellery brands. Although well-known and respected, Hirsh wanted to increase its brand presence. Williams Murray Hamm set out to capture Hirsh's point of difference as an expert in the niche market of coloured gemstones. It used imagery that highlighted the beauty and craftsmanship of the jewellery, with a playful, colourful approach.



Bronze – Real Handful and Middy

After 18 months on the market, Real Handful's flavoured trail mixes and protein bars had picked up listings, but its growth was being limited by its branding. It enlisted Middy to reposition the brand and inject it with personality. Middy used quirky and characterful illustrations, giving it a buzz and renewed sense of vigour. As a result, Real Handful has grown by 120% in the first year after the rebrand.



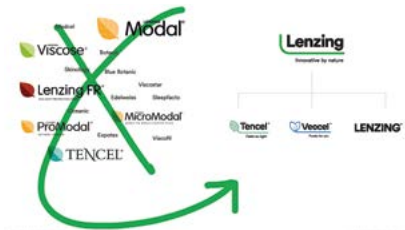
Highly commended – Bristows and Frank, Bright & Abel

Best brand architecture solution



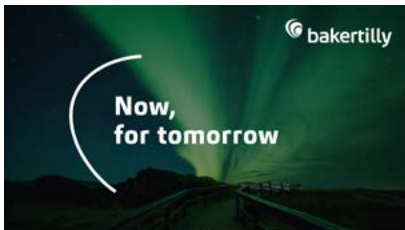
Gold – BMI Group and McCann Enterprise

International roofing specialist BMI Group was formed from the merger of Braas Monier and Icopal, aimed at bringing together a portfolio of different specialist roofing technologies and solutions. However, the merger created more than 50 brands with thousands of products, bringing with it product overlap and customer confusion. BMI brought in McCann Enterprise to rationalise and connect its brand portfolio, clarifying each brand’s role and that of BMI itself. BMI became the relationship brand, and the legacy brands became the technology brands. Visual identity guidelines have been applied across all sub-brands, incorporating BMI in the format, so that they are referred to as BMI Braas, BMI Icopal or the like. The brand architecture solution was implemented through events, digital and social channels and a new global website which consolidated 257 sites, generating an annual savings of £57m. Judges praised the elegant solution to a complex challenge.



Silver – Lenzing Group and Siegel+Gale

Austrian fibre manufacturer Lenzing produces sustainable materials used by apparel producers and brands worldwide. However, a complex structure of corporate and product brands diluted its sustainability message and muddled understanding of where value lay in the business. Siegel+Gale streamlined the positioning, architecture and identity of the brands, highlighting its flagship brand, Tencel.



Bronze – Baker Tilly and Brandpie

Baker Tilly comprises 126 independently owned member firms operating as a network. However, as it evolved, its appearance became fragmented. Brandpie was appointed to unify the network as a global brand and created an identity system and simplified structure, making it easier to navigate. One judge said, “Member networks are always a huge challenge. Great job establishing a master brand strategy.”



Bronze – Grupa MTP and Dragon Rouge Warsaw

Polish exhibition specialist Grupa MTP had been a leader in the industry for almost 100 years but as the sector diversified and evolved, it needed to transform significantly. With the help of Dragon Rouge, it extended its reach with the creation of new brands within the organisation, covering areas such as outdoor advertising campaigns new types of events and geographies, and refreshed its design assets in the process.

Highly commended – Nephila and Coley Porter Bell

Highly commended – NSS and Studio North

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Positioning | Identity | Roll out

Place, identity and positioning: using the past to frame the future



'Where do you live?' Almost certainly one of the most common questions we ask when meeting new people. Place is a way to find common ground. Or highlight differences. Place and our identities are not just tightly woven, they are inextricably linked. Our past and where we are from don't just define who we are now, they frame our future, they influence our ambitions and who we want to be, or who we don't want to be.

It's the same with place. Start talking about an area's history and you get someone's attention. It immediately provides the human perspective we need to connect because we naturally look for links and points of comparison when we're trying to understand something. That's how positioning works. And it's all about positioning.

An area's past helps us to frame the present and define the ambition for the future. What's there that is still relevant and might inspire pride? Which reputational challenges do we need to overcome? What can we leverage to create interest from the outside and encourage investment?

It's not just about mining the past for the sake of it. If we don't tie it to what's happening in the present, if it doesn't resonate with communities and stakeholders today, it's just telling a nice story for the sake of it. It's not branding.

Working in the Vauxhall Nine Elms Battersea Opportunity area it was obvious that each of the three locations within it already had distinct personalities, and that the most effective strategy for a Vauxhall place brand was to further distinguish it from its neighbours.

Any brand process needed to acknowledge the area's challenges whilst playing to its strengths; it needed to feel

different but also be honest. It's easy to overlook the life and communities that make Vauxhall interesting. Climbing, cross-fit, craft beer, 24-hour clubbing, drag, cabaret, fringe theatre, cute vegan cafés and an art gallery cluster are just some of the things that make up its unusual offer.

But the journey to regeneration will be longer than its neighbours. Aside from major developments, all with different completion dates, the remodelling of the dominating, inhuman gyratory and the public realm masterplan are big messy projects. As the cranes increase, so will its sense of being inhospitable. But the end result will be infinitely better for everyone. And place branding is, if nothing else, the promise of a better future.

The seminal history of the Vauxhall Pleasure Gardens, what they stood for and the impact they had, provided a way to connect with the past in a meaningful way. With a knowing smile, the Vauxhall London identity celebrates variety, difference and the unusual. It is inclusive; inspired by today's lively, offbeat mix of people, cultures and things to do as much as it draws on a bizarre and eclectic past.

Digging around for a story to connect to sounds easy for a central London location, a second city or a cute market town perhaps. But things that might feel mundane if you know an area are often real assets. Sporting heroes, artists, musicians, agriculture and industry all provide opportunity. There's always something there. Scratch the surface and you'll find what a place means to people. And why it's important.

Hugh Stevenson is the managing partner of Anatomy

CONTENT

Best use of copy style or tone of voice

Gold – Tesco and 1HQ Brand Agency

Tesco wanted to overhaul its baby offering, Tesco Loves Baby, and enlisted 1HQ to create a new brand, establishing a story that would speak with a more personal voice to both carers and children through the use of storytelling. Tesco wanted to talk to the whole family unit about the adventure of growing up, without creating a glossy, unrealistic view of life with little ones.

Consumer research demonstrated that Tesco's target audience wanted to enjoy parenthood without the pressure to be perfect. The new Fred & Flo baby range uses straight talking and a light collaborative approach to inform the tone of voice. It deploys genuine and supportive language to paint a realistic picture of family life, while highlighting the product benefits. Since launch, Tesco Loves Baby has grown its consumer base by 2.5%. Judges said it was succinct and a clear success in terms of sales, with nice brand storytelling.



Silver – Andjoy and JoosNabhan

Sports, wellness and entertainment brand Andjoy is a platform that provides access to 35,000 activities in 10 countries. In a category that focuses largely on sports and performance, Andjoy highlights wellness, with an emphasis on freedom and quality of life. JoosNabhan created a tone of voice to express this, concentrating on people, their desires and preferences, with the promise 'Free to be well my way.'



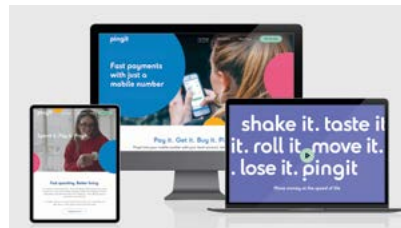
Silver – Hollis and Frank, Bright & Abel

International real estate consultancy Hollis has a strong sense of self and wanted to deliver its personality as part of a rebrand. Frank, Bright & Abel crafted a balanced tone of voice, highlighting Hollis' professionalism but with strong, punchy copy and a quirky touch and the 'All together different' brand positioning. Judges praised the positioning, the bold statements and the clear, consistent messaging throughout.



Bronze – Pingit and Start Design

Pingit, formerly Barclays Pingit, is a pioneering mobile payment app. However, the market became crowded quickly, and there was user confusion about who it was intended for. Start Design was enlisted to refresh the brand. Pingit's tone of voice changed, bringing coherence in messaging, language and tone across different channels and comms, and a style that was youthful and colloquial.



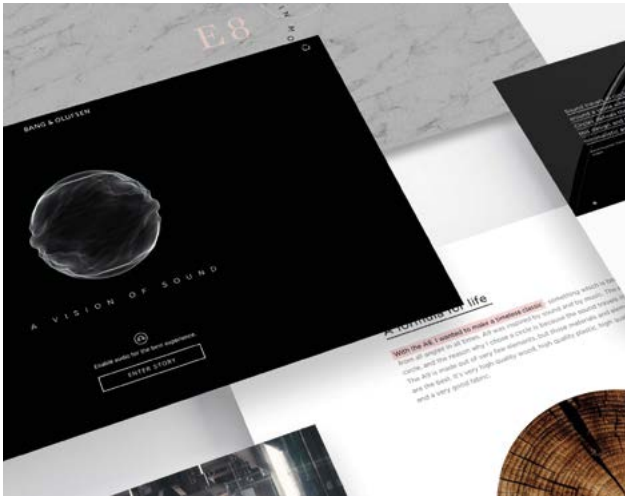
Bronze – Tikkurila and Grow

150 year-old Finnish paint specialist Tikkurila had a strong position across Scandinavia, eastern Europe, Russia and China. However, due to increasing commoditisation and competition, it needed to reinforce its position. It enlisted Grow to help it tap into a more emotional territory and create its own voice to capture the audience. By defining the tone of voice as part of the brand platform, it managed to provide clear direction and a springboard for creative expression.



Highly commended – Action For Children and ASHA

Best brand experience



Gold – Bang & Olufsen and Publicis Sapient

Bang & Olufsen has an iconic place in product design and innovation. However, it was lacking digital direction and was struggling to stand out in a competitive marketplace. It appointed Publicis Sapient to unlock its brand value across the entire customer experience, which involved ‘undesigned’ everything to relaunch the website.

Publicis Sapient distilled Bang & Olufsen’s knowledge and thinking into an iconic, minimalist graphic design language, cutting the clutter and honing small details to create a sense of luxurious simplicity. Because sales were more likely the longer visitors stayed on the site, it shared interactive, engaging narratives with direct paths to purchase through lifestyle-led shoppable stories. One week after the launch, customer conversion rates were up 23% and average order value increased 27%. One judge said, “It really makes you feel like you are getting closer to performance sound.”



Gold – Country Road and HMKM

In 2018, Australian clothing and homeware brand Country Road was struggling in tough trading conditions with physical retail challenged by online sales and ever more demanding customers. It appointed HMKM to focus on what the brand stands for and to reaffirm its place as a true Australian lifestyle brand for everyone. Country Road’s Melbourne flagship store was chosen as the launch venue for its new positioning, and it aimed to become the first Green Star-rated fashion retailer in Australia.

It brought down the ‘walls’ that were segregating each product category and in doing so opened up the store meaning customers can see the breadth of the collections. The new store landscape focused on core principles of form, detail and sustainability, which defined the new retail language for the brand and enhance customer experience at every touchpoint. Judges praised the experience’s authenticity and storytelling.



Silver – Lush and Hyphen

In 2019, cosmetics brand Lush opened Lush Liverpool, its biggest store and spa, alongside architecture firm Hyphen. Lush and Hyphen restored the building to its 1920s-era glory. Since opening the new store, sales are up 150% year-on-year and footfall is up by 191%. One judge said, “This is truly fitting with the audience. It is a smart use of space and also people, which is a significant part of this brand.”



Bronze – Lamb Weston and Williams Murray Hamm

Lamb Weston produces high quality potato products for the food service trade. In 2017, it became a public company and upgraded its Idaho headquarters, alongside Williams Murray Hamm (WMH). The aim was to inspire employees and ensure they were recognised and valued. Treating the building as an exhibition space, textures and bold graphics create fun and playful spaces while communicating brand messages.

Highly commended – Battersea Power Station and Greenspace

Highly commended – Tikkurila and Grow

CONTENT

Best use of packaging

Gold – The Coca-Cola Company and Dragon Rouge

Coca-Cola wanted to capitalise on the growing popularity of dark spirits and bring mixology closer to consumers through its already well-established brand. It appointed Dragon Rouge to create a brand and identity for four new Coca-Cola Signature Mixers, designed to be paired with premium dark spirits. The range of mixers is based around the need to 'unlock creative experimentation' and strike a balance between the familiarity of Coca-Cola with new flavour profiles.

Taking inspiration from the brand's founder and inventor, Dr Pemberton, Dragon Rouge repurposed one of the first glass bottle designs, dating back to 1899, creating a visual identity that reflects the craft of contemporary mixologists and gives a nod to the brand's heritage. One judge said, "I saw this in a pub recently and it immediately made me go over and check it out. I like the simplicity and vintage branding. I enjoy this project, personally."



Silver – Kellogg's and Landor

Kellogg's needed to reassert its position as a category leader in an increasingly crowded market, where it found it was lacking relevance. It enlisted Landor to redesign its portfolio and packaging. By focusing on Kellogg's origins as the provider of natural grain goodness it clarified the message, and with a revamped colour scheme and renewed focus on mascots, it emphasised the brand's personality and heritage.



