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# Welcome

The Transform Awards is five years old tonight. It has presided over an era of great change in Europe's creative industries. UNESCO cites a doubling of the worldwide trade in creative services between 2002 and 2011. Creative work accounts for more than \$600bn on the global economy. In the UK alone, the creative industries account for 5.2% of the economy.

Everyone in this room should be proud of their accomplishments and work, not only this year, but over the past five. Europe is the world's creative life force and London is at its centre. We're proud to present the fifth year of Transform winners with their Golden Butterflies. Our fifth birthday will be rung in with one of our strongest set of winners; surely a reflection of the strength of European creative work.

This year is important for Transform's brand as well. We are set to launch a transformation of our own. We are introducing two new Transform Awards programmes in the Middle East-North Africa and in Asia-Pacific. Our MENA event kicks off with a conference on 2 June followed by the inaugural Transform Awards MENA. Transform then travels to Asia in the autumn. Our brand is also expanding, we're launching a new magazine, called Transform, that will examine rebranding, repositioning and change management. We're excited about these transformations and we hope will be too.

We'd like to congratulate the winners of tonight's awards. No doubt those who walk away with highly commended certificates or silver and bronze trophies should be proud of their work and proud of what it has achieved. Those who take home a Golden Butterfly know that it is the benchmark of excellence in brand transformation. The past five years have been successful ones for the creative industry. Over the next five years those creative companies, people and teams that continue to push the boundaries will continue to create excellent work in rebranding, repositioning and brand transformation.

Congratulations to all of tonight's winners!

## **Brittany Golob**

Editor, Communicate magazine

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# NEED TO GET YOUR **REBRAND** OUT THERE QUICKLY & COST EFFECTIVELY?

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**transform**  
winner 2013

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## Meet the judges



**Neil Ayres,**  
**Editor, Brand Perfect**

Neil is the editor of Brand Perfect, an initiative by Monotype covering the impact and advances that technology and digital media have on global branding and the ways in which brands work with creative agencies, design companies and developers. Prior to joining Monotype, Neil worked as a freelance digital consultant for the creative industries, following senior digital roles at D&AD, Creative Review and Design Week.



**Stef Brown,**  
**Marketing consultant, On Pointe Marketing**

After 15 years as a senior marketer for major branding agencies like Landor Associates and Blue Marlin Brand Design, Stef formed On Pointe Marketing – a consultancy aimed at the agency world. All her work is geared towards building agency reputation to drive the business development pipeline. Stef has particular expertise in writing winning awards entries on behalf of her clients. Stef also regularly speaks at events.



**Flavia Barbat,**  
**Editor-in-chief, Branding Magazine**

Flavia is the editor-in-chief of Branding Magazine, an independent, digital brand journal offering the latest updates, case studies and insights from branding leaders around the world. She is also the co-founder of Kliché Killers, which stands as an international creative hub for technological development, brand strategy and marketing execution. Her experience includes copywriting, editing, content management, creative strategy, marketing and public relations within the fields of media, technology, and entertainment.



**Catherine Colloms,**  
**Director of corporate affairs, Paddy Power**

Catherine is director of corporate affairs at Paddy Power. She is responsible for devising and implementing Paddy Power's corporate communications strategy, including media relations, public affairs and corporate responsibility. Catherine spent six years at Brunswick Group working on a variety of campaigns for clients including PepsiCo, IKEA, Herbert Smith and NBC Universal. She also spent six months in 2011 working on the BP Deepwater Horizon crisis.



**Tim Britton,**  
**Chief operating officer EMEA, YouGov plc**

Tim is the chief operating officer EMEA of YouGov plc. Tim has almost 20 years' experience working in the marketing and research industry. Having started his career in market research, he spent a few years in direct marketing, before moving back into research. In his career he has worked on, managed and overseen accounts in sectors ranging from financial services to FMCG to the public sector, regularly providing board level presentations advising on the strategic implications of research insights.



**Mark Cross,**  
**Head of brand design, The Donkey Sanctuary**

Mark is head of brand and design at international animal welfare charity The Donkey Sanctuary, having previously held the same position with the Met Office and Audit Commission. In each of these roles he was recruited to manage and steer major rebrand projects. Mark is a brand and design strategist with over 25 years' hands-on experience at the senior management level both in-house and agency side. He is also a guest lecturer at Exeter University.



**James Brown,**  
**Brand manager, Global Earthquake Model**

James has been a designer and brand manager at Global Earthquake Model for the past two years. He has developed and implemented a completely new brand for the organisation. He is passionate about developing world-class brand identities, simplifying communications and creating engaging, concise and simple conceptual visuals. His 10 years of experience includes work in brand redevelopment for worldwide earthquake software and data in the non-profit sector and the creation and brand launch of Wincanton logistics across 250 sites in northern Europe.



**Stuart Duncan,**  
**Head of digital marketing and special projects, Bauer Media**

Stuart has spent 12 plus years working with major media organisations, creative and strategic agencies, and global FMCG brands. Recent achievements include redeveloping the Radio Clyde brand (winning four industry awards) and directing a major culture and change programme across the Bauer brands in Scotland. Stuart also contributes to various charities, most notably spending eight days in a saddle across central Africa for Macmillan Cancer Support.

## Meet the judges



**Richard Evens,**  
**Commercial director, British Safety Council**

Richard is commercial director at the British Safety Council and has 15 years of experience at developing charity brands. Previously, Richard worked on the roll-out of Interbrand's new corporate identity for the Oxfam retail network and when working in the oil sector, managed the international rebrand of Total in the UK. He has worked closely with other charities to develop jointly branded material and has applied brand messages to deliver commercial income and charitable reach.



**Patrick Meyer,**  
**Global head of corporate affairs and marketing, Puma Energy**

Patrick joined Puma Energy in early 2012 as global head of corporate affairs and marketing. Based in Geneva, he is responsible for all aspects of brand and communications across Puma's 36 countries of operation. Prior to this, Patrick worked in communications at Nomura, Lehman Brothers and Bank of America Merrill Lynch. Before the banking sector, Patrick managed Siebel Systems communications in Europe and worked agency-side at Brunswick and WPP. Patrick graduated from Bath and Harvard Business School.



**Greg Hall,**  
**Senior manager, Brand and marketing, The Royal Institute of British Architects**

Greg is senior manager, brand and marketing at the Royal Institute of British Architects (RIBA). An experienced marketing professional with over 15 years in the not-for-profit, cultural and tourism sectors, he has lead on a range of initiatives to develop and position the RIBA brand. Before joining the RIBA, Greg worked for the Natural History Museum and the Victoria and Albert Museum, working on the rebrands of both organisations.



**Faye Mingo,**  
**Global brand director, GC Aesthetics**

Faye is global brand director at GC Aesthetics with 17 years' experience with innovative profit orientated businesses such as GC Aesthetics, Bounty, Kimberly Clark and Forest Laboratories. She is recognised for building strong brands and using integrated marketing methodologies. Faye is a key contributor to strategic business planning with experience managing, leading and developing strategic marketing plans to support business growth. She is a dynamic team leader and a creative solutions provider.



**Abhinav Kumar,**  
**Chief communications and marketing officer, Tata Consultancy Services**

Abhinav is the chief communications and marketing officer for Europe at Tata Consultancy Services (TCS), a global IT services firm. Tata is considered a "Big 4" brand in its industry with a brand value of \$5 billion. He oversees the multiple award-winning communications, marketing and public affairs divisions focused on building the company brand, reputation and market presence across 20 European countries and in the UK. He is a regular speaker at various universities, European organisations and trade events worldwide.



**Kurt Mueller,**  
**Director of corporate affairs, Grainger plc**

Kurt was educated in the USA and UK in economics, international relations and public policy. Since moving to London from New York, he has worked at think tank Social Market Foundation and at the British Property Federation as head of public affairs. He is now responsible for corporate affairs at Grainger plc, the UK's largest residential real estate company listed on the London Stock Exchange.



**Paul Lockstone,**  
**Managing director, corporate communications, Barclaycard**

Paul heads the global corporate communications function for Barclaycard, a leading international consumer payments business with operations in the UK, Europe, Africa and North America. Paul is accountable for the formulation and execution of Barclaycard's corporate reputation strategy, focusing on key external stakeholders including the media, regulators and policy makers as well as more than 8,500 Barclaycard colleagues worldwide. Paul is a fellow of the Chartered Institute of Public Relations and chairs the Financial Services Forum of British American Business.



**Andrzej Mytych,**  
**Head of brand, Aviva**

Andrzej is head of brand for Aviva in Poland. He is responsible for all aspects of creating brand value. He played a key role on the marketing side of the Commercial Union to Aviva rebrand project in Poland in 2009-10. His role included defining brand strategy, developing and implementing brand identity, as well as managing and executing advertising campaigns. The Aviva rebrand was widely recognised as one of the best rebranding processes on the Polish market.



**David Nicholas,**  
**Director of global communications, Telefónica Digital**

David Nicholas is director of global communications for Telefónica Digital, the innovation arm of leading international telecoms operator, Telefónica. As a member of the company's management team, he heads up external communications, public affairs, stakeholder engagement and digital/social communications for the business. Prior to this, he was director of communications at O2 plc with responsibility for all external and internal communications activities for a group that comprised the UK's largest mobile phone operator and a number of other businesses across Europe.



**James Ruane,**  
**Head of brand, BAE Systems**

James is the head of brand for BAE Systems and is responsible for developing and managing the group's global brand strategy and creative framework to drive business growth, raising company awareness and building brand loyalty. James has 15 years of pan-European communications and brand experience, which has included consultancy roles with many big brand names including Starbucks, Shell and British Airways. His passion lies in brand building, corporate reputation management, media relations and content creation, as well as working with businesses that want to change.



**Ian Paget,**  
**founder, Logo Geek**

Ian is lead creative designer for advansys, working on the designs for projects which include ecommerce solutions, websites and logo designs for companies such as GSK, Yakult and Kuehne + Nagel. With a passion for branding and identity design, in his personal time he runs Logo Geek, working on identity designs for small to medium sized businesses. Through Logo Geek, Ian has a thriving social media following, reporting and tracking leading brand design trends and news to the creative community.



**Helen Steadman,**  
**Head of brand strategy, Legal & General**

Helen leads the 2012 DBA Grand Prix-winning Legal & General brand revitalization project. An award-winning brand manager, she is responsible for defining the global brand strategy, visual identity and brand advertising approach for this top financial services organisation. Helen is an alumnae of the 2010 Marketing Society Marketing Leaders Programme and is a long-time member of the society. As one of the FTSE 100's top performers she specialises in delivering robust, insight driven brand strategy and translating it into simple actionable steps.



**Louise Poole,**  
**Brand and marketing specialist, FIFA**

Louise is a brand and marketing specialist with 20 plus years of blue chip experience working with businesses facing up to major commercial challenges and changing marketplaces. During this time, she has led and delivered transformational brand strategies, achieved differentiated brand positioning and substantial increases in brand awareness and delivered equity for global organisations in the sport, energy, oil and gas, government and financial services sectors.



**Scott Taylor,**  
**Chief executive, Glasgow City Marketing Bureau**

Scott is chief executive at Glasgow City Marketing Bureau (GCMB) and led the creation of the company in 2005 for Glasgow City Council, led the negotiations and development of Articles of Association, registered the company and secured political and private sector support. GCMB's role is to communicate Glasgow's reputation as a world-class city. As custodian of the city's brand – People Make Glasgow – GCMB works with partners, stakeholders and businesses to position and promote Glasgow across national and international markets.



**Kerby Rosanes,**  
**Designer, You The Designer**

Kerby is a freelance illustrator and a globally recognised doodle artist. Aside from illustration, Kerby also spends most of his time as one of the authors of You The Designer, a graphic design lifestyle blog which has been showcasing the best of the creative industry for the past seven years.



**Chris Timbs,**  
**Manager brand marketing EMEA, Hilton Hotels & Resorts**

After graduating from University of Hertfordshire in 2005 with a first-class degree in business studies, Chris worked for Reed Business Information before joining Hilton Worldwide in marketing in 2007. Chris progressed to manager of brand marketing Europe, Middle East & Africa for Hilton Hotels & Resorts brand. He has developed and implemented brand identities and managed and executed brand media campaigns across various markets in EMEA with the aim of increasing awareness, consideration and enhancing brand perception.



**Gideon Wilkinson,**  
**Founding partner and director, Endpoint**

As founding partner and director of Endpoint, Gideon is responsible for the company's strategic development and its relationships with international partners and clients. He leads projects that involve significant organisational change. Gideon has directed international change programs for leading public and private sector clients, playing key roles in identity implementation. His experience covers a broad spectrum of industry sectors, including transport, technology, retail and leisure.