Bronze – PZ Cussons and PB Creative

Since Carex pioneered everyday antibacterial hand gel more than 20 years ago, the sector has experienced huge growth, with a proliferation of brands. Carex needed to differentiate its product and tasked PB Creative with redesigning its brand. It produced a contemporary pebble-shaped pack that embodies the contours of the brand mark. Judges said the redesigned packaging is much more fun, with a more transportable feel.



Highly commended – Challs International and Bulletproof

Highly commended – Dalston's Soda Co. and B&B Studio

Best wayfinding or signage



Gold – Berkeley Group and Air Design

Kidbrooke Village is a mixed-use development from property developer Berkeley Group, situated in London's Royal Borough of Greenwich. The aim was to create a harmonious environment where both humans and wildlife can thrive, and so as part of a rebrand, Berkeley tasked placemaking and wayfinding specialist Air Design with redesigning the public signage to complement the natural and built environment.

Air Design used modern yet natural materials such as cedar for the signage, with the overall brief to improve the user experience site-wide for residents, visitors and staff. The wayfinding system had to be updatable, and so Air Design created a modular system with signs composed of trays on which the information can be easily removed and/or replaced as required. The design captures the character of Kidbrooke Village and sits comfortably within the scheme's natural and built environments.



Silver – Multi Corporation and Air Design

Forum Gdańsk in Poland is a mixed-use scheme by Multi Corporation that combines buildings, streets, squares, greenery and canals along with 200 shops and eateries, plus entertainment and office spaces. Air Design created a wayfinding scheme that worked with the development's brand, using its geometric shapes and patterns, and architecture while fitting in with the historic Gdańsk.

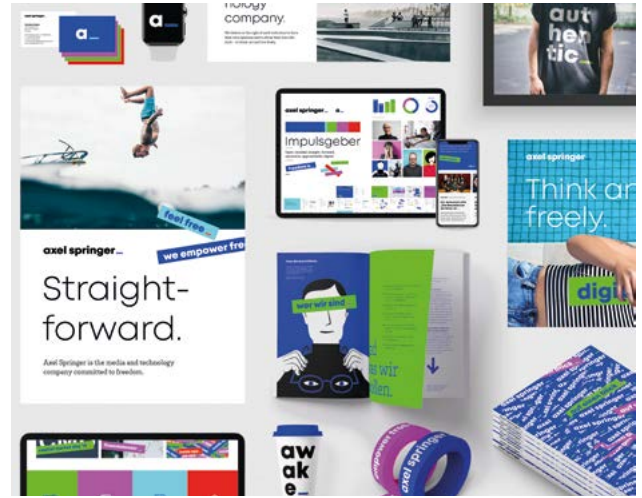
CONTENT

Best use of audio brand

Gold – Axel Springer and Superunion + why do birds

Axel Springer has a diverse media brand portfolio that includes Bild, Welt, Business Insider and Politico Europe. It employs over 16,000 people and is active in more than 40 countries. As the emphasis has moved away from traditional print media towards digital publishing, it had to push further into new territories, with the aim of becoming a technological and digital flag-bearer for the industry.

With the help of Superunion and why do birds, it set about creating a simple, flexible audio concept that would reinforce the visual rebranding. The team used the sound of founder Axel Springer's voice as a starting point for an innovative sound language, taking excerpts from his voice and translating them into a percussive dialogue. Consonants and vowels were given different rhythmic elements with drums mimicking the phonetic sounds of his words. Judges praised the unification of brand positioning and audio brand strategy.



Bronze – Gallerian/AMF Fastigheter and Lexter Ljuddesign

Gallerian is Stockholm's largest shopping mall, based in the city centre. Following an extensive refurbishment and expansion, it enlisted Lexter Ljuddesign to develop an audio concept. The result was sound that is custom produced and adjusted to different locations, acoustic conditions and customer flow. Judges said it was an ambitious project featuring a strong idea that could make a real impact.



Highly commended – Wards and Finally

Best use of typography



Gold – The British Academy and Only

The British Academy's summer showcase is an annual celebration of pioneering research, where 15 interactive exhibits are hosted alongside pop-up talks, workshops and performances, bringing it to life. The academy enlisted Only to create an exhibition brand to support its vision of a world in which everyone is inspired to think more deeply about what it means to be human.

Only set out to create a sense of intrigue and discovery across applications and throughout the exhibition, as the identity needed to engage quickly and be distinctive enough to be remembered. All of the dynamic type sits on a central axis and simply scales up and down to create unique layouts. This simple dynamic approach provides the necessary constraints to unify applications, while allowing for creative expression. One judge said, "The signage is gorgeous! And the identity is instantly recognisable across all the outputs."



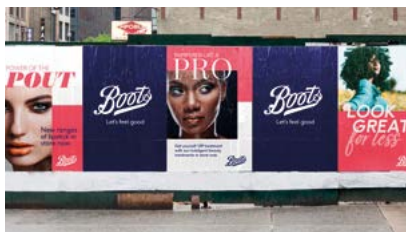
Silver – Action For Children and ASHA

Action for Children needed to clarify its message. It appointed ASHA to create a rebrand, based around the concept 'We Are Family,' which encompassed a warm tone of voice and friendly, handwritten-style visuals to reflect the pragmatic, approachable and informal way that the charity works. Judges said the visuals create a warm atmosphere and are appropriate and unifying.



Silver – Transmission Roundhouse and Only

Transmission Roundhouse is an online station for young people, with the emphasis on the next generation of creatives and culture makers. It enlisted Only to create a brand identity that would capture the full spectrum of underserved youth cultures it represents. The new Transmission Roundhouse logo is bold, simple and direct, and inspired by the movement of dynamic equaliser bars.



Bronze – Boots and Coley Porter Bell

Boots had an instantly recognisable, dated logo. Coley Porter Bell delivered typography that could flex from calm and reassuring in the Boots pharmacy to contemporary and fashionable in Boots beauty. The new brand now works powerfully across all platforms. Judges said this was a delicate challenge, and the creative has worked well to modernise the brand in a subtle way.

Highly commended – BCO and Luminous

Highly commended – The English Provender Company and 1HQ Brand

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Alienate to accelerate



Through our lives we are all conditioned to fit in. At school, we have to wear a uniform, abide by the rules, be quiet and follow a curriculum. When you grow up, not a lot changes. You are conditioned to get a serious job, climb the ladder, dress a certain way and, if you don't get drunk on a night out, you are viewed with suspicion that increases with every round of drinks.

The same goes for business, it is a scary thing standing out when the safer thing to do is fit in. One of the most difficult challenges is defining your precise target market and why your business exists.

The perceived danger is that if you narrow your audience, you run the risk of reducing your ability to grow and get business fomo. The reality is, however, for many businesses the opposite is true, because if you try and appeal to everyone, you will in fact appeal to no one.

Sometimes the quickest way to grow is to seriously shrink the size of your audience. If you can really drill down and drill down again into the company purpose and the target market, it will enable you to create a watertight marketing plan. You will know where you need to be seen, what content to write, what your message needs to be and all of this will appeal to your exact audience. In effect, you alienate the majority of your wider market and hone in on something specific.

Cordell & Cordell is, in essence, a solicitor firm. Okay great, but how on earth do you get new business as a solicitor

firm apart from picking up bits of local work? What it has successfully done is alienate the majority of its wider market.

First, it says no to women. Second, it says no to men that are happily married. But who it definitely says yes to are men going through divorce. The message is: 'Family law solicitors dedicated to helping men through divorce.'

There are approximately 90,000 opposite-sex divorces each year, so out of the 68 million people in the UK, the firm's target market is only 45,000 people. But if you are one of the 45,000 men going through a divorce, which solicitor firm are you going to choose? You choose the one that understands and has the most experience of your situation. Cordell & Cordell has grown faster because it has a clear proposition targeting a defined market. Its marketing mix and message is made so much easier because of this clarity.

And the whole point of positioning is to make it really easy for someone to choose you.

If you are a small business looking to grow fast, you need to work exceptionally hard to understand what you are truly great at, and who your audience is. Then, you can hit them with crystal clear messaging and relevant content that backs up your story.

Steve Howard is the co-founder of Finally.

CONTENT

Best place or nation brand

Gold – Vauxhall One and Anatomy

Vauxhall One Business Improvement District (BID) is a large area that includes landmarks such as M16, the Oval and Lambeth Palace. It turned to Anatomy to define its positioning, brand identity, website, marketing and events strategy. As 25.4m people used Vauxhall station in 2018, Vauxhall's challenge is not footfall, but dwell time and perception. The large area sees different communities and cultures happily co-exist, without being owned or managed by one landowner.

Anatomy positioned the brand as 'the Destination for Different.' This celebrates variety, difference, the area's history and the unusual, with the aim of being inclusive. The visual identity embodies Vauxhall's spirit, linking past and present in a humorous way, with historic drawings juxtaposed with bold colour blocks and an almost punk-like typographic style. The logo is off-kilter to reflect Vauxhall's non-conformist nature.



Silver – Brent Cross South and SomeOne

Brent Cross South is one of London's largest redevelopments, providing a mix of residential, office and retail space, including a new high street, improved transport and community facilities. SomeOne was tasked with creating a place brand. It developed a striking series of assets designed to make a positive impact. The bright colour system and bold graphic patterns newly invigorate Brent Cross South.



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PROCESS

Best external stakeholder relations during a brand development project

Gold – Coutts and FutureBrand

With more than 325 years of heritage, Coutts is an iconic name in private banking. But, the brand had become tired and needed an overhaul. Coutts wanted to broaden its banking relationships to encompass investments, driving perceptions of investment expertise and value for money and appointed FutureBrand to refresh its brand. External stakeholder research found that one of the most prized aspects of the bank is its family feel and unparalleled service.

FutureBrand's branding uses imagery of real client families, with a bright colour palette and a digitised logo. The updated brand strategy expresses this as 'the Indispensable Coutts Advantage' putting the client benefits front and centre. The refreshed visual identity is shifting perceptions, with external stakeholder research finding that client associations with 'innovative', 'modern' and 'caring' increased substantially after exposure to the refreshed identity.

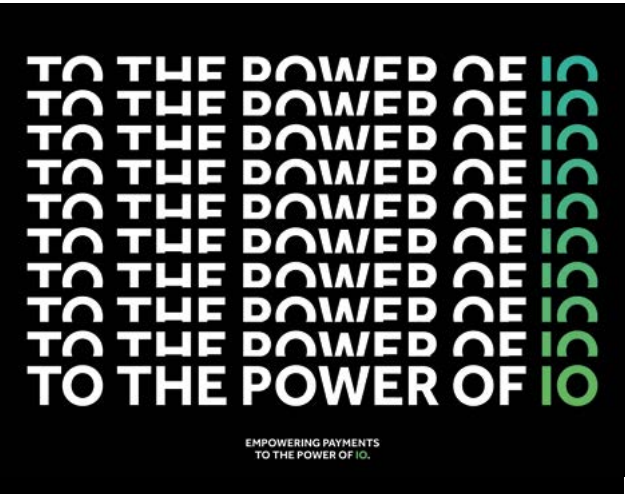


Silver – A1 Hrvatska

When A1 Telekom Austria Group rebranded its Croatian subsidiary, Vipnet, as A1 Hrvatska, it carried out numerous PR and marketing activities to inform its external audiences. It aimed to show customers how to use as many benefits of technology, using a microsite to better communicate with its audience. Following its positioning campaign, acquisition of fixed users rose by 150% and mobile users by 33%.



Best internal communication during a brand development project



Gold – Mercury Processing Services International and Start Design

When Croatian payments processing specialist Mercury was acquired by Nets Group it was essential to engage its employees at a time of transition. It enlisted Start Design to develop a creative concept for its 10th anniversary. It had to do so in a way that would bring to life the spirit and energy of the people at the heart of the business at a sensitive but positive time of change.

Start created the concept '#tothepowerof10' to emphasise how everyone can exceed their potential when empowered in the right way. Through internal engagement, it unearthed many genuine and passionate stories from individuals, which were brought to life across digital and screen installations and a dedicated microsite. Some 253 employees took part, yielding a 72% participation rate. An internal satisfaction survey after the event saw 100% of participants rate it 4 or 5 on a scale of 1-5, with 80% giving it full marks.



Silver – Baker Tilly and Brandpie

Baker Tilly is comprised of 126 member companies. However, it needed a unifying idea and consistent brand identity, for which it enlisted Brandpie. One-on-one interviews with key stakeholders followed, as well as online sessions to gather insights from employees across the membership. One judge said, "It's a real achievement to get this level of adoption and rollout across such a complex portfolio of companies."



Bronze – A1 Hrvatska

A1 Telekom Austria Group decided to rebrand its Croatian subsidiary, Vipnet, to A1 Hrvatska. To make the integration of the new brand as easy as possible, numerous digital and offline activities for the employees were carried out, bringing the values of the new brand closer to them. The activities saw increased employee engagement and communication, with the development of strong bonds to the new brand.

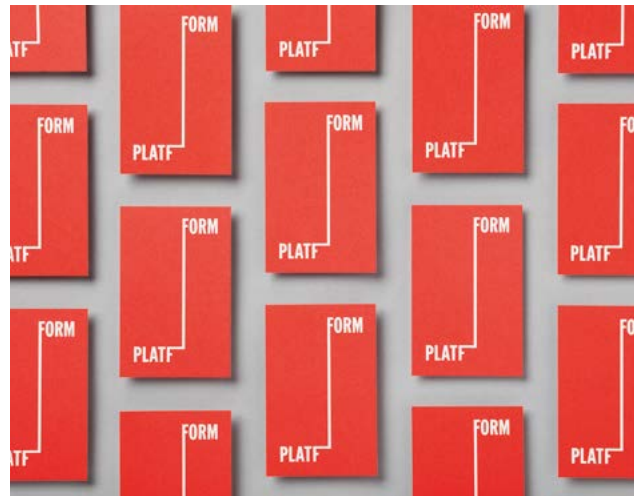
PROCESS

Best implementation of a brand development project

Gold – Platform and Clout

Platform is the mental health and social change charity for Wales. Previously known as 'Gofal,' a name it operated under for 30 years, the charity needed to reposition itself to reflect its changing role as a compelling force for social change. A name change would remove the barrier to understanding for non-Welsh speakers. It tasked Clout with developing a new brand, and so Platform was created – a name that works in both Welsh and English.

Clout's branding aligned Platform's values with its visual identity. The new brand has instilled a greater sense of pride and a renewed purpose for employees and stakeholders, and has differentiated Platform from other mental health charities, enabling it to work beyond its charity remit by connecting people and organisations to a wider social agenda. Judges said it was a great execution of the core idea indicating positive change.



Gold – Scala Radio and Thinkfarm

Bauer launched Scala Radio after identifying a gap in the commercial radio market, showing that a growing number of classical music fans were not served by a radio station that really engaged them. It enlisted Thinkfarm to create a brand strategy and positioning that would pinpoint the Scala Radio difference.

Bauer and Thinkfarm profiled audiences who listen to all sorts of music, classical among them. The result was the positioning, 'Classical music for modern life.' The branding was brought to life through an out-of-home campaign that brought classical music to life across urban landscapes, digital touchpoints and cultural spaces. Judges praised the implementation of this new brand as a bold addition to the category and lauded the inventive colour palette, exciting graphics and punchy approach to what has previously been a staid category.



Silver – Hollis and Frank, Bright and Abel

Hollis has expanded its skillset and footprint and enlisted Frank, Bright and Abel for a rebrand. The implementation delivered powerful messaging based around the positioning of 'All together different,' bringing the brand to life with a rich visual style, informative and warm tone of voice and a varied graphic world. One judge said, "Implementation in the real world looked warm, soft and unexpected."



Bronze – Nephila and Coley Porter Bell

Nephila deals in catastrophe reinsurance and weather risk. However, it had evolved significantly and needed a rebrand to pinpoint its personality and more accurately reflect the depth and breadth of its services. Coley Porter Bell created a new brand strategy including a website that uses dynamic gliding pages to project changing perspectives, plus short films based on visualisations of some of the crises Nephila's clients face.



Highly commended – Prime plc and UnitedUs

Best implementation of a brand development project across multiple markets



Gold – Carlsberg Group and Elmwood Leeds

Somersby cider, owned by Carlsberg, is sold in multiple markets around the world. It is also merchandised differently across markets. Carlsberg wanted to elevate the Somersby brand and simplify its multi-tier brand architecture, as well as flexibly meet the needs of different market environments.

It appointed Elmwood Leeds to establish a new brand that would enhance Somersby's distinctiveness in each of the key markets, as well as provide assets that each market could tailor to its own needs, while remaining ownable, recognisable and, even iconic, on a global basis. Every nuance of the brand was reconsidered to represent a sense of optimism, including the tree trunk, with branches that open out to be more welcoming and supportive. The 'living tree' image was designed to become a flexible brand asset that unifies the product portfolio, while communicating key fruit flavour tasting notes in a more premium way.

STRATEGY

Best creative strategy

Gold – Frontline AIDS and Brandpie

The International HIV/AIDS Alliance (IHAA) celebrated its 25th year in 2019. But, there was confusion, both internally and externally, about what the organisation did and how it delivered against its goal. With the AIDS epidemic out of the spotlight and challenged for funding by other global health issues, IHAA needed to refocus attention on its commitment to ending AIDS and shift its fundraising focus from government and corporate sponsors to the general public. IHAA enlisted Brandpie to develop a purpose-led brand strategy with clarity and focus. This led to a new name, Frontline AIDS, symbolising its authority and reflecting its activity. Taking inspiration from early protest art associated with the AIDS movement, Brandpie used striking graphics to grab attention and deliver the message 'there's no ignoring AIDS.' Judges praised the strategic approach to building brand relevance through strong messaging and positioning.



Silver – DigiPlex

DigiPlex designs, builds and operates sustainable data centres. Many data centres remain coal-fired and are a pressing environmental concern, so DigiPlex overhauled its brand to focus on sustainability. The number of incoming leads grew by 1,000% and new contracts were up by 400%. One judge said, "DigiPlex brought sustainability to a key and core area of the world; a tough challenge, nicely executed."



Silver – National Children's Bureau and Lantern

The National Children's Bureau needed to refocus away from direct donations and government support to grants-based backing from trusts and foundations. But in a competitive market, the organisation was struggling to articulate its impact. It appointed Lantern to develop a strategy that highlights the charity's point of difference, captures its warmth and balances trust and attention to detail.



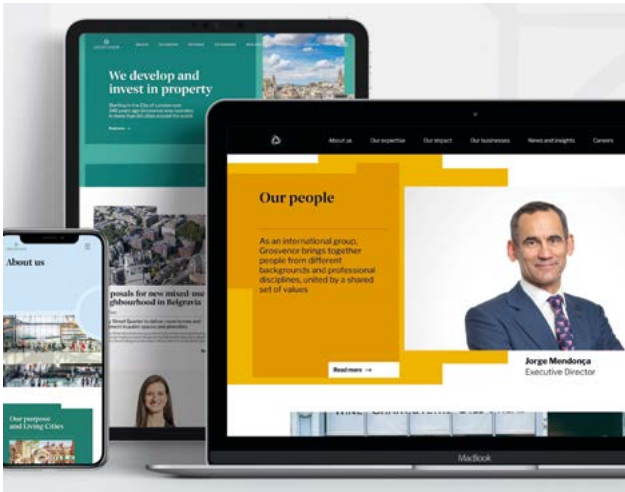
Bronze – Rubix and Prophet

Advent International merged IPH with Brammer for which Prophet developed a creative strategy that included relevant positioning and a brand that would stand out. To capture the human approach the company adopts to problem-solving along with an essence of ingenuity, the name Rubix was chosen. Judges said it was a nicely considered approach with a clever delivery and considered approach to photography.



Highly commended – Spinnup and Dragon Rouge

Best brand evolution



Gold – Grosvenor Group and Dragon Rouge

Grosvenor Group is one of the oldest and largest private landowners in the world. With origins in the estate of Mayfair in central London, it has now expanded to become a global real estate company, with operations in 62 cities. It needed a new brand identity and appointed Dragon Rouge to successfully convey its evolution as a business, balancing its heritage with a more contemporary and progressive outlook.

The rebrand has included a full refresh of the company's printed and digital assets, from the stationery, literature and advertising to a revamp of grosvenor.com and adjacent digital channels such as social media and promotional content. Dragon Rouge created a bespoke font for Grosvenor Group, the Grosvenor Grid and a logo with improved digital clarity. Judges said the rebrand was very clear and impactful, and that every visual touchpoint was brave, particularly highlighting the woodblock printing of the Grosvenor Grid.



Silver – Bristol Sport and Mr B & Friends

Football club Bristol City's identity was inconsistent. Parent company Bristol Sport enlisted Mr B & Friends to create a more ownable, recognisable brand. The result has exceeded expectations with a surge in membership, and an uplift in sales and social media followers. One judge said, "Few briefs can be more perilous than changing a football team's logo. As a piece of design, this succeeds brilliantly."



Silver – O2

O2 created a new brand promise, 'O2 helps us feel more alive,' to empower its consumers through technology. It added a flexible logo, aspirational photography, a brighter palette and animation flexibility. Judges liked the approach of giving the logo liquidity and said the design evolution, although subtle, lends a modern, exciting overall feel that is undeniably O2.



Bronze – DigiPlex

Sustainable data centre business DigiPlex operates in Norway, Sweden and Denmark. With traditional coal-fired data centres a pressing environmental concern, DigiPlex decided to completely overhaul its brand and messaging to focus on the issue of carbon emissions, energy efficiency and sustainability. Communication, events, thought leadership pieces and influencer targeting made it a clear leader in its sector.

Highly commended – An Post and Image Now Consultants

Highly commended – ARU and Rufus Leonard

Highly commended – Samaritans and Spencer du Bois

STRATEGY

Best strategic or creative development of a new brand

Gold – Geldmaat and VBAT

As society continues to go digital, cash withdrawals from ATMs are declining, which is why the three largest banks in the Netherlands – ABN AMRO, ING and Rabobank – joined forces to launch a single ATM service. They tasked VBAT with creating a brand strategy, name and distinctive brand identity, including the physical and digital customer experience.

With the prospect of the banks' familiar brand colours slowly vanishing from the high streets, a new urban code for cash money was needed, and so Geldmaat – 'money mate' in Dutch – was created. VBAT created yellow signage designed purposely to look more like traffic signs than branding so that it would stand out. It also set out to make the ATM experience simple, intuitive and more accessible through the use of simple pictograms and limited text. The result was a user-friendly ATM with a brand name designed to eventually become a generic term among the public.



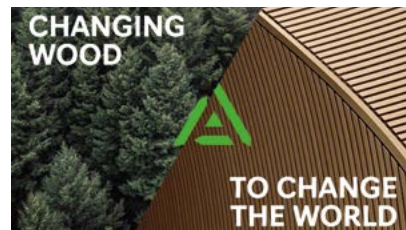
Silver – Scala Radio and Thinkfarm

Scala Radio was launched by Bauer Media after its research showed that a growing number of people interested in classical music were not served by a radio station that really engaged them. Thinkfarm was tasked with developing the brand and Scala was positioned as a 'place to go to' for classical music, cultural content and entertainment, leading to the biggest launch in UK classical music radio in nearly 30 years.



Bronze – Accsys and GW+Co

Accsys is an innovator in the building materials sector, having developed a process of sustainable wood treatment. However, its story was one of a chemicals company, not a company sustainably transforming wood. GW+Co updated the brand to reflect the innovation and delivered a refreshed identity with a central message, 'Changing wood to change the world.' Accsys has seen product volumes increase by 33%.



Bronze – Just Drive and Finally

Whitewater Contract Hire, now Just Drive, was struggling to stand out in a field where branding and logos were largely indistinguishable. It enlisted Finally to transform and reposition its brand, which it did by concentrating on demystifying car leasing, using straight talking and highlighting Just Drive's user-friendliness, 'Just drive it.' Just Drive saw a 55% year-on-year increase in new lease deals.



Highly commended – Flawsome! and Coley Porter Bell

Highly commended – Wunderman Thompson and Landor

Best development of a new brand within an existing brand portfolio



Gold – Plant Kitchen and Coley Porter Bell

Plant-based eating is one of the fastest growing consumer trends in the western world and is spurring a variety of innovative new categories, propositions and brands. Marks & Spencer tackled negative perceptions head on. With Coley Porter Bell, it created M&S Plant Kitchen, a range of 60 plant-based foods. The brand appeals to the masses and is distinctive from competitors and other M&S ranges.

With research showing that Millennials are the largest demographic who are trying a plant-based diet, it was an opportunity for M&S to broaden its appeal to a younger audience. The design's distressed background with a torn parchment effect and hand-stamped brand mark give a sense of authenticity to the brand. Since launching, M&S Plant Kitchen has delivered £50m annualised sales, with 60% incremental, and 1.5m new customers. Judges said M&S "knocked it out the park," with "a strong execution of strategy with a very clever approach."



Silver – Chelsea Football Club and LoveGunn

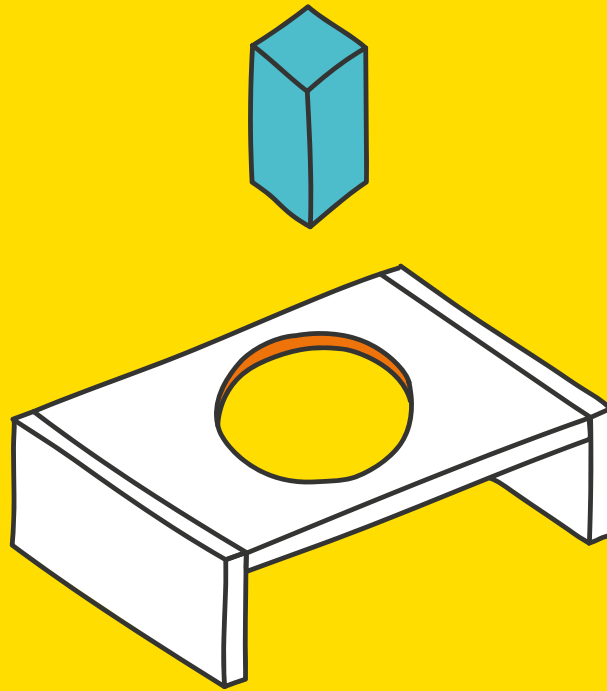
Chelsea FC identified the youth market as a key area for growth. However, its existing Bridge Kids proposition needed to evolve in order to appeal to a new, digitally savvy generation. LoveGunn repositioned and rebranded it to Junior Blues to engage young fans with new content formats and a cooler aesthetic. In the six months since its launch, unique web viewers increased 50% year-on-year. One judge said it was "well researched and carefully considered."