# Who won what

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## Content

### Best use of a visual property;

#### photography/ illustration/ digital

Gold – English National Ballet and The Beautiful Meme

Silver – ClearSky and Clock Creative

Silver – Special Olympics Great Britain and The House

Bronze – University of Birmingham and IE Design Consultancy

Highly commended – Lloyds Bank and Rufus Leonard

### Best brand architecture solution

Gold – ITV

Silver – Glasgow City Marketing Bureau

Bronze – GardaWorld and Bladonmore

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

Gold – Eurostar and The Clearing

Gold – Schillings and Goosebumps Brand Consultancy

Silver – Generator and Bisqit

Bronze – English National Ballet and The Beautiful Meme

Bronze – Lloyds Bank and Rufus Leonard

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## Process

### Best external stakeholder relations during a rebrand

Gold – Glasgow City Marketing Bureau

Silver – Abu Dhabi Commercial Bank and StartJG

Bronze – Norton Radstock College and The House

Highly commended – Tata Power DDL and Brands of Desire

### Best internal communication of a rebrand

Gold – Certas Energy

Silver – Transport for London and Crown

Bronze – London Stock Exchange Group and Rufus Leonard

Highly commended – Global Blue and Goosebumps Brand Consultancy

Highly commended – GSK Consumer Healthcare and Radley Yeldar

### Best implementation of a rebrand

Gold – ITV

Silver – Glasgow City Marketing Bureau

Bronze – Lloyds Bank and Rufus Leonard

Highly commended – Evelina London Children's Hospital and Fishburn

Highly commended – WorldPay Zinc and SomeOne

### Best implementation of a rebrand across multiple markets

Gold – London Stock Exchange Group and Rufus Leonard

Bronze – Hilton Hotels & Resorts and Tag Worldwide

Bronze – Telenor Group and Pajama Ltd

Highly commended – Soccerex and Designwerk

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## Strategy

### Best creative strategy

Gold – ITV

Silver – Schillings and Goosebumps Brand Consultancy

Silver – The Donkey Sanctuary and The Allotment

Bronze – Eurostar and The Clearing

Highly commended – Shutterstock and Lippincott

### Best brand evolution

Gold – Eurostar and The Clearing

Silver – Gressingham Food and Elmwood

Silver – Schillings and Goosebumps Brand Consultancy

Bronze – Equity Housing Group and Studio North

Highly commended – Access Bank and MerchantCantos

Highly commended – Telenor Group and Pajama Ltd

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## Type

### Best corporate rebrand following a merger or acquisition

Gold – mBank and BNA

Silver – Bond Dickinson and Uffindell

Bronze – Avianca and Lippincott

Highly commended – Moscow Exchange and Dragon Rouge

Highly commended – The Abraaj Group and Bladonmore

### Best corporate rebrand to reflect changed mission/ values/ positioning

Gold – Stanley and Lippincott

Gold – Unify and McMillan

Silver – The Royal Bank of Scotland and TileyWoodman Creative

Bronze – 1st CENTRAL

Highly commended – Iberia and Interbrand

### Best corporate rebrand for a spinoff/ new company

Gold – Tesco Hudl and SomeOne

Silver – Zoetis and Lippincott

Bronze – Allegion and Lippincott

### Best brand consolidation

Gold – ITV

Silver – Crystal Ski and SomeOne

Silver – London Stock Exchange Group and Rufus Leonard

Bronze – Hira Group and Brands of Desire

Highly commended – AOG and Handsome

Highly commended – DS Smith and Unreal

### Best rebrand of a digital property

Gold – Tenner for Young Enterprise and Bladonmore

Silver – Green Park and Fishburn

Bronze – .Xplored for GardaWorld and Bladonmore

Bronze – Unify and McMillan

Highly commended – Peregrine Communications



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## Sector

### Best visual identity from a charity/ NGO/ non-profit

Gold – Tenner for Young Enterprise and Bladonmore  
Silver – CITB and Bell Integrated  
Bronze – English National Ballet and The Beautiful Meme  
Bronze – WDC, Whale and Dolphin Conservation and Conran Design Group  
Highly commended – Avenor College and Storience

### Best visual identity from the consumer services sector

Gold – Direct and Interbrand  
Silver – The Vitamin Shoppe and Lippincott

### Best visual identity from the energy sector

Gold – Energy Saving Trust and OPX  
Silver – AOG and Handsome  
Bronze – Atlantis and SomeOne

### Best visual identity from the extraction sector

Gold – Puma Energy and MerchantCantos  
Bronze – Man Oil Group and Rare Breed

### Best visual identity from the financial services sector

Gold – The Commercial Bank of Qatar and Industry  
Silver – First Direct and The Allotment  
Silver – WorldPay Zinc and SomeOne  
Bronze – Ixaris and Pepper  
Highly commended – Lloyds Bank and Rufus Leonard

### Best visual identity from the healthcare sector

Gold – Evelina London Children's Hospital and Fishburn  
Silver – Actavis and Lippincott  
Bronze – GC Aesthetics and Truth Design  
Highly commended – Zoetis and Lippincott

### Best visual identity from the industrial and basic material sector

Gold – Oak Tyres and Detail  
Silver – Allegion and Lippincott  
Bronze – DS Smith and Unreal

### Best visual identity from the professional services sector

Gold – Schillings and Goosebumps Brand Consultancy  
Silver – Edison and The Brand Consultancy  
Bronze – Ash Office Supplies and Attract  
Bronze – Coursiers.com and Brand Brothers

### Best visual identity from the property sector

Gold – Champions and Ideas Factory  
Silver – Al Wa'ab City and Unisono  
Bronze – Benham & Reeves and Ideas Factory  
Highly commended – Equity Housing Group and Studio North

### Best visual identity from the public sector

Gold – University of Warwick and IE Design Consultancy  
Silver – Glasgow City Marketing Bureau  
Silver – University of Birmingham and IE Design Consultancy  
Bronze – ŁÓDZKIE PROVINCE and BNA

### Best visual identity from the retail sector

Gold – Jacqson Diego Story Emporium and Pepper  
Silver – Stanley and Lippincott  
Bronze – Oxford Street and Goosebumps Brand Consultancy

### Best visual identity from the technology, media & telecommunications sector

Gold – ITV  
Silver – Tesco Hudl and SomeOne  
Bronze – PTC and Lippincott  
Highly commended – Murata and Living Group  
Highly commended – Unify and McMillan

### Best visual identity from the tourism sector

Gold – Eurostar and The Clearing  
Silver – Crystal Ski and SomeOne  
Silver – Generator and Bisqit  
Bronze – Hilton Hotels & Resorts and Ever After Brand  
Highly commended – Avianca and Lippincott

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## Best overall visual identity

Eurostar and The Clearing

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## Grand Prix

ITV

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## Content

### Best use of a visual property; photography/ illustration/ digital

The English National Ballet (ENB) rebrand was motivated by the appointment of a new artistic director, ballerina Tamara Rojo, and a desire to reposition its prestigious brand for a contemporary audience while remaining true to the brand's heritage. The ENB used striking photographic images to garner media attention, and give the brand a cutting edge and fashion-focused feel. One judge says the "strong and sophisticated creative does exactly what it sets out to do."

Photographer Guy Farrow and fashion house founder Vivienne Westwood worked together to create the images that would be used to launch the English National Ballet's new brand. The Beautiful Meme worked with the ENB to create a series of photographs that would shirk tradition and appeal to a young, modern audience that may not be familiar with ballet.

The photographs used in the launch move away from the traditional stage shots often used to advertise ballet and instead depict beautiful ballerinas in dark and decadent surroundings. The somewhat controversial nature of the photographs helped draw significant media attention to the English National Ballet's rebrand.

**Gold** – English National Ballet and The Beautiful Meme

**Silver** – ClearSky and Clock Creative

**Silver** – Special Olympics Great Britain and The House

**Bronze** – University of Birmingham and IE Design Consultancy

**Highly commended** – Lloyds Bank and Rufus Leonard



### Best brand architecture solution

The ITV rebrand was prompted by poor brand perception and a lack of customer engagement, despite a popular programme schedule. The brand originally began as a network of regional TV franchises and was consolidated into one company in 2004. Although the visual identity was redesigned at this point, the brand architecture remained inconsistent and incoherent.

In order to create a powerful and unified brand, ITV chose to rename its main channel ITV (rather than ITV1) and turn this into the primary brand identity. ITV's digital channels were repositioned as sub-brands. This choice was motivated by the knowledge that ITV viewers colloquially referred to the brand as ITV already.

The entire rebrand was launched overnight in January 2013 and has had a visibly positive effect throughout the past year. ITV's main channel has seen a 3.4% growth in viewer share marking the first time the channel has grown since 1990. External revenue has grown by 6% since September 2013 and share price rose 82% over 2013.

One of the judges says, "Really strong identity and well implemented. Clear strategy and resulting architecture, great job."

**Gold** – ITV

**Silver** – Glasgow City Marketing Bureau

**Bronze** – GardaWorld and Bladonmore







**2012**  
*3 golds, 2 bronze*



**2013**  
*3 golds, 1 silver, 2 bronze*



**2014**  
*Nominated for 6 more*

Transformational by nature  
goosebumps

[goosebumpsbranding.com](http://goosebumpsbranding.com)



## Content

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

During Eurostar's rebrand, The Clearing interviewed key stakeholders and held workshops for over 600 international Eurostar employees to alight on the brand's new key promise, "Inspire Real Connections." This promise associates Eurostar travel with close connections between people, places and cultures.

Eurostar's new tone of voice is tri-lingual, incorporating English, French and Flemish, and represents the multicultural nature of the brand. Eurostar's international reach is reflected in its revised copy style which intends to help the brand achieve its goal to create close ties with customers across the UK, France and Belgium. The brand also seeks to represent itself consistently across these varied markets and its new consistent tone of voice makes it possible to use the same copy in any of the three countries.

One judge says, "Amongst the lines of copy found within Eurostar's rebrand, one can find the challenge (multiple nationalities and languages) and the creativity (mixtures of languages based on clever linguistics). Furthermore, the playfulness of the copy intrigues viewers to interact with the visual assets."

**Gold** – Eurostar and The Clearing

**Silver** – Generator and Bisqit

**Bronze** – English National Ballet and The Beautiful Meme

**Bronze** – Lloyds Bank and Rufus Leonard



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

Schillings and Goosebumps collaborated to create a new brand identity that was designed to allow Schillings to stand out as a law firm. The rebrand intended to equip Schillings for the impact social media has had on the professional services sector. Schillings sought to appear tough and forthright in the wake of the famous Ryan Giggs case. A bold rebrand would achieve these objectives.