Bronze – English Cities Fund/Muse Developments and Cuckoo

Valette Square and Atelier are two new residential developments in Salford, from Muse Developments and the English Cities Fund. Cuckoo was tasked with creating two visual identities that linked together. Valette Square was named after L.S. Lowry's tutor and Atelier is a nod to the area's art connections, capturing the vibrancy of city living.

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We work across brand, employer brand, marketing and communications implementation. We don't think labels are helpful, but it's difficult to get away from the little buggers.

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Branding in a partnership structure



In an uncertain and fast changing market, professional services firms must work harder than ever to convince audiences of their value and relevance. Right now there's huge potential for strong, authentic professional services brands that are true to their purpose and people. But how do you achieve this within a structure when many have a controlling interest and where the challenges come in different shapes and sizes?

Here are six simple thoughts to complex challenges.

Show me the money: What's the value of investing in brand? The market is converging and consolidating, and a few big players are becoming increasingly dominant. Such trends favour strong brands, and so the more pertinent question is: what's the cost of doing nothing? Furthermore, brand is your reputation. It goes way beyond look and feel, marketing, recruitment, and so on. It's fundamentally about ensuring the partnership is stronger than any individual partner.

Reflect the quality on the inside: Clients pay for expertise, ideas and personal attention. Yet real people remain noticeably absent from professional services branding. Skylines, empty interiors and views of glass buildings dominate. Showing a human face adds authenticity. No one wants to wear a dated suit, and brand is no less important to the impression you make. In 2002, Linklaters reset the bar for law firm brands, and the cycle of evolution continues, led by brands that are bold enough to be both different and credible.

Face outwards: Your brand exists to show the world why you matter, in a way that inspires people to learn more, do business or work for you. Yet many professional services partnerships are still too inward-looking, defining themselves in terms of their own capabilities, history, scale or performance. These things matter of course, but only if you can show what they mean for your audiences, and how you have a role to play in their world.

People buy knowledge: Saying something is not the same as having something to say. Thought leadership should

be strategic. Start with a well-defined plan. What are your goals? Where does your opportunity lie? Don't be drawn into conversations unless you've got something valuable to say – an informed point of view can have real value. And, if it's not easy to find and digest, audiences will go elsewhere. Take advantage of usability insights in every aspect of the design.

Don't let the war for talent kill the brand: A reputed name is no longer enough; graduates are looking for inspiration and a sense of purpose. Partnerships are having to fight hard to attract talent.

This has driven quality in graduate employer branding. But often highlights the frequent disparity with the conservative, depersonalised nature of corporate branding for the same partnerships.

By bringing your corporate and graduate proposition closer together, there's an opportunity to let your qualities shine through for all your audiences.

The journey is more important than the destination: There are bound to be challenges. Partners may have little interest in branding – or strong opinions that create obstacles. You'll need to involve a broad range of individuals to get buy-in across the firm. Set a clear direction and navigate the bumps in the road together. Don't be afraid to involve partners in the creative process. While the process needs to be collaborative, it must also be well structured. Have a small steering team with the authority to make final decisions, and a consultation panel that can provide a balanced perspective.

Professional services partnerships need a strong brand just like other businesses, and face added complications because of the way they're structured. But you can overcome each challenge in turn, regardless of shape, with the right approach.

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

STRATEGY

Best naming strategy

Gold – Flawsome! and Coley Porter Bell

Misshapen-veg drinks startup Get Wonky was struggling to cut through in a crowded marketplace, as food and drink made from waste gathers pace as a category. It enlisted Coley Porter Bell to carry out a rebrand and deliver a clearer message. It became clear that the wonky position and name was not only one that was being increasingly used by supermarkets but also that it positioned the brand in a negative way when in fact the product contains perfectly good food rather than something inferior or second rate.

It created a new name, Flawsome! and the idea of 'flawed... but awesome' which took the brand to a new place, championing individuality over perfection and encouraging people to look at waste again and imagine what they could do with it. Following the rebrand and repositioning, Flawsome! is now boasting 400% year-on-year growth. Judges said the new name delivers power along with strong results.



Gold – Scala Radio and Thinkfarm

Bauer Media identified a gap in the commercial radio market, finding that a growing number of classical music fans were not served by an engaging, modern station. It brought in Thinkfarm to launch a classical station targeting a core audience of 'cultural explorers.' By focusing on their passion for music and the need for a radio station that isn't stuffy while retaining an educational, informative character, Scala Radio was born.

The name Scala Radio was chosen in a nod to La Scala opera house in Milan, and all the excellence it implies, positioning the station as the go-to place for classical music, cultural content and entertainment. The Scala name is also familiar among culturally aware audiences with non-classical music associations. Judges said the solution was elegant and offered a brilliant opportunity to unite the name with the whole creative identity and brand positioning.



Silver – Lord's Taverners and Thinking loud & clear

The Lord's Taverners Disability Cricket Championships' name and identity were no longer relatable to key audiences. Alongside Thinking loud & clear, Super 1s was created. It builds a strong link to Super 9s, the English Cricket Board's county disability cricket programme. Judges said it was an excellent decision indicating a move away from labelling and building a link to the Super 9s, with relevant, modern naming.





Bronze – Barnsley Premier Leisure and WPA Pinfold

Not-for-profit social enterprise Barnsley Premier Leisure's (BPL) fitness offer, Fitness Flex, needed a rebrand as its name didn't accurately reflect its positioning. WPA Pinfold delivered a strategy that renamed it as Your Space to highlight the brand's role as a members' space, putting the focus on communities. The reinvigorated offering saw its annual sales target reached in the first three months.



Bronze – Eggcetera and Benjamin Pop Studio

Based in Cluj-Napoca in Romania, Eggcetera is an all-day breakfast restaurant that mainly serves dishes based on eggs, plus speciality coffee, juices and desserts. Benjamin Pop Studio worked with Eggcetera to come up with the fun name, quirky interior design and fresh online presence, making the breakfast spot immensely popular. Judges said, "Sometimes you just can't ignore an obviously good idea."

Highly commended – Andjoy and JoosNabhan

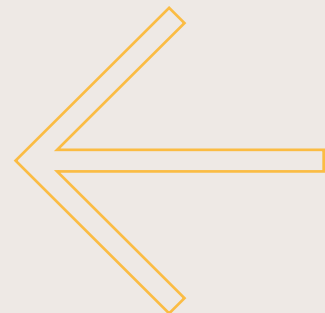


TRANSFORM

Transform Awards' Young Contenders recognises the emerging talent within the branding industry.

YOUNG

The awards identify and celebrate the next generation of strategic, creative and innovative brand specialists who hold a track record of making an outstanding impact within their organisation and for their clients.



CONTENDERS

The Young Contenders award scheme accept both entrants and nominations. Individuals entering or being nominated should show the most promise as young professionals. Those named as Transform's Young Contenders will be the best and brightest and will be crucial to the success of the branding industry in the years to come.

Find out more about Transform's Young Contenders at www.transformmagazine.net/awards/transforms-young-contenders/ or contact us directly on +44 20 3950 5356



Best corporate rebrand following a merger or acquisition



Gold – Anchor Hanover and Spencer du Bois

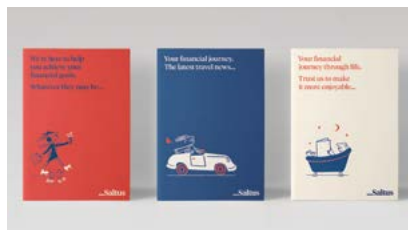
Anchor Trust and Hanover Housing merged to form Anchor Hanover, England's largest specialist care and housing provider for older people. There were a number of challenges that Spencer du Bois had to overcome from the outset. The new brand had to be launched in a strict timeframe of less than four months and represent a departure from both Anchor and Hanover, while being fit for a sector leader. It needed a process of genuine co-creation by involving key stakeholders and it was essential not to treat the audience as one homogeneous group with the new messages and identity.

When asked in February 2018, 78% of employees said they would be able to accurately describe the aims of the organisation to external audiences. In May 2019, six months after the launch of the new brand, this number had risen to 95%. Judges said, "Working with staff and residents has paid dividends here to give solid, attractive and reliable results."



Silver – Rubix and Prophet

IPH-Brammer was the result of a merger between two industrial supplies and solutions brands. Prophet was enlisted to develop a brand strategy to support the new priorities and future growth of the company. It developed the name Rubix to deliver a message of problem solving and ingenuity, with a human approach. Judges said it was forward thinking for a new look, new focus and new company.



Silver – Saltus and Baxter & Bailey

Saltus, a private wealth management, has over the past year purchased and merged with a number of other wealth management companies and needed an ambitious new strategy and brand to better reflect its positioning and values. Baxter & Bailey communicated its experience and expertise in an engaging, human and approachable way. Judges praised the classic, yet modern approach to the brand personality.



Bronze – Informa and Luminous

Informa acquired rival UBM to create a FTSE 50 group. It had to create a fresh brand experience that was meaningful to both customers and colleagues. Luminous was enlisted to develop a new brand platform that united and aligned a diverse international team, and establish a new divisional structure. Over 1,850 employees and 150 executives from 30 countries participated directly in the process.



Bronze – NSS and Studio North

Facilities management services brand NSS is the result of a merger between High Access and Nationwide Window Cleaning. Studio North developed a brand strategy with a clear, collaborative approach, involving founders, stakeholders, customers and colleagues. Judges said the new brand shows strong awareness of the need to maintain trust in a merger and the key element of collaboration.

Highly commended – Cloudreach and Siegel+Gale

Highly commended – Lumyna Investments and Dragon Rouge

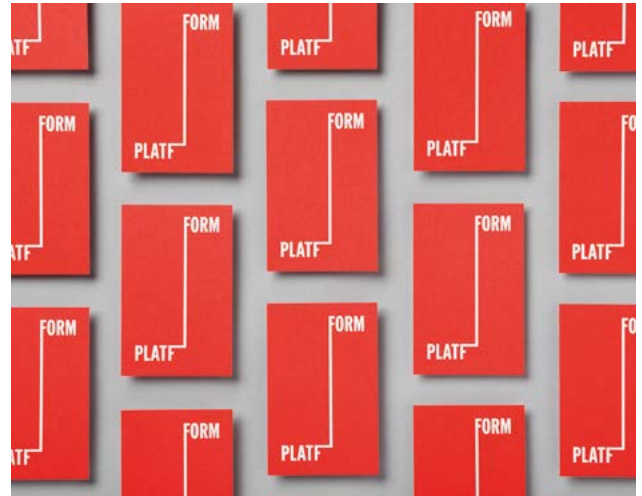
TYPE

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

Gold – Platfform and Clout

Platfform's new mission is to be a catalyst for connection, transformation and social change by challenging the current paradigm in mental health culture and driving fundamental changes to public services. Established in the 1980s as Gofal ('care' in Welsh), the previous name and brand no longer reflected its commitment to sustainable wellbeing. Clout was tasked the rebrand. It played on the Platfform name to create a logotype that visually indicates the value of connecting.

Clout developed a contemporary, distinct graphic identity that adapts for different messages and audiences. It ensured Welsh and bilingual content would also work within the creative framework. The launch of the new brand has galvanised teams around the new strategic direction and has positioned Platfform beyond its charity status, connecting people and organisations to a wider social agenda. Judges said the brand delivered on the change in positioning.



Silver – 21Construction and UnitedUs

21Construction, in its five years since inception had grown into a true industry challenger. It repositioned to convey its commitment to delivering difference and to reflect its dynamic culture. UnitedUs was enlisted to capture 21's culture and embed it throughout the brand. One judge said, "Nice to see articulation of brand and values and mission on a page; well implemented and bold for a construction company."



Bronze - IFS and Olix Consultancy

IFS needed a rebrand as part of its vision to transform from a mid-market player to a market leader. It developed the #forthechallengers messaging manifesto and visuals to support refreshed core values, with an emphasis on thinking differently and questioning how things can be done better. Judges said this was a successful attempt to reinvigorate the attitude of the brand, with a fresh, assertive and bold tone.



Highly commended – Concern Worldwide and Red Dog

Best brand consolidation



Gold – Vianeo and BrandSilver

Vianeo is an established player in a heterogeneous market featuring major players Accenture and Capgemini. To leave behind its image as a startup and enter a new phase of maturity, Vianeo needed to consolidate and refine its brand portfolio. BrandSilver repositioned and rebranded the business.

It identified the already established brands that would be retained and those that needed to be created to fill in the gaps. It redesigned the Vianeo corporate brand, and created specific visual universes for each brand level, with colour coding and styles. With a structured portfolio made up of brands that complement and strengthen each other, aligned with competitors, clients and Vianeo's ambitions, the company now has a solid foundation upon which to move forward into its new business development phase.

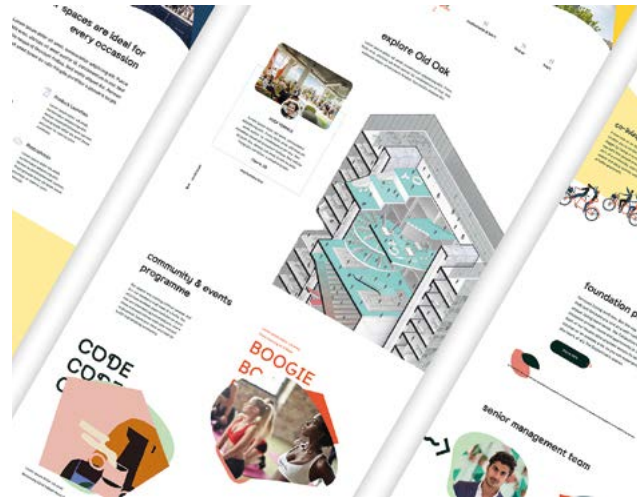
TYPE

Best rebrand of a digital property

Gold – The Collective and Matter Of Form

The Collective is at the forefront of the co-living movement. Its properties are designed to encourage like-minded individuals to live as a community in 'connected spaces.' The target audience comprises three segments: customers, investors and planners or politicians. Digital and technology are at the forefront of bringing members together and integrating aspects of the service proposition.

Matter of Form created an updated website that includes a 360-degree video of each location, through the lens of a carousel module. It takes the user on a journey of 'a day in the life' of a member to inspire and highlight the shared experiences on offer within the community, with quirky interaction and a look and feel consisting of different shapes and colour combinations. Judges praised the website update, saying the unique brand offered the Collective a clear and consistent positioning.



Silver – Reed Words and Baxter & Bailey

Reed Words is a team of brand writers. It wanted a new website to truly reflect its standing as a global consultancy, and appointed Baxter & Bailey to refresh its brand. A key challenge was to ensure that the agency's core product was visually appealing. The website now acts as a clear and professional presence with a focus on words. Judges said, "It clearly shows what it does and showcases its work up front."



Bronze – London Business School and Rufus Leonard

London Business School (LBS) is a top-tier institution. But, it needed to showcase its human experience and sense of community through the brand. It appointed Rufus Leonard to evolve a new brand strategy, identity and website redesign. The aim was to draw on the strongest points of its heritage to reimagine LBS in an active, galvanising and distinctive way, with improved navigation and user experience.



Highly commended – IFS

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



Gold – Barnsley Premier Leisure and WPA Pinfold

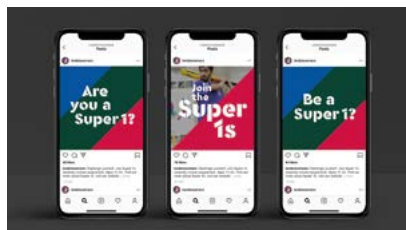
Barnsley Premier Leisure (BPL) provides affordable health, sport and leisure facilities and activities in South Yorkshire and north Nottinghamshire. It needed to rebrand its fitness proposition, Fitness Flex, as it didn't accurately reflect its provision and place in the market. The name implied a body-building gym, but BPL wanted something that would reflect its purpose to enrich people's lives through fitness. It tasked WPA Pinfold with creating a new brand identity for the offering.

The first step was to rename it Your Space, reflecting its role as a members' club where users can join classes, reach their goals and find relaxing spaces. The brand logo, with an integral smile graphic, delivers the message of friendliness, enjoyment and the feel-good factor of fitness. After the rebrand, member usage increased 85%, while membership sales increased 100% year-on-year. Judges were impressed with the result, "Clearly the refresh has had an impact; it could be for a national chain, not just the Barnsley area."



Silver – Frontline AIDS and Brandpie

When the International HIV/AIDS Alliance rebranded as Frontline AIDS, Brandpie developed a purpose-led strategy using striking graphics that took inspiration from early protest art associated with the AIDS movement. It delivered the message 'there's no ignoring AIDS' and challenged everyone to join the movement. Judges said it was a strong, inspiring design and a powerful, punchy rebrand.



Bronze – Lord's Taverners and Thinking loud & clear

When the Lord's Taverners Disability Cricket Championships changed its name to Super 1s, building a link to Super 9s, the English Cricket Board's county disability cricket programme needed a strong new visual identity. Thinking loud & clear created a robust, distinctive identity with strong visual links to its parent brand and a dynamic, modern appearance. Judges said the rebrand had a clear energy and vision.



Bronze – Send a Cow and Spencer du Bois

Send a Cow works with rural African communities to initiate change from within. The charity wanted to communicate its holistic approach. Spencer du Bois created a rebrand that positioned it as the sector's challengers, putting upbeat messages of the possibilities of rural Africa at its core. Since launch, donations via the Send a Cow website have increased by 24%. One judge said it was a beautifully delivered brand.

Highly commended – Robbie's Rehab and Designhouse

WELCOME TO THE FAMILY



Using your brand to stay ahead: Five lessons banks can learn from FinTech disruptors



The last decade has seen unprecedented disruption in banking. Just as the banking crisis receded, digital disruptors gained the traction and infrastructure to compete. Fintech was born, capitalising on weakened consumer trust, but also providing experiences that reframed banking conventions.

Despite this disruption, legacy institutions still exist – and have immense clout. Because universal banks have something disruptors can't match: lifetime relationships and a view of the whole customer. The key is to make this expansive knowledge count, transforming it into a compelling customer experience.

Here's a few opportunities for universal banks to do just that.

Move from transactional to interactional

Fintech disruptors have shaved off revenue-driving services from universal banks. If we are to learn anything from them, it's how they've tapped into a demand to move away from the formalities of traditional banking. There is a brand philosophy that favours flexibility over rigidity; interaction over transaction. Beyond a coral card, a 'talkable' aspect of Monzo's experience is being able to see payments straightaway. This flexible simplicity is on the money for today's customers.

Solve for the branch dilemma

With footfall and returns from branch locations diminishing, a major question is what to do with these locations. Many have already closed. But there's an opportunity to make more of the branch before writing it off completely.

If we are to imagine the branch of the future, it may operate in much the same way that a great digital experience does. Connected. Seamless. Customised. The question all banks should be asking is, what will make customers come, and linger, in a location?

Use voice to stand out

At the centre of a connected brand experience is tone of voice. It's a key tool in expressing how a brand is living up to its vision and mission.

If we look to Atom, we see that a clear and often casual voice is just as valuable as visual identity. Voice simplifies complex processes and lives up to a promise of 'the bank that works for you.' As universal banks continue to adapt to the changing market, voice will play a more important role in their toolkits

See the whole customer, and act accordingly

In many sectors, we've seen the growth of 'pure play' brands – often at the expense of full-service offers. These brands start out by doing one thing really well. Take Revolut, which made its name in the travel segment. Pure players then go for growth by going fuller service – which is where universal banks have the advantage.

A universal bank knows more about its customers than a competitor that does one thing only. The opportunity is to use that full-scale knowledge and offer a full-service approach that adds meaningful value to customers' lives.

Recognise the moments that matter

There are moments when a bank really matters, but these moments are changing. Younger customers face a different set of financial challenges from their parents.

Before saving for a first home, they are digging themselves out of debt. What if a bank was a consumer's first choice in navigating that need? And what if, instead of going to a branch to troubleshoot, you went to discuss your ambitions, no matter how unconventional they might be?

Julien Humbrecht is the account director at Futurebrand

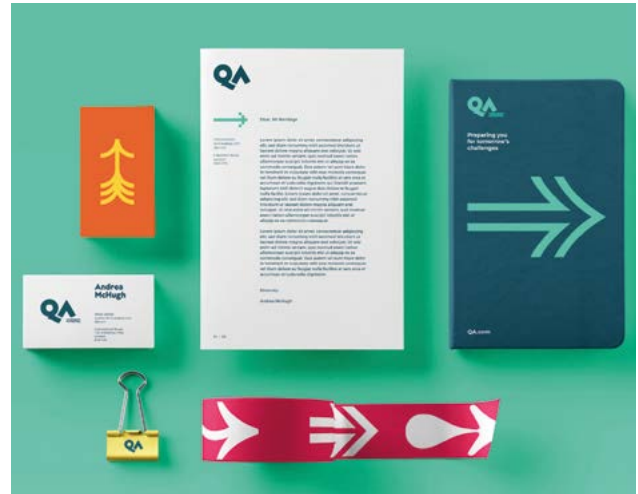
SECTOR

Best visual identity from the education sector

Gold – QA and Missouri Creative

Training provider QA has 2,100 employees across 50 sites in the UK. It needed a new visual identity that reflected the quality of its product, transforming from a corporate-looking company to one that symbolises cutting-edge technology, progression and dynamism. QA tasked Missouri Creative with bringing its brand to life and creating a new positioning, through staff interviews, focus groups and workshops.

This process identified six opportunities for the QA business, from which it developed new brand values that formed the basis for the visual and verbal language and new brand guidelines. These included a hand-drawn logo that works across multiple touchpoints, the use of arrows, simple charts and diagrams to bring complex information alive, the use of different printing techniques, individual portrait photography using QA team members and new merchandise. Judges praised the robust strategy and liked the fresh visual direction.



Silver – ARU and Rufus Leonard

Despite its strengths, Anglia Ruskin University's brand was struggling to communicate its value and distinguish itself from the competition. Rufus Leonard proposed a new strapline, 'Discover your strength,' that highlighted the university's dedication to diversity and encouraged individuals to unlock their potential and find their purpose.



Bronze – Durham University and Lloyd Northover

Durham University is a member of the Russell Group and competes for the highest achieving students and professionals against other top institutions. It needed a new positioning, brand values and design. Lloyd Northover built on Durham's heritage to create a unified visual identity that gave each college its own logo echoing the style of the university logo, plus inspiring imagery and a brighter colour palette.



Highly commended – London Business School and Rufus Leonard

Best visual identity from the energy and utilities sector



Gold – Petredec and Luminous

Petredec is a global liquid petroleum gas (LPG) logistics specialist. After expanding into new territories and diversifying its offering, Petredec recognised that its old brand was no longer fit for purpose and asked Luminous to develop a sustainable brand strategy that would support its growth ambitions. Luminous developed the concept of 'Fuelling Progress,' a positioning around which a strategy, purpose, visual and verbal identity were defined.

It shifted Petredec's positioning away from what it does to why it does it; from a logistics company to a solutions-based innovator, diversifying into new commodities, focused on improving peoples' lives, enabling social progress and economic growth. This responsible positioning also changed perceptions of the company in a challenging sector. Petredec has seen an annual sales increase by 20%, for which it puts higher brand awareness as a key factor.

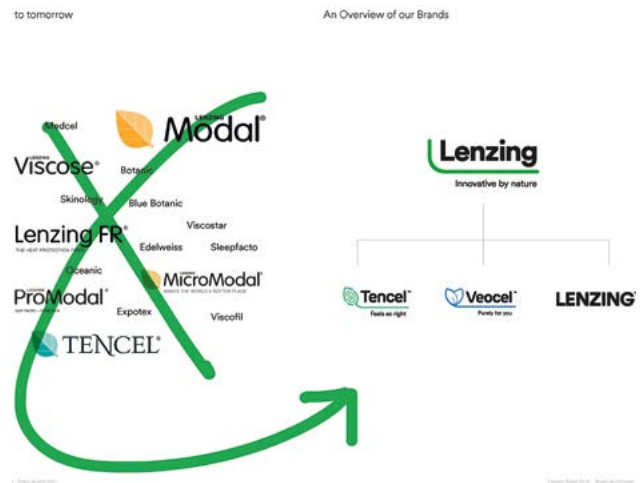
SECTOR

Best visual identity from the engineering and manufacturing sector

Gold – Lenzing Group and Siegel+Gale

Austrian fibre manufacturing company Lenzing shapes solutions for a variety of needs, providing innovative and sustainable materials to apparel producers and brands around the world. However, with recent competition from large fibre producers from Asia, along with a complex structure of corporate and product brands, Lenzing knew it needed to clarify its message.

It tasked Siegel+Gale with developing a brand strategy that guided its positioning, identity and architecture. What followed was a simplified product portfolio, giving Lenzing greater differentiation over competitors via a master brand with three clearly positioned product brands, including its flagship brand Tencel and a new brand, Veocel. The visual identity, including lifestyle photography, demonstrates a fusion of engineering input and creative output, providing a sense of the skill behind the brand.



Silver – The Institution of Engineering and Technology and Frank, Bright & Abel

The IET is one of the largest membership organisations in the world and exists to inspire, inform and influence the global engineering community. The IET wanted its brand to appeal more broadly and attract more people to the profession. Frank, Bright & Abel delivered a refreshed identity with a first-person narrative, a focus on impact rather than process and a rationalised portfolio of brands to build equity behind the IET.