The strapline, "Law at the speed of reputation," was implemented to fit Schillings' new approach: a mix of reputation defence, rather than reputation law, alongside a strategy incorporating communication expertise and a specialism in protective-IT. The rebrand also substituted a neutral, corporate tone of voice for a more matter-of-fact tone to give an upfront and transparent impression. Website section titles such as "The Anti-Social Network" plainly suggest threats that could arise in a client's communications. This assertive style combined with imagery unusual for the sector promises clients that Schillings is able to effectively contain reputational threats.

A judge says, "The strategy and creativity on the copy side leaves viewers intrigued – thereby introducing a bit of metaphorical light-heartedness to a serious topic."

Since the rebrand, revenue at Schillings is up 29% year-on-year.

**Gold** – Schillings and Goosebumps Brand Consultancy



## Process

### Best external stakeholder relations during a rebrand

As the host of this year's Commonwealth Games and MTV European Music Awards, Glasgow is rapidly proving itself as a major destination for arts and culture, sport and tourism. Glasgow City Council and Glasgow Economic Leadership (GEL) responded to this development with a rebrand that reinforces Glasgow's role in world business, trade and investment. The project was spearheaded by the Glasgow City Marketing Bureau (GCMB), which turned to the Glaswegian public for inspiration.

The GCMB employed stakeholder engagement, digital and social media solutions and a comprehensive PR campaign, to ensure the new brand's success and popularity among local stakeholder groups. The website [whatmakesglasgowgreat.co.uk](http://whatmakesglasgowgreat.co.uk) was the centre of a crowdsourcing campaign designed to engage visitors and residents alike. The GCMB also met with major trade associations and business groups within the city to ensure that the brand best reflects the needs and desires of Glaswegians.

The GCMB then examined the major themes it uncovered throughout this process and translated them into the new brand – "People Make Glasgow" – a message that resounds strongly with Glasgow's residents and visitors.

A judge describe this rebrand as, "An excellent example of comprehensive stakeholder engagement at every level."

**Gold** – Glasgow City Marketing Bureau

**Silver** – Abu Dhabi Commercial Bank and StartJG

**Bronze** – Norton Radstock College and The House

**Highly commended** – Tata Power DDL and Brands of Desire



### Best internal communication of a rebrand

An internal survey showed GB Oils that, due to a history of business acquisitions, it was suffering from poor internal communications and a fragmented brand identity among its employees. The company's 2013 rebrand as Certas Energy was the culmination of a project which sought to introduce a new business strategy, way of working and corporate identity.

Certas created a set of brand values and adopted, "Doing it right, together, keeps our customers happy" as an employee mantra. The new brand identity was first introduced to 250 senior managers at a conference with the board of directors. The rebrand was then launched to the rest of Certas' employees through a UK-wide roadshow that consisted of 90 separate events. An e-learning course and video was also made available to any employee who could not attend an event. Other methods include a company intranet, email and news bulletins, branded merchandise distributed among employees, and redecoration of the head office and some depots in a style designed to reflect the core values of the rebrand.

A Transform judge says, "The success is in the results; employees were engaged, management was happy and the new brand was integrated."

**Gold** – Certas Energy

**Silver** – Transport for London and Crown

**Bronze** – London Stock Exchange Group and Rufus Leonard

**Highly commended** – Global Blue and Goosebumps Brand Consultancy

**Highly commended** – GSK Consumer Healthcare and Radley Yeldar



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### Best implementation of a rebrand

While the process of rebranding ITV took over a year to complete, the new visual identity was implemented overnight. On 14 January 2013, the new ITV brand was rolled out across all of its channels, mobile and digital platforms, and throughout the ITV offices.

While its programming was popular, ITV previously suffered from an unhealthy brand image – audiences didn't feel connected to the brand. Since the rebrand, statistics show a turnaround that matches the speed of the implementation. ITV was the only terrestrial broadcaster to increase its viewer share in 2013, across both its main and digital channels. The quantity of viewers expressing apathy towards ITV has halved in the past year and ITV beat C4 in 2013 as the number one terrestrial brand on Twitter.

One of the Transform judges says, "Media owners with multiple brand extensions have a real challenge in conveying clearly what they offer across multiple channels and across a variety of devices. With a massive heritage and passionate audiences, significant change can be disastrous if poorly delivered. ITV have confidently sauntered across the tightrope and delivered a stylish and contemporary re-interpretation of their brand."

ITV's rebrand process was communicated to the public through a YouTube video that explains the brand's main changes, while reassuring audiences that its programming remains the same.

**Gold** – ITV

**Silver** – Glasgow City Marketing Bureau

**Bronze** – Lloyds Bank and Rufus Leonard

**Highly commended** – Evelina London Children's Hospital and Fishburn

**Highly commended** – WorldPay Zinc and SomeOne



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### Best implementation of a rebrand across multiple markets

The London Stock Exchange Group (LSEG) is comprised of a range of companies and has a reach extending across four continents. Thus, many of the businesses that have been consolidated into the LSEG brand have retained their original visual and cultural identities. The LSEG and Rufus Leonard resolved to create a global identity that reinforced the brand's core values across the spectrum, while respecting the culture and distinctiveness of its international companies.

The LSEG spoke to key stakeholders across a multitude of geographical locations before embarking on the rebrand process. When implementing the new brand identity, LSEG had to consider 3,000 employees in 17 countries. A dedicated brand champions programme was introduced which appointed employees to help lead the global change internally and provide feedback on the rebrand. Internal launch day activities and an all-staff intranet are among the methods used to communicate the rebrand to LSEG employees.

Our judge says, "Clear challenge and strategy bringing the Group together and drawing on the right qualities of trust and integrity to build the brand."

**Gold** – London Stock Exchange Group and Rufus Leonard

**Bronze** – Hilton Hotels & Resorts and Tag Worldwide

**Bronze** – Telenor Group and Pajama Ltd

**Highly commended** – Soccerex and Designwerk





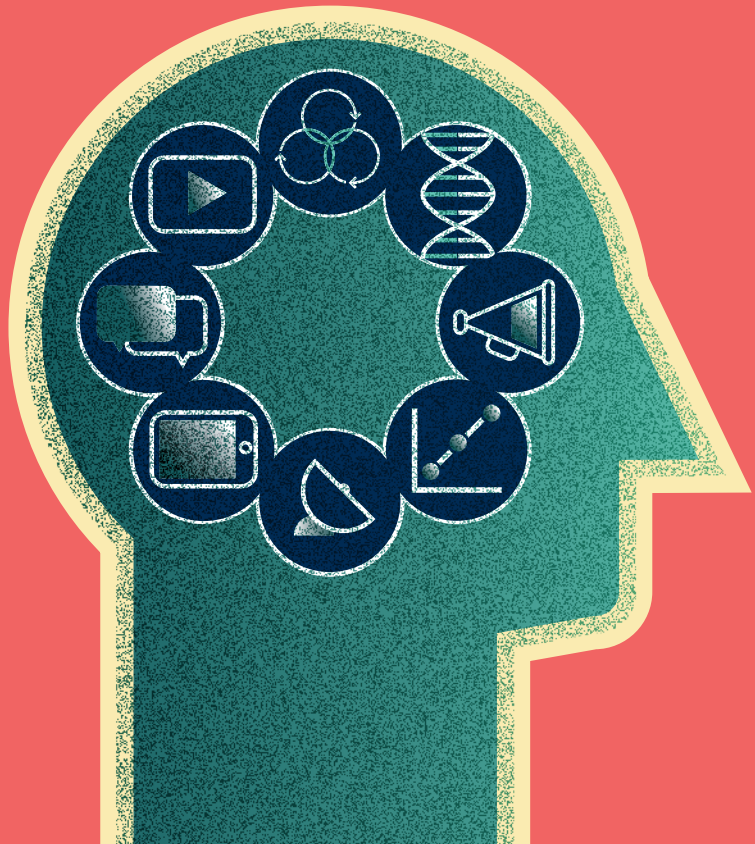
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## Strategy

### Best creative strategy

ITV wanted to use its 2013 rebrand exercise to reconnect with its audiences. Thus one of its central strategies involved creating a brand that would resonate with its audiences on a personal level. ITV redefined itself as being "at the heart of popular culture" and referred to this tagline throughout the rebrand process.

The warmth that ITV wanted to incorporate into its visual identity is reflected in the new logo, which is lowercase, rounded and colourful. The use of a colour-picking technology makes the logo's colours adapt to reflect the mood, tone and colour palette of the TV programme being advertised or aired. The brand's language and tone was also reinvented to sound more approachable, genuine and friendly.

A Transform judge says, "The challenge was clear with people knowing ITV and the shows, but not really knowing what all the channels stood for. The creative approach was good and very innovative in the logo development and colour palette."

ITV also used video technology to further implement its new brand message and encouraged participation through social media.

**Gold** – ITV

**Silver** – Schillings and Goosebumps Brand Consultancy

**Silver** – The Donkey Sanctuary and The Allotment

**Bronze** – Eurostar and The Clearing

**Highly commended** – Shutterstock and Lippincott



### Best brand evolution

Since its launch in 1994, Eurostar has redefined European transport links. It is still the only high-speed train connecting the UK to France and Belgium. However, with the deregulation of the Channel Tunnel, and subsequent competition from alternative rail services, Eurostar recognised a need to adapt and refine its brand strategy and positioning.

Eurostar resolved to move away from playing the relatively functional role of transporting customers from A to B, and, instead it sought to create loyalty and an emotional connection with its customers, thereby enabling a greater share of the highly competitive leisure market and consolidating its position within the cross-channel business market. Over the past year, The Clearing and Eurostar have worked together to identify and resolve potential problems with the brand identity. The new tone of voice has also allowed Eurostar to change the way in which it communicates with its audiences.

Since the rebrand, Eurostar has increased its revenue, with 10% overall year-on-year sales growth, it has attracted new and returning customers, and has demonstrated an increase in customer engagement.

A Transform judge says that Eurostar's rebrand is "very creative, works across multi-markets and addresses multicultural differences in a very unique and inspiring way."

**Gold** – Eurostar and The Clearing

**Silver** – Gressingham Food and Elmwood

**Silver** – Schillings and Goosebumps Brand Consultancy

**Bronze** – Equity Housing Group and Studio North

**Highly commended** – Access Bank and MerchantCantos

**Highly commended** – Telenor Group and Pajama Ltd



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## Best corporate rebrand following a merger or acquisition

Polish banking group, BRE bank after a merger of four specialised banks, rebranded to create one universal bank under the identity of its mBank brand. mBank and BNA were faced with the challenge of maintaining mBank's trademark character and established brand image while adapting to the needs of the customers served by the other constituent banks. The mBank rebrand aimed to simultaneously illustrate both consistency and personalised expertise.

BNA and mBank chose to use a new logo that differed slightly across the separate branches to avoid the impression of a 'financial dictatorship' and to represent instead the many personalised services offered by the new brand. They selected a barcode logo which differs in colour scheme depending on the branch. This is designed to represent a detailed analysis of the financial needs required by different groups.

One judge says, "I like the variety that the branding allows for, but with clear distinction between the four main client groups through the clever use of iconography and colour palettes."

mBank has since reported a growth in individual account sales, greater traffic to the website and, more generally, a good public response to the new brand identity.

**Gold** – mBank and BNA

**Silver** – Bond Dickinson and Uffindell

**Bronze** – Avianca and Lippincott

**Highly commended** – Moscow Exchange and Dragon Rouge

**Highly commended** – The Abraaj Group and Bladonmore



## Best corporate rebrand for a spinoff/new company

Tesco and SomeOne collaborated to create a brand world surrounding the new Hudl tablet. The tablet differentiates itself through affordability and accessibility; values that had to come across in the new design.

A 'solar system' concept was used in Hudl's promotional photography and it was manifested in small star and orbit illustrations that enhanced product images and text. In order to reach families and first-time tablet users, the rebrand embraced a bright and visually-interesting design.

One of the judges says, "A great product launch, with great success supported by the robust branding."

The Hudl sold 35,000 devices in its first two days on the shelves and received extensive media coverage. Tesco has since announced a Hudl 2 and various branded accessories in the pipeline, which reflects the solid brand foundation that Tesco and SomeOne have built.

The Hudl project used SomeOne's skills to great effect: from positioning, naming and identity, to animation, UX integration and display and retail design. The tablet has been praised for the consideration shown to first-time users and children, both audiences were also effectively addressed in the brand communications implemented by SomeOne.

**Gold** – Tesco Hudl and SomeOne

**Silver** – Zoetis and Lippincott

**Bronze** – Allegion and Lippincott





## Type

### Best corporate rebrand to reflect changed mission/values/positioning

Stanley's previous brand image had more to do with the company's heritage as a tool manufacturer than its current status as a multi-industrial brand. Because Stanley has expanded into oilfield services, infrastructure, security and healthcare, it was important for the brand's bigger purpose and reach to be represented in the rebrand.

Lippincott and Stanley worked together on a rebrand that would evolve the company whilst remaining true to its 170 year history. The tagline, "Make Something Great" was substituted for "Performance in Action" which insinuates a level of quality imbued throughout the business.

While the new logo is instantly recognisable as Stanley, it incorporates a notch into the letter 'N' that creates an upward-pointing arrow-like shape in line with the "Action" component of "Performance in Action". This simple element reflects a promise of prosperity and indefatigability in a company that is constantly moving forward.

One judge describes the rebrand as "edgy and effective. [The] use of colour and typeface clearly communicates the core values of the company."

So far the rebrand has been effectively implemented internally and has wowed both investors and the media.

**Gold** – Stanley and Lippincott

**Silver** – The Royal Bank of Scotland and TileyWoodman Creative

**Bronze** – 1<sup>st</sup> CENTRAL

**Highly commended** – Iberia and Interbrand



### Best corporate rebrand to reflect changed mission/values/positioning

Global communications provider, Siemens Enterprise Communications (SEN), aimed to compete with industry leaders and reposition its brand as a forward-thinking technology firm. The rebrand was also motivated by the launch of a new platform that would help streamline and revolutionise business communications solutions.

Ontario-based agency McMillan and the rebranding team at Unify took the step to rename the historic company. The bold move reflected the change in outlook that was sweeping through SEN. It was no longer an offshoot of a global manufacturing firm, but a leader in technology and business communications itself.

McMillan suggested the use of the word 'Unify' to represent these changes and the company's leadership was soon brought on board. The tagline "Harmonize Your Enterprise" stems from the same promise: to deliver unified communication within businesses.

The bright green of the Unify logo was intended to separate the brand from its competitors and a light-emitting element intrinsic to the new design is meant to symbolise Unify's modern and optimistic outlook.

A Transform judge describes the project as having a "well developed strategy to a complex brief. The creative has well-crafted balance with solid multi-channel consistency."

**Gold** – Unify and McMillan





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## Best brand consolidation

Before its rebrand, ITV was made up of several disconnected brand identities: producer, corporate, broadcast and player. After its rebrand, the primary ITV1 channel was renamed ITV and became the main corporate brand. ITV's other channels were redefined as sub-brands. The company's unification under ITV was made in the knowledge that the majority of audiences already referred to the channel as ITV rather than ITV1.