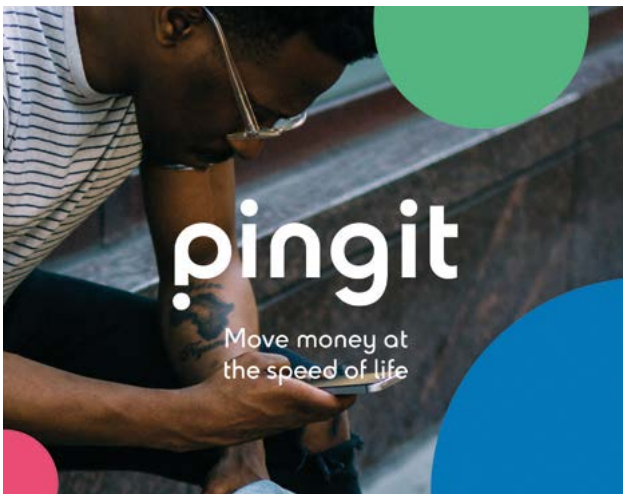
Best visual identity from the financial services sector



Gold – Coutts and FutureBrand

Private bank Coutts was in need of a design overhaul to reflect its goal to be ‘the best private bank in the UK’ and deliver a visual identity with greater impact. FutureBrand was enlisted to refresh the Coutts brand, emphasising its family feel and driving perceptions of investment expertise and value for money. With a design strategy of ‘Welcome to the family,’ the refreshed identity celebrates changing families.

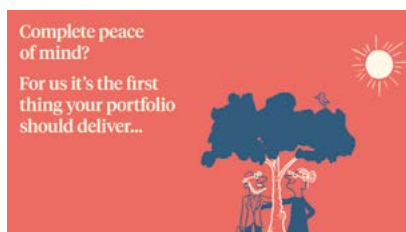
The typographic style is inspired by the handwriting of founder Thomas Coutts and the colour palette is drawn from the interiors of British country homes and townhouses. The iconic Coutts logo has been retained, with new definition around how it moves digitally, giving it a central role within a family tree. Early results suggest the refreshed visual identity is already beginning to shift customer perceptions, with increased association with ‘innovative,’ ‘modern’ and ‘caring.’ Judges said the redesign moved Coutts in a fresh, contemporary direction without losing the refinement of private banking.



Gold – Pingit and Start Design

When Pingit launched in 2012 as Barclays Pingit, it was an innovator in the sector. The market quickly became crowded. The use of Pingit had been extended to all UK current account holders, but this wasn’t recognised widely; something Pingit needed to address, as well as resonate more with its key audience of Millennial users.

Start Design transformed Pingit’s positioning, tone of voice, visual identity and brand expression in an authentic way. It was done with a complete sweep of social media, which came under central oversight to create a connected brand and customer experience. It used a photography style that features everyday people, moving the brand away from the corporate space to represent the vibrancy and pace of everyday life. Judges said it was a clear execution of a strategy that identified it needed distance from the master brand and that injected fun and personality.



Silver – Saltus and Baxter & Bailey

Private wealth management specialist Saltus had seen significant growth and revisited its brand strategy and identity. It appointed Baxter & Bailey to help it embrace a warmer, more conversational approach, both verbally and visually. Baxter & Bailey also designed and built Saltus’s new ‘video first’ website from the bottom up. Judges said it was a fresh and relatable message for the wealth management sector.



Bronze – Candid and Mytton Williams

Finance marketing company Candid’s previous company name, E-finity Leads, no longer aligned with its business strategy after its acquisition of two digital life insurance brands. Mytton Williams developed the Candid name and a new playful, plain-speaking brand identity, helping it build a new audience, engage new partners and employ more employees.

Highly commended – BBVA and Landor
Highly commended – Xe and SomeOne

SECTOR

Best visual identity from the FMCG sector

Gold – Kellogg's and Landor

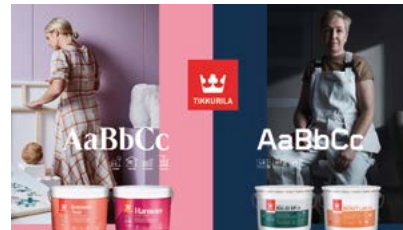
Kellogg's has been a breakfast staple for more than 100 years. However, as competitors embraced consumers' shift to healthier eating habits, it found it was lacking relevance – and failing to stand out on shelves. It tasked Landor with redesigning its portfolio to drive consumer reappraisal and retrieval and reestablish its position as a category leader.

Landor focused on returning to Kellogg's origins as the provider of natural grain goodness, with the clear message, 'the natural choice for breakfast.' It revamped the Kellogg's colour scheme, using a wider, brighter palette, and stripped back assets to include only iconic components. Packaging uses authentic food photography, without artificial imagery, and Kellogg's mascots are increased in visibility to reconnect consumers with brand personalities. After the rebrand, 70% of consumers said they were able to find packs on shelves more easily, and purchase intent increased by 50%.



Silver – Tikkurila and Grow

Tikkurila is a Finnish icon. Grow was tasked with redefining its brand strategy to build a stronger, more emotional connection with customers. Its work on the visual identity resulted in an ownable brand expression that's emotional and relevant, connecting with the different customers whatever their reason to paint. Tikkurila now reinforces its shift towards a more premium position with an identity that stands out.



Best visual identity from the food and beverage sector



Gold – Urban Cordial and Jackdaw Design

Urban Cordial is a soft drink that started out as a hobby for its founder Natasha Steele. Using foraged fruits from her London allotment, she sold it at farmers' markets, and it soon took off. However, growth stagnated after three years, and in a crowded market, it was essential for Urban Cordial to move forwards. The original design remained unchanged, and all bottling production was still done by hand.

Jackdaw Design was appointed to transform the brand and ensure it would battle for its place in the sector. The visual story focused on people, taste and flavour, and Jackdaw created illustrated characters with distinctive personalities for each of the cordials in the range, adding personality and quirk. The tactile 'U'-shaped label maintains range unification and the new wordmark reflects the brand's bold ambitions. After eight months, Urban Cordial returned to growth and was able to outsource its production.



Silver – Plant Kitchen and Coley Porter Bell

When Marks & Spencer launched its M&S Plant Kitchen brand of vegan foods it was aiming at a broad audience, including flexitarians and Millennials. It enlisted Coley Porter Bell to create a brand that would be distinctive from competitors and also other M&S ranges. A blue torn parchment background and hand-stamped brand mark give a sense of authenticity and an instantly recognisable identity to M&S Plant Kitchen.



Bronze – Carlsberg Group and Elmwood Leeds

Carlsberg's Somersby cider has built an emotional connection with consumers. But with fruit cider growing exponentially and an influx of competitors, it wanted to refresh the brand for all its markets. Elmwood Leeds created a distinct, flexible design system featuring the Somersby 'living tree,' which runs across all platforms and markets, and is already driving differentiation.



Bronze – Dalston's Soda Co. and B&B Studio

Dalston's Soda started life as a niche hand-made brand. But, this limited growth. It tasked B&B Studio with relaunching its visual identity to refocus on its craft and real fruit ingredients. It changed production methods so Dalston's could be sold in cans, with a bolder brand identity. This has paved the way for future product development, and year-on-year sales grew by 217% after the rebrand.

Highly commended – BEARFACE and Pearlfisher

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The inconvenient truth



What's your truth? The truth about your company, your people, your world. At a time when every brand's purpose is under the spotlight, when the only question is 'why?' Everybody is looking for the truth. But the truth is not easy. As the New York Times puts it, "The truth is hard;" hard to find, and hard to say.

It's for the same reasons that brand naming is so hard. Because you have to express a truth. A truth that is at the heart of your brand, in one or two words. It's not about legal or cultural concerns, which can be excuses for creating useless names. It's about opening a door to the most intimate part of your brand.

The problem is, truth has different faces. And in an era of post-truth and fake news, people doubt everything, brands included.

But the truth does exist and there are brilliant examples of brand names that show it.

It all starts with the insight. That singular idea a brand has to stick to in everything it says and does until it dies or changes. In other words, until it's no longer relevant.

One of the most beautiful and long-lasting brand names based on an insight is 'Gap' originally 'the Gap.' Only a few know or care about where the name comes from. Even though it's one of the main reasons it stands the test of time. It holds the truth of a young couple from California, who realised in 1969 that there was a 'gap' between the way their generation behaved and the way their parents' generation behaved. The truth is: a gap between generations.

Problems arise when you try to superficially avoid or change the truth. BP became Beyond Petroleum by changing the meaning of its acronym. This didn't change

the reality of its activities. This is the case when your brand is based on invented needs, such as Joon, a subsidiary of the airline Air France, that was created to address the expectations of the Millennial generation. It was a name introduced as a metaphor for being 'jeune' – young in French – echoing Millennials' ages as well as the month of June, evoking renewal. It was shut down a year after its launch. Millennials didn't have the needs that Joon was trying to answer.

If you don't seek your brand truth, it'll impact your naming process and ultimately the value and usefulness of your brand name. It sounds simple, but the truth comes in many different forms, and choices have to be made.

Food for thought: Brand names that fit tangible attributes, such as France.tv, the French national television network, now digital.

Brand names built upon a shared belief which can be experienced like US telecom network Sprint. It had better be fast and never fail you.

Brand names coherent with a whole universe as with Beats. It's all about the music.

Brand names based on social concepts or trends such as Extinction Rebellion; based on the idea of civil disobedience, expressed as rebellion.

In the end, the problem for companies is as inconvenient as it is simple. What is your truth? A truth your brand name should have the courage to tell.

That's true naming.

Pierre Nabhan is the co-founder of JoosNabhan

SECTOR

Best visual identity from the healthcare and pharmaceuticals sector

Gold – Moorfields and Spencer du Bois

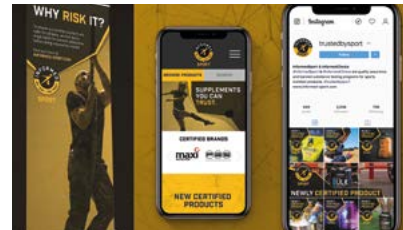
Moorfields Eye Hospital NHS Trust delivers services across 31 different sites in London and the south east. However, its business areas lacked a unified tone of voice, visual identity or culture that consistently demonstrated or communicated Moorfields as a centre of excellence in ophthalmology.

The trust enlisted Spencer du Bois to create a coherent group brand, with each partner united behind one mark – the iris – and representing the collective collaboration, community and strength that drive Moorfields' work. The new brand was implemented in June 2019, with 97% of staff feeling positive and 84% feeling very positive about the new positioning and identity as a powerful description and representation of what Moorfields does and wants to achieve. One judge said, "I love this. A tricky brief to do something that makes eyes interesting (and treatment of them less scary). A bold approach to the brand creates energy and positivity."



Silver – Informed Sport and We Launch

Informed Sport is a sports nutrition testing programme for banned substances. Keen to raise its profile among sports governing bodies, it appointed We Launch to reposition the brand. The new identity uses rich imagery of professional athletes to ensure authenticity, with overlaid technical data to emphasise the scientific analysis of the brand. Judges said it was a confident rebrand that was eye-catching and effective.



Bronze – Lumity and SomeOne

Health and beauty supplements company Lumity enlisted SomeOne to develop its new aspirational, relatable brand. SomeOne created an animated brand property inspired by Lumity's original symbol, as well as model photography aimed at being inclusive and unretouched. Judges said, "A premium, yet approachable style has been achieved here. The inclusive model selection is a breath of fresh air."



Highly commended – Blueleaf and Redhouse

Highly commended – Midsona 1HQ Brand Agency

Best visual identity from the industrial and basic materials sector



Gold – Air Liquide and Gather

Air Liquide is a world leader in industrial gases and works across every industrial category. Air Liquide and its UK affiliate Energas created a relatively light connector that joined the welding station to the gas cylinder three times faster, without additional tools as well as safer and easier manoeuvring with a new ergonomic wheel. Gather was appointed to develop a new brand for the product with user-friendly positioning.

The result is the new welder-centric brand 'Qlixbi,' named after the 'clicking' sound synonymous with attaching and detaching the product. The visual identity for Qlixbi incorporates the product's features within the logo and was designed to lend itself easily to animation. The colour green was chosen to reflect the product, while red and blue were selected to tie Qlixbi to its parent brand, Air Liquide. The brand demonstrates innovation through its clean and modern look, feel and tone of voice, while the bold colours and simple messaging help it stand out in a complex market.



Silver – Rubix and Prophet

IPH-Brammer was the result of a merger between two leading brands in the European industrial supplies and solutions market and needed a new brand identity. Prophet developed a strategy including the new name Rubix, to portray an essence of problem-solving, and a visual identity highlighting the company's personality in a sector that can often seem very corporate, to much praise by judges.

congratulations to all winners.

(big & small)



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Go big, or go home?



'Go big or go home' is the expression; the premise being that to create maximum impact and make an impression, you need to 'supersize.' But what this adage doesn't consider, is that small and perfectly formed can also turn heads.

When it comes to branded packaging design, category and product usually dictate dimension, but they don't have to limit wow factor, innovation or desirability. The designer's job is to create the most powerful, appropriate and effective work with whatever brief they're presented.

Big might get you noticed instantly, but small has its own advantages. There's the potential to create 'covetability,' a kind of 'magpie desirability' that's not so easy to achieve on a massive pack.

Communicating brand and product messages on smaller packaging does present its unique challenges, especially in the FMCG and cosmetics sectors, where consumers are faced with a myriad of products and want as much information as possible, but there's no reason to see this as a drawback.

If designers keep front of mind that great brand and packaging design is about beauty, clarity and placing the consumer at the heart of all strategic thinking, they will be fewer bumps in the road.

It seems a little counterintuitive, but it's important not to expect a small pack to do too much. As advertising budgets shrink, packaging is required to deliver more brand and product messaging. As a result, we're seeing things getting busier, noisier and messier.

Squeeze on too much and you risk losing focus and confusing the consumer. Pick out the key messages and stick to your plan. Smaller canvasses require control and order or you risk diluting clarity and stand out. Understanding the priority of on-pack communication and developing a clear messaging hierarchy that reflects it, whether that's brand or product-led, is fundamental.

When we started work on Carex hand gel, it really lacked standout among the sea of similar-looking antibacterial brands (straight-sided, flip-top bottles, all with similar blue colourways and me-too graphics). We focused on creating a 3D structure based on the elliptical Carex logo. We also gave it an integrated closure to maintain the new seamless and ergonomically distinctive silhouette.

Not only did the new structure look different from anything else out there, thus achieving great stand out, but we were also able to expand the label real estate and logo by 50% despite the pack volume remaining the same. Through clever structural innovation, we were able to maximise the brandable canvas. The whole approach improved functionality, range navigation, brand clarity and most importantly, desirability and standout.

There's no doubt that you have to think strategically with diminutive design.

When we created the 2D brand and packaging identity for Toni & Guy hair cosmetics, there wasn't enough room to go big on 'how to apply' messaging, so the graphics we used had to work hard to make it clear – sweeping mascara strokes, dabbing highlighter marks, spritzes of illuminating scent. The design itself was highly emotive and delivered on the product experience.

Whatever the category or pack size, there's no reason why a brand can't be brought to life and celebrated through focused creative thinking.

Next time you're looking down the wrong end of the telescope, rather than seeing a small problem, think of it as a big opportunity to create some of the most strategically effective design out there. You could have a little icon on your hands!

Pete Hayes is co-founder and managing partner of PB Creative.

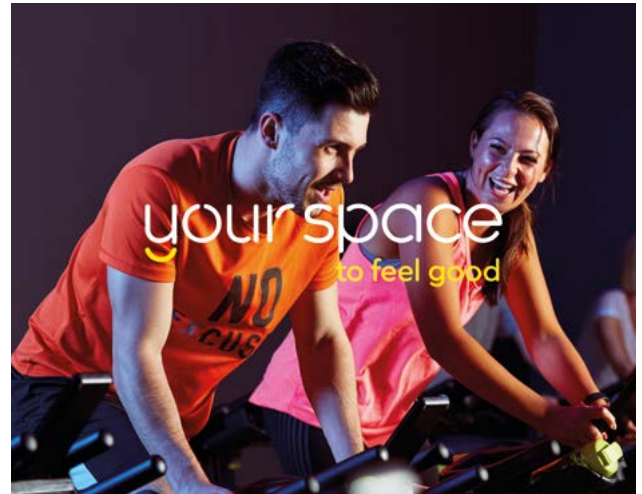
SECTOR

Best visual identity from the lifestyle and wellbeing sector

Gold – Barnsley Premier Leisure and WPA Pinfold

Barnsley Premier Leisure (BPL) is a not-for-profit that provides affordable health, sport and leisure facilities and activities. Its existing brand, 'Fitness Flex,' did not position BPL uniquely in the market and the name suggested a body-building gym. The brand required revitalisation and repositioning, moving away from the value gym marketplace and focusing firmly on BPL's purpose.

WPA Pinfold developed a new brand concept and renamed the gym chain Your Space, based on the idea it should be a members' space. The brand logo uses a contemporary lower-case stencil font, with the bottom of the descending 'y' creating a smile that is used in the visual language of the brand, communicating friendliness, enjoyment and the feel-good factor of fitness. The key values are now central to and reflected through the brand, with judges praising its friendly, bright and cohesive identity.



Silver – La Montgolfière and Brand Brothers

La Montgolfière – the 'hot air balloon' in French – is a social and sports club situated in an old hot air balloon canvas factory. Brand Brothers created graphics, a simple logo and verbal hooks that echo the club's hybrid character. One judge said, "It's an unusual answer for an unusual proposition, which succeeds in stitching together so many things: art, fitness, food, music, plus the history of the space."



Bronze – Nuffield Health and SomeOne

Healthcare charity Nuffield Health has a network of gyms and hospitals throughout the UK. It set out to join them up in the minds of customers, and enlisted SomeOne to deliver a refreshed brand. It highlighted three values that are reflected in the design work, ensuring the branding across the gyms is suitably differentiated from that of the hospital environments, but with the Nuffield logo the core unifier.



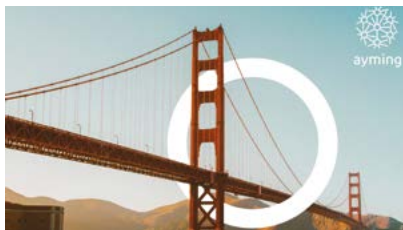
Best visual identity from the professional services sector



Gold – Simmons & Simmons and SomeOne

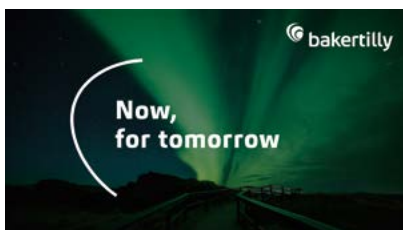
International legal practice Simmons & Simmons employs more than 1,500 people. It turned to SomeOne to help create a new brand for the organisation, emphasising its collaborative approach to tackling complex legal matters. SomeOne used shoals and murmurations as a metaphor for coordination, along with a bright new colour palette across the creative. It employed the section mark, ‘§’, used in legal documents, to represent the S’s in the company name; a logo that works intelligently for the partnership.

The murmurations have been rendered in Ultra HD for extensive ‘zoom and crop’ opportunities, with some illuminated, metallic or transparent. The new branding has given Simmons & Simmons a striking way to communicate internally and externally, and helped it stand out from the crowd. One judge said, “This could really differentiate the firm, which is a hard ask in the legal sector.”



Silver – Ayming and Kimpton Creative

Ayming is a global performance consulting business. It wanted to develop its brand to build its existing relationships while growing the business. Kimpton Creative took the bold circle element from its existing logo and applied it to a variety of roles, most notably on imagery where the circle selects or highlights a destination. One judge said, “A really beautiful rebrand with a clear strategy and exceptional results.”



Silver – Baker Tilly and Brandpie

Baker Tilly needed to rebrand in order to unify its network of 126 member companies and create a cohesive market positioning. Brandpie created a new master brand inspired by organic growth patterns found in nature, and designed page templates for Baker Tilly’s global website. Through disciplined application of the fixed elements all member firms now have the same look and feel.



Bronze – Bristows and Frank, Bright & Abel

Technology and life sciences law firm Bristows had a distinctive brand but it needed an injection of personality. Frank, Bright & Abel brought the brand to life, through a series of human collages, illustrations, intriguing messaging and a bold colour palette to create a sense of dynamism that refreshes the sector. One judge said, “They have achieved a quirky identity with some playful elements.”

Highly commended – Preu Bohlig and INTO Branding

SECTOR

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

Gold – Hollis and Frank, Bright & Abel

Hollis is an international real estate consultancy in need of a rebrand to reflect its expansion in both its international footprint and skillset. It brought Frank, Bright & Abel on board to create a new identity that would allow the brand to retain its sense of self while incorporating elements that would reflect the business Hollis had become. The old brand was viewed with a great deal of affection, so it was essential to strike a balance between 'retain, evolve and change.'

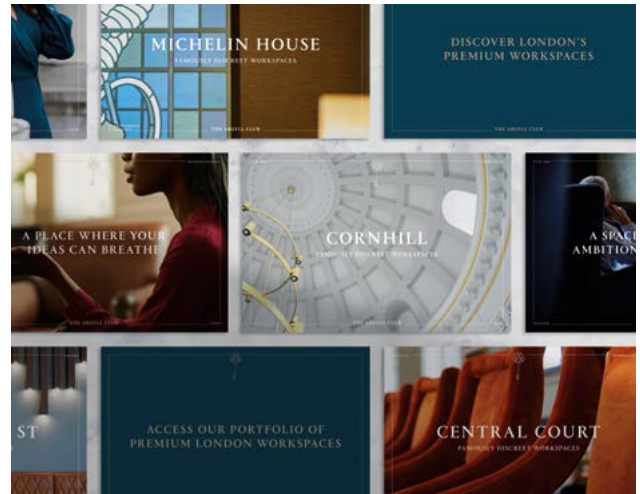
Frank, Bright & Abel created a stronger logo, with the 'H' enabling a shorthand for social media and merchandise. The extended colour palette and graphic world provide the pace to work everywhere, and the typography lends a warmth to the brand. Illustration is still a key part of the visual identity but has been reinvented, with Hollis people engaging and collaborating. Judges said it was an excellent example of design doing its job incredibly well to the benefit of everyone.



Gold – The Argyll Club and SomeOne

London business club the Argyll offers discreet, premium workspaces. Previously operating under the name London Executive Offices, the network had new ownership, a new focus and a reinvigorated vision of the future. It tasked SomeOne with a rebrand to highlight these changes. The new strategic positioning, 'Famously Discreet,' amplified the Argyll's quality of service and attention to details.

The Argyll key device features a hidden table and chairs in the 'blade', while the 'bow' carries a letter A. The new strategy and its visual and verbal deployment has seen an all-time high in staff feedback and satisfaction, while existing customers have embraced the new work, and new residents are applying at an accelerated rate. One judge said, "This is top notch – a supremely confident classic look with colours and typography to match. Smart, understated and powerful."



Silver – Amsteldok, WPP Campus Amsterdam and VBAT

For its new Amsterdam campus, WPP turned to VBAT to develop a name, identity, attitude and tone of voice. It needed to capture the creative positioning of all 15 of WPP's Dutch agencies and establish the campus as a city landmark. Amsteldok featured fresh logotype, iconography and wayfinding design. Judges said this was unique, exciting and flexible work that was implemented creatively.



Bronze – NSS and Studio North

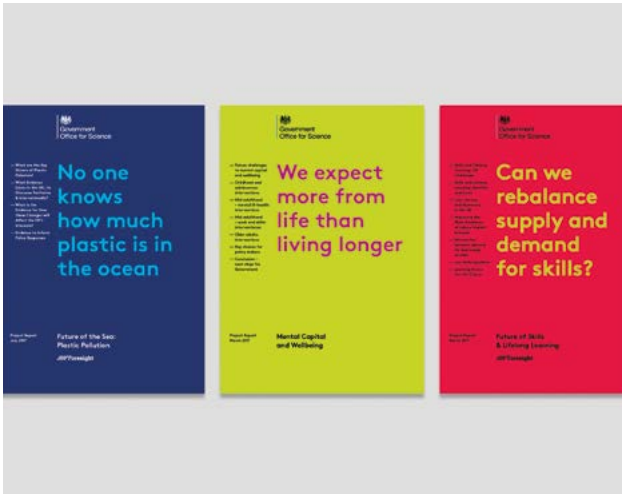
Facilities management services provider NSS is the result of a merger between High Access and Nationwide Window Cleaning. Studio North created its new brand to deliver a unique personality while respecting the past. It morphed both existing brands into the new logo and used red chevrons across photography to deliver key brand messages. Judges lauded the distinctive use of colour and implementation.



Highly commended – Battersea Power Station and Greenspace

Highly commended – Scotscape Group and Designhouse

Best visual identity from the public sector



Gold – Government Office for Science and Redhouse

The Government Office for Science (GOS) provides scientific evidence to inform UK government policy. Since its inception, GOS' identity has been tied up with its reports. However, they didn't hang together visually. Redhouse developed a visual identity that is editorially led, eliminating the organisation's time-consuming search for appropriate imagery.

Imagery guidelines for the new identity specify an abstract style and recommend that imagery takes a supporting role to the editorial, to make agreement on images easier. With its bold use of bright contrasting colours, clear display text and use of attention-grabbing insights from cutting edge research, GOS' new identity stands out strongly in the landscape of public sector communications. Having a consistent style in place for its communications allows GOS to make more efficient use of public funds, which no longer have to be used devising unique visual identities for each publication.



Silver – Homes England and Lloyd Northover

Homes England needed to appeal to a growing audience, from housebuilders to investors and trade bodies. It appointed Lloyd Northover to develop and execute its messaging and identity. It highlighted the Homes England mission to improve neighbourhoods and grow communities and designed a visual identity inspired by organic shapes in nature to reflect the agency's energetic nature.