Brand unity was communicated across ITV's multimedia platforms through logos, idents and on-screen presentations, that were tailored to their individual purposes but were similar in aspects reflecting ITV's more emotional and relatable new persona. CITV and ITV4 encouraged audience participation in the making of their new idents whilst ITV's idents showed the public in everyday situations; all of these strategies were designed to promote the brand's new identity as a channel that is in touch with its audiences.

A Transform judge says, "Clear strategy and amazing results. Unified the ITV brand and fragmented multichannel brands. They found the missing glue! Combined with the programming the brand places ITV at the heart of popular culture with a fresh and vibrant approach."

**Gold** – ITV

**Silver** – Crystal Ski and SomeOne

**Silver** – London Stock Exchange Group and Rufus Leonard

**Bronze** – Hira Group and Brands of Desire

**Highly commended** – AOG and Handsome

**Highly commended** – DS Smith and Unreal



### Best rebrand of a digital property

Young Enterprise took ownership of the Tenner Initiative in 2012. The Initiative is a month-long competition designed to support budding entrepreneurs. It had previously been run entirely as a paper-based competition. When Young Enterprise took control of the brand, it enlisted the help of Bladonmore to rebrand and develop a web presence. A focus on digital would improve the user experience, gather data more efficiently, and also reach the Tenner Initiative's audiences more effectively.

The Tenner Initiative encourages entrepreneurship among children and young people. The new website was designed to appeal not only to student applicants, but to teachers, youth workers, business leaders and the media.

The new website is bright and uses doodles to illustrate the different sections of the site. The three sections— students, teachers and volunteers – enable an ease of communications to all of the Tenner Initiative's audiences.

A Transform judge says the “informal graphics would resonate well with its target market.”

Since the website's launch in February 2013, the Tenner Enterprise has surpassed its sign-up targets and there has been a 436% increase in the number of teams taking part, compared to the last time the competition was run in 2011.

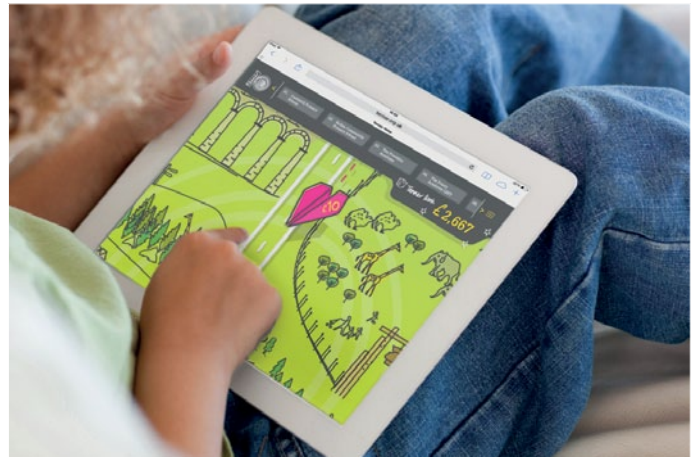
**Gold** – Tenner for Young Enterprise and Bladonmore

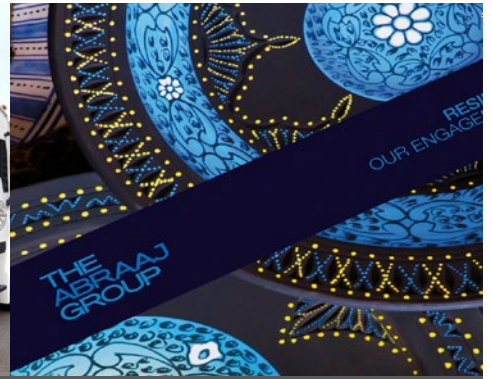
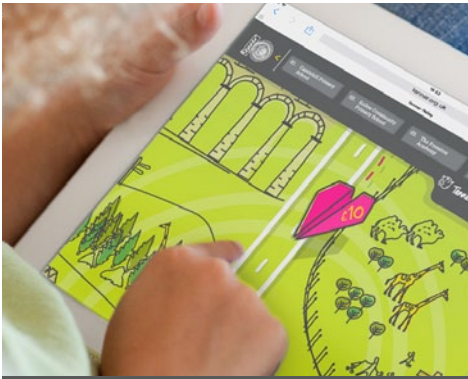
**Silver** – Green Park and Fishburn

**Bronze** – .Xplored for GardaWorld and Bladonmore

**Bronze** – Unify and McMillan

**Highly commended** – Peregrine Communications





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## Sector

**Best visual identity from a charity/NGO/non-profit**

After taking over the Tenner Initiative in 2012, Young Enterprise decided the brand needed a new identity and a greater emphasis on digital. The website needed to make an impact, be user-friendly and accessible to a range of different age groups.

The new site's graphics are bold and lively, incorporating bright colours, sketch-like designs and interactive features and videos. These features are intended to act as a teaser and to encourage young people to sign up for the programme.

A Transform judge commends Young Enterprise and Bladonmore, who "successfully and creatively took the tasks presented and transformed them into an aesthetically-playful, yet representative, identity, that not only intrigues viewers, but also presents the important characteristics of the brand. The supporting materials and logo variations, along with the consistent usage of the concentric circles, were wonderfully constructed and purposefully suggested."

Since the scheme a total of 1,326 teams from 342 schools have taken part in the competition; up from 247 teams and 89 schools when the initiative was last run in 2011.

**Gold** – Tenner for Young Enterprise and Bladonmore

### Silver – CITB and Bell Integrated

**Bronze** – English National Ballet and The Beautiful Meme

**Bronze** – WDC, Whale and Dolphin Conservation and Conran Design Group

**Highly commended** – Avenor College and Storience



### Best visual identity from the consumer services sector

Direct Seguros (Direct Line), a Spanish insurance company and part of the AXA group, was facing competition from low cost brands on one side and big players on the other. To redefine its place in the market, it began to move into the digital area and worked with Interbrand to revamp its visual identity and corporate communications. The brand name – Direct Line – sounded too generic, and was similar to the name of a competitor. Rebranded as simply Direct, the company aimed to dominate the digital market.

This simplification process was extended into the visual identity of the rebrand. The new design is largely black and white and highly contrasted, use of colour is minimal and primary. The newly-iconic dash device built into the wordmark builds on the values of directness and simplicity. The dash also suggests the possibility of a continuation of writing, an invitation to participate, or, the promise of eminent completion. A strong and oversimplified geometric key visual that prioritises the word Direct is used as the element that ties the brand together.

Direct's new tagline, "Si no se entiende, no es Direct" ("If you can't understand it, it's not Direct"), comes across clearly in the brand's simplified visuals.

Our judge says, "A good, solid new visual identity, which clearly meets the challenge."

### Gold – Direct and Interbrand

**Silver** – The Vitamin Shoppe and Lippincott





## Sector

### Best visual identity from the energy sector

**Gold** – Energy Saving Trust and OPX

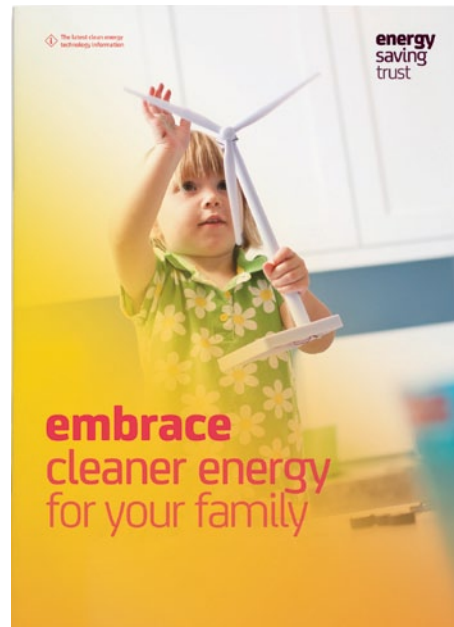
**Silver** – AOG and Handsome

**Bronze** – Atlantis and SomeOne

Due to a change in coalition policy in 2012, the Energy Saving Trust (EST) was required to operate as a charitable, rather than a government-funded, enterprise. A new brand was needed to reflect this change and better communicate the organisation's purpose to relevant stakeholders.