SECTOR

Best visual identity from the retail sector

Gold - Hirsh London and Williams Murray Hamm

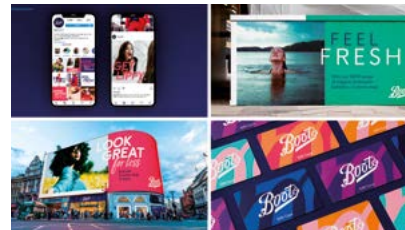
Hirsh London is a family business that specialises in jewellery made with rare and coloured gemstones. Its brand was in need of a refresh and a new campaign idea to capture its point of difference and establish it as one of London's most respected jewellery houses. It enlisted Williams Murray Hamm to create a new brand identity to increase its presence with a multichannel impact across luxury magazine press and social media.

The fine jewellery world can be monochromatic, so Williams Murray Hamm concentrated on Hirsh's love of colour, using a vibrant palette inspired by the kaleidoscopic spectrum of Hirsh's gemstones. It used bright imagery of everyday moments, emphasising that Hirsh's jewellery is handmade, and taking a witty approach by juxtaposing everyday Britishisms with the beauty of Hirsh's craftsmanship. Judges said it was refreshing advertising for the sector.



Silver - Boots and Coley Porter Bell

Despite a high rating for trust, recognition and value, Boots' brand had become dated and was ready for change. Coley Porter Bell delivered a visual update that modernised the logo and implemented an adaptable, screen-friendly typeface. Boots three major areas – pharmacy, wellness and beauty – have been reflected in the dynamic system with flexible typeface palettes, images, colour palettes and layouts.



Bronze – Paul Beuscher and Brand Brothers

Paul Beuscher is a musical instrument store and music bookshop in the heart of Paris. Brand Brothers rethought the identity by focusing on the brand name rather than literal musical symbolism, placing typography at the heart of the new graphic system. The new logo is accompanied by a collection of signs, messages, symbols and colours, which allows infinite combinations across print and digital.



Best visual identity from the technology, media and telecommunications sector



Gold – Channel 4 and DixonBaxi

Channel 4's video on demand product All 4 is home to a suite of digital channels as well as providing a catch-up service for the network. The broadcaster wanted to bring the All 4 logo into alignment with its suite of recently revised network brands and appointed DixonBaxi to do so.

At the heart of the new All 4 logo is an integrated Playbar, an icon that expands horizontally to become an infinite stream that guides, frames and connects every piece of content. The visual identity taps into the ethos of the classic Channel 4 brand, so it is intrinsically part of the brand family. The rebrand rolled out across the All 4 including promotional trailers, social media and video on demand assets. One judge said, "I really liked the solution, it really works for Channel 4 and fits as part of the family."



Gold – ESL and Superunion

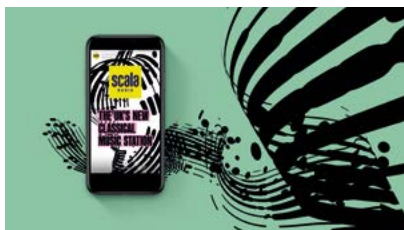
ESL is the world's largest eSports company, with 350 million fans in over 200 countries. But in a crowded sector, it was in need of a brand that would help it stand out. It tasked Superunion with crafting a visual identity that would be instantly recognisable and work with any type of game.

A popular theme among gamers is 'Easter eggs' or secret codes, so the new identity uses subverted camouflage to hide iconic scenes from eSports games, which only gamers can spot – to everyone else, it's simply camouflage. Also part of the new brand is a bespoke typeface, cut to be sympathetic with the camouflage forms, plus player portraits created in a camouflage illustration style. A new tone of voice, using coded references to games and characters, echoes the cryptic visual identity. Since launch, unique viewers have increased by 820%, ticket sales for events have increased by 25% and merchandise sales have tripled.



Silver – MyCujoo and We Launch

MyCujoo is a football streaming service. To grow, it needed a new visual identity to harness its community spirit. We Launch used sport's tribal spirit to create a flexible solution with myriad patterns in a range of brand colours so fans would identify with their own club colours, kits and badges. The positioning shifted it into a dynamic, community-spirited platform where anyone can create, share and view content.



Bronze – Scala Radio and Thinkfarm

Commercial classical station Scala Radio was launched by Bauer Media for audiences who listen to all sorts of music, classical among them. Thinkfarm created a brand inspired by the station's mix of 70% familiar and 30% surprising music. The visual identity was inspired by a musical scale, driving emotion into the brand. Judges praised the gutsy, bold approach to branding in the classical category.

Highly commended – 02

SECTOR

Best visual identity from the transport and logistics sector

Gold – Aktuel and Brand Brothers

French company Aktuel is an events rental furniture specialist catering for trade fairs, conventions and sporting fixtures. As well as delivering excellence in logistics, it was rightly proud of its expertise in customer relations. However, its brand wasn't effective in promoting the latter. Aktuel enlisted Brand Brothers to better express its positioning.

It developed a visual identity that included a bespoke typeface, new logo and a grid system of modular shapes and colours, designed to be adaptable and to add personality to the brand. The eye candy-like typeface is derived from Aktuel's modular furniture products themselves, craftily uniting the visual identity with the company's purpose. Judges loved this innovative approach. One judge said, "Such a strong and bold use of type. A well-considered pairing of colour and graphical elements. Perfectly suits the sector and the intended audience."



Silver – Chair Airlines AG and Branders Group

After the liquidation of its parent company, Swiss carrier Germania Flug needed a new brand and name within the shortest possible time to avoid incurring losses. It brought in Branders Group to develop an entirely new brand identity and appearance, from fleet design to image communication and cabin crew uniforms, and Chair Airlines was born, bringing to life its brand personality throughout the visual identity.



Highly commended – GasLog Ltd. and Frank, Bright & Abel

Best visual identity in the travel, leisure and tourism sector



Gold – Eight and Mytton Williams

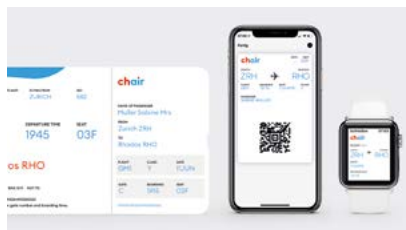
Boutique hotel and restaurant Eight is situated in the centre of Bath, just a stone’s throw from the Roman baths. With over 450 places to eat and thousands of hotel rooms in the city, standing out and being memorable was vital to the new opening. Mytton Williams was brought in to develop the brand and create its personality and story.

The name Eight was developed to reflect the fact that the hotel has eight rooms and a restaurant that serves eight medium-sized dishes on the dinner menu. The simple graphic logo is contemporary and striking, allowing for playfulness across the hotel’s materials and enables the attention to detail reflected in the hotel to come through in textures and tactile materials. After two months of trading, Eight was operating at 90% occupancy and has been almost fully booked ever since. One judge said, “Beautiful creative and a strong brand identity which flows through.”



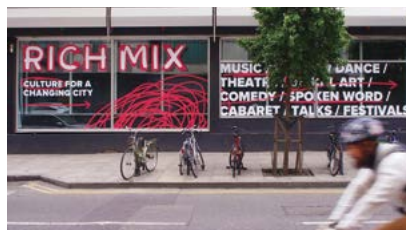
Silver – ACCOR and Brandimage SGK

ACCOR has heritage, but it needed to convey its transformation from hotel operator to lifestyle brand. It enlisted Brandimage SGK to bring its strategy ‘Beyond hospitality’ to life, creating a new brand platform and logo, and defining a clear narrative and structure for ACCOR’s portfolio of products and services. Judges said it was a strong combination of keeping hold of brand heritage and recognising the need to update.



Silver – Chair Airlines AG and Branders Group

When Swiss airline Germania Flug’s parent company went into liquidation it needed a new brand image as quickly as possible. Branders Group developed a new brand name and identity, reflecting its informal, personable approach. It was reborn as Chair Airlines. The new brand combines levity with ease. Judges praised the clear, distinct purpose and the ability to reinvent a brand that connects emotionally.



Bronze – Rich Mix and Cog Design

Rich Mix is an arts venue and cinema in London’s East End, with an aim to build links between the arts and the local community. Its website had undergone an unsuccessful redesign. So, Rich Mix appointed Cog Design to carry out a rebrand and streamline its user experience. The result is a user-friendly and informative portal with a strong graphic treatment throughout, across digital, campaigns and signage.

Highly commended – Avani Hotels & Resorts and Slider Creative

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How to deliver the experiences the CMO craves through the robust systems the CIO needs



Forrester recently stated that a CMO's collaboration with a CIO is one of the four essential steps for a CMO planning their marketing evolution. According to '2019 State of the CIO' research, 55% of CIOs are spending more time learning about customer needs as a way to foster the creation of revenue-generating initiatives – prime marketing territory. When these two roles align and collaborate seamlessly, they are the 'power couple' of extraordinary brand experience.

Today, 89% of companies compete primarily on the basis of customer experience. In this competitive environment, the biggest challenge CMOs have is making sure their brand is delivering a truly differentiating experience. And while 80% of companies believe they deliver these 'superior experiences,' only 8% of customers actually agree with that statement. Forrester explains the reason for this as 'digital sameness.'

While they are delivering on customer experience promises and meeting customer expectations, they are not creating competitive advantage. How do you prosper in the landscape of digital sameness? Thirty years of helping brands like BBC, the Gym Group and Pinsent Masons has taught us that if customer experience matches customer expectations, then brand experience exists to create differentiation.

Brand experience involves identifying and investing in hero moments along this journey which will create a memorable and differentiated experience for your customers. Brands with a strong brand experience command 79% higher purchase intent and an average of 45 more net promoter score points than those who offer a lesser experience. This, ultimately, is what CMOs crave.

Companies that create technology-driven differentiation see growth four times faster than the competition.

Aligning around brand experience will help bring focus and priority to the CMO and CIO relationship to meet your customer's digital expectation. Your platform is at the heart of this business-critical relationship.

The CIO needs to provide the blueprint and platform to deliver this experience in a way that manages costs, threats and risks to the business. It's the platform that facilitates growth and efficiency, allowing you to create new, highly personalised services more easily and expand more easily with new partners or new channels using your services. The challenge is how.

There are a number of routes you can take to develop a robust experience platform. Each comes with its own pros and cons. But if you want an option that lets you take control of your business experiences in a way that you own, is highly portable, open source and more easily maintained, for many modern businesses your best option is a centralised omnichannel experience API. This framework provides the capabilities to curate the experiences the CMO craves across all of your channels through the solid technical engineering your CIO needs.

What a platform like this essentially allows you to do is connect: connect what customers want with what technology can do, connect your brand purpose to your tech stack, and connect the CMO's agenda with the CIO's agenda. This is how your brand can deliver the unique, meaningful experiences that customers are demanding, providing a tremendous opportunity for your business to gain market share and drive growth.

Laurence Parkes is the CEO at Rufus Leonard

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Best overall visual identity



Winner – Aktuel and Brand Brothers

Aktuel is one of France's largest furniture rental companies for events, from sport to conventions to trade fairs. It has a positive image as a logistics provider, but its ageing visual identity wasn't doing enough to promote its strengths in customer relations or communicate its brand differentiation.

It worked with Brand Brothers to develop a rebrand designed to lift Aktuel out of its universe of warehouses, trucks, and chairs. Brand Brothers wanted to capture the visual references of the world of logistics and industry. It developed a graphic identity based on a bespoke typeface. The typeface was composed of the very items Aktuel offers: modular furniture. The creative, distinctive solution brings together brand purpose, positioning, personality and product in one seamless, engaging touchpoint. Judges were awed by the simplicity and elegance of this solution as well as its ability to transform Aktuel's business.

The new brand was deployed across Aktuel's fleet, yielding positive results to the brand's objectives in the process. One judge said, "(It was) memorable, flexible, bright and modular. I love this and the drivers do too – they're proud of it. What a great testimonial!" Another added that "The font is entirely suitable to the sector and the colour scheme is surprising. It's beautifully put together; the examples demonstrating the scaleable modular system are eye catching and impressive." This creativity, flexibility and modern strategy make Aktuel and Brand Brothers the worthy recipients of this year's 'Best overall visual identity' award.

Grand prix



Winner – Scala Radio and Thinkfarm

Bauer Media had identified a gap in the commercial radio market, finding that a growing number of people who were interested in classical music were not served by a radio station that really engaged them. It appointed Thinkfarm to develop a new radio station brand that filled this gap.

Scala Radio was launched nationally with a brand positioning of 'Classical music for modern life.' Bauer and Thinkfarm chose Scala as a name that would set the bar high, in a nod to La Scala opera house in Milan, and position the station as the natural destination for classical music, cultural content and entertainment. Playing a broad range of music from Mozart and Holst to new works from living composers such as Rebecca Dale and Thom Yorke, film scores and musicals, and performances by young artists like Jess Gillam and Sheku Kanneh-Mason, the station lives its brand promise every day.

Scala Radio was launched in a campaign that featured large format out-of-home installations and a PR campaign that aligned the new brand with Bauer's existing quality radio properties.

As the biggest launch in UK classical music radio in nearly 30 years, Scala Radio has already made a big impact. Judges found it to be a clear recipient of the 2020 'Grand prix' award. They said it was a considerable challenge that was executed in a smart, relevant and clear way. Judges praised the way it united its positioning and branding and linked its intelligent choice of name with its creative strategy.

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