EST's new brand identity, created in partnership with OPX, was built around the concept of getting "more from less." The new logo is a simple variation of the existing wordmark and the use of headings and language has become more consistent. Simplicity ties in with EST's concept for a new visual identity. EST has also created a new typeface and implemented the use of photographs of everyday people in its advertising. These choices reinforce its promise that saving energy benefits everyone. A Facebook app and a new website were also launched to help modernise the brand.

A Transform judge says, "This project was extremely well done in its simplicity. The challenge was tackled successfully, the strategy was straight to the point and effective, and the creativity was presented through the numerous facets of the rebrand."



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### Best visual identity from the extraction sector

**Gold** – Puma Energy and MerchantCantos

**Bronze** – Man Oil Group and Rare Breed

Puma Energy wanted a brand identity that would evolve with the company's rapid growth and set it apart from other major international oil companies. A history of acquisitions had created a brand that was inconsistent and out of sync.

Photography was at the centre of the Puma Energy rebrand. The company worked with MerchantCantos to develop a distinctive and sustainable visual and verbal style to better reflect its core values. The company brought in fashion photographer, Jonathan Glynn-Smith who created an image library with a different style from the usual corporate fare. The distinctive collection that emerged allowed Puma to adopt a consistent and unique visual identity. Landscape vistas were used to suggest Puma Energy's breadth of vision and engaging visuals were designed to appeal to diverse global audiences. The photos would also illustrate the sheer scale of the business and the role of Puma Energy in worldwide communities and economies.

The new Puma Energy logo is similar to its predecessor in colour palette, but it is now applied more consistently which has contributed to a sense of overall corporate brand.

A Transform judge says, "Strong identity and flexible to frontier and established markets."



## Sector

### Best visual identity from the financial services sector

The Commercial Bank of Qatar needed to adapt its brand image to suit its new, digitally empowered customers, while remaining true to its Qatari heritage. Communicating with a young and largely international client base would provide a key growth opportunity for the bank.

The strapline "Everything is possible," which is indicative of the current business mood in Qatar, was incorporated across multiple elements of the rebrand by the Commercial Bank of Qatar and Industry.

Industry designed a visual identity inspired by the sky at different times of the day to represent the bank's 24 hour service. It also implemented LED signage outside each branch; the colours changing to correspond with the time of day. This was the first time the method had been used in Qatar. The Commercial Bank of Qatar's logo, however, remained unchanged. It stands as an example of the rebrand's combination of modern and traditional elements.

The rebrand was complemented by a series of photographs depicting everyday life and business in Qatar taken by a prominent photographer.

One judge notes that The Commercial Bank of Qatar successfully "linked heritage and modernity, which is really hard to achieve."

**Gold** – The Commercial Bank of Qatar and Industry

**Silver** – First Direct and The Allotment

**Silver** – WorldPay Zinc and SomeOne

**Bronze** – Ixaris and Pepper

**Highly commended** – Lloyds Bank and Rufus Leonard



### Best visual identity from the healthcare sector

The Evelina London Children's Hospital faced the challenge of consolidating the respective identities of GSTT, NHS and Kings Health Partner brands into its new visual identity. The brand also had to feel inclusive, and appeal to parents and staff, as well as the hospital's young patients.

Primarily, the Evelina visual identity had to communicate its new brand name and speciality in paediatrics. The concept, designed by Fishburn, featured a flower implement that used the actual finger prints of hospital patients. It was important that the logo appeal to patients from diverse backgrounds, and this manifested itself in the rainbow colours of the flower. The Evelina wordmark is bold and black against a stark white backdrop, placing a strong emphasis on the new brand name.

A Transform judge says, "An excellent collaborative approach, a clear perspective on target audiences and a good level of research undertaken both before and during the rebrand."

The new brand identity was formally launched in July 2013 across a diverse range of platforms, from lanyards and badges for staff, to stickers for children and across the hospital's intranet and websites.

**Gold** – Evelina London Children's Hospital and Fishburn

**Silver** – Actavis and Lippincott

**Bronze** – GC Aesthetics and Truth Design

**Highly commended** – Zoetis and Lippincott





## Sector

### Best visual identity from the industrial and basic material sector

The rubber tyre was chosen as the icon to underpin Oak Tyre's new visual identity. Despite this product being an essential commodity within the automotive industry, ownership of the simple tyre silhouette was a design opportunity that had, until then, been overlooked by competitors.

Oak Tyres sought to grow and increase market share in the fiercely competitive wholesale tyre industry; it needed to draw customers away from their current providers. Detail discovered a visual homogeneity among Oak Tyre's competitors and saw this as an opportunity to make the brand stand out.

The tyre was distilled to its purest graphic form, a black 'O.' As the majority of Oak Tyre's competitors were using some variation of the chevron design, this graphic element would allow it to stand out amongst its peers. The company kept its original red and black colour palette as it would complement the simplicity of the new visual identity.

A Transform judge says the project is "a real testament to the power of design" and, "brilliant by its simplicity."

Since the rebrand, Oak Tyres have seen an approximate 25% increase in turnover between 2012 and 2013.

**Gold** – Oak Tyres and Detail

**Silver** – Allegion and Lippincott

**Bronze** – DS Smith and Unreal



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## Sector

### Best visual identity from the professional services sector

Social media has had a significant impact on reputation law and the rebrand of Schillings was partly a reaction to that change. The brand needed to reposition itself as a fast-acting law firm that could contain reputational threats, even in today's climate of rapid communication. Schillings brought in Goosebumps to inject the new brand with a strong visual identity that would make Schillings stand apart.

Schillings visualised its new brand values through the use of square bracket symbols; representing a solid containment of reputation risks. The Schillings wordmark is capitalised and military-like as well, reinforcing the impression of strength and steadfastness.

Goosebumps and Schillings have also introduced an austere photographic style into the firm's promotional campaigns, with the intention of setting itself apart from the often idealistic stylisation used by other companies. The bracket symbols are used over the images to represent threats and Schillings' ability to stop them from escalating.

One of the judges says, "Creative solution, visually strong, modern and intriguing, effectively reinforces attitude and confidence of new brand position."

**Gold** – Schillings and Goosebumps Brand Consultancy

**Silver** – Edison and The Brand Consultancy

### Bronze – Ash Office Supplies and Attract

**Bronze** – Coursiers.com and Brand Brothers



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## Sector

### Best visual identity from the property sector

Boutique Estate Agency, Champions of Chelsea, collaborated with Ideas Factory to create a new brand identity in response to an increase of competition in the high-end property market. Champions has overhauled its logo, website design and office, to reflect its new brand values.

Champions' new brand identity is focused on the image of a pointer dog, meant to evoke qualities such as loyalty, class and focus. The new design also uses a polka dot pattern and a new typography. The website was designed with tablets in mind, and thus reflects the modern identity Champions is trying to achieve. Attention to every detail of the design process is intended to be apparent and to increase customer's faith in the brand's ability to apply these values to their property transactions.

The black, white and rose colours of Champion's design separates the independent brand visually from its corporate competition. The design also promotes the company as a boutique agency offering a bespoke and personalised service.

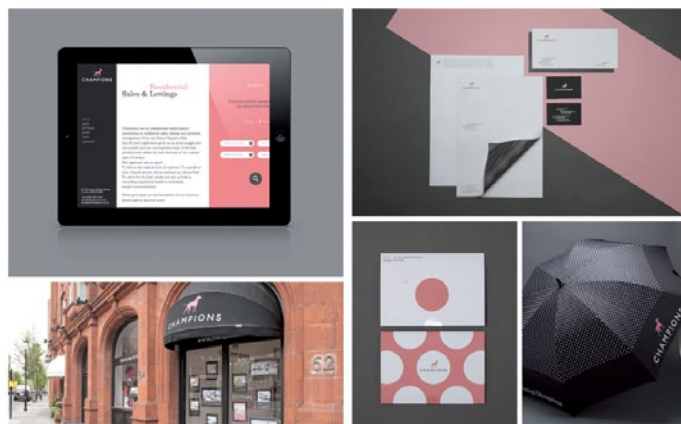
A judge describes Champions rebrand as "a very bold rebrand, which is a world apart from what it replaces."

**Gold** – Champions and Ideas Factory

**Silver** – Al Wa'ab City and Unisono

**Bronze** – Benham & Reeves and Ideas Factory

**Highly commended** – Equity Housing Group and Studio North



### Best visual identity from the public sector

IE Design Consultancy was commissioned by the University of Warwick's Careers and Skills Service to provide a new visual identity for a service that was previously suffering from lack of recognition and student participation, particularly among first year students.

The campaign, "My Warwick Journey," was visualised using photographs taken on campus, combined with graphics that were designed to be distinctive and bold. The brand visual was displayed through the metaphor of a journey - emphasising the student's control over their own personal journey and the career department's ability to aid them on that journey. The new visual identity was then displayed on hoodies, lamp-post banners, pop-ups, shuttle buses and on the university website.

The campaign also ran a series of events to encourage student participation – providing incentives such as free portraits for students who engaged with the programme and free pizza for all event attendees.

One judge says, "A solid and innovative new identity that has helped achieve results."

Since the rebrand the University of Warwick has seen a 230% increase in career service take-up in the first 8 weeks, 10,060 event bookings, 2,183 one-to-one appointment bookings and 373 workshop bookings.

**Gold** – University of Warwick and IE Design Consultancy

**Silver** – Glasgow City Marketing Bureau

**Silver** – University of Birmingham and IE Design Consultancy

**Bronze** – ŁÓDZKIE PROVINCE and BNA



## Sector

### Best visual identity from the retail sector

The Story Emporium is a small, independent children's bookshop which was launched as part of the Jacqson Diego rebrand. Pepper and Jacqson Diego wanted to create an inspiring space that would encourage a love of reading, appeal to children, their parents and their teachers. The Story Emporium's brand would also be used across afterschool clubs, school workshops and for communication with government agencies.

Jacqson Diego's new logo was intended to be fun enough to adorn a kids' shop, while retaining the strength to be used on official letterheads. The company created a brand world inspired by children's objects and literature. The rebrand, and the Story Emporium's visual identity, would effectively address all of the organisation's audiences – children, their parents and teachers, and those government officers dealing with the business.

A judge says, "The execution of this project is absolutely delightful, and not just because of the nature of the target audience, but also because of the strategy and creativity involved. The result is one that not only solves the preliminary challenge, but also prepares the brand for future success and expansion."

**Gold** – Jacqson Diego Story Emporium and Pepper  
**Silver** – Stanley and Lippincott  
**Bronze** – Oxford Street and Goosebumps Brand Consultancy



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

Due to its heritage as a network of regional TV franchises that then grew into one large company, the previous ITV design lacked consistency and modernity. The rebrand sought to create one brand identity with clear objectives and values. ITV's visual identity played an important role in the realisation of this objective.

ITV began by dropping the '1' from their main channel logo and changed the font of the ITV logo to a joined up style that would suggest a humanistic quality in its brand. The colours used in the wordmark are bright and variable and are intended to be a reflection of the variety of ITV's programmes. To the same effect, when the logo is used between programming, the colours will change to suit the colour palette of the programme that is being advertised. ITV also introduced a new range of idents that portray British people doing everyday tasks. Similar techniques were implemented across ITV's other channels but were tailored to suit their specific style.

Our judge says, "Great results based on sound research and analytics. Clever, simple chameleon graphics which freshen and lift personality and appeal of the brand."

**Gold** – ITV  
**Silver** – Tesco Hudl and SomeOne  
**Bronze** – PTC and Lippincott  
**Highly commended** – Murata and Living Group  
**Highly commended** – Unify and McMillan



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### Best visual identity from the tourism sector

Facing competition for the first time in its existence, Eurostar had to create a more emotionally engaging brand. The Clearing sought to deliver a unified brand image internationally and thus it was faced with the challenge of creating a visual brand identity that would appeal to a widespread and varied audience.

Eurostar's new visual identity is defined by warm yellows and bright blues, which move away from the corporate, dark blue tones of the old model, yet remain true to the brand's past. The new design has Eurostar's new slogan, 'Inspire Real Connections,' as its driving force and is intended to inspire a desire for travel, an objective is also realised through the photographic style of the rebrand's new images.

Our judges say, "This project, overall, was executed in an exceptional manner. The challenge was never forgotten throughout the processes of strategy and creativity that led to the resulting rebranded identity. The visual assets are also stunning, presenting colour, images and copy that truly cater to the target goals of the project as a whole."

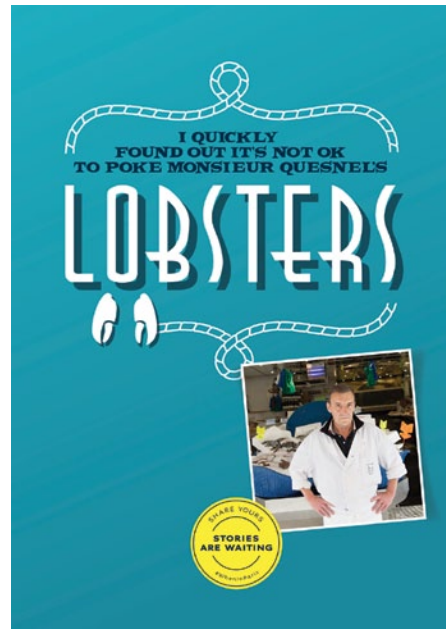
**Gold** – Eurostar and The Clearing

**Silver** – Crystal Ski and SomeOne

**Silver** – Generator and Bisqit

**Bronze** – Hilton Hotels & Resorts and Ever After Brand

**Highly commended** – Avianca and Lippincott



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## Best overall visual identity

### Eurostar and The Clearing

"Eurostar has always been a well-loved brand, but it needed to update itself to stay competitive when high speed rail was deregulated. It did this in bucket loads, by bringing the romance, excitement and glamour of rail travel to life with a really creative campaign, which made their audiences sit up and take notice," a judge says.

The Eurostar rebrand truly benchmarks excellence in multi-channel branding and repositioning.

Eurostar and The Clearing faced a unique challenge after the deregulation of the Channel Tunnel line and the subsequent threat of direct competition where previously there was none.

Eurostar has completely repositioned its personality and has become an instigator of fun through travel rather than presenting itself as a mere functional service. This was carried out through a bold and bright new visual identity and through the unique use of a copy style that has effectively and seamlessly combined communications in three languages. This has allowed Eurostar to better communicate with its stakeholders in the United Kingdom, France and Belgium. On a larger scale, a consistent yet exciting visual identity has been implemented across the organisation's digital and physical assets.

Eurostar promoted its rebrand with an imaginative stunt at St. Pancras station – it's London home – which saw the renowned 'kissing couple' statue dressed in Eurostar's new crew uniform.

Eurostar has already seen significant results: sales revenue growth is up 10% year-on-year and passengers are up 5% year-on-year. Meanwhile the cost of implementing the brand identity has been reduced and ease of application has been improved.



## Grand Prix

### ITV

"The stand out entry for me was ITV – a stunning success story that should be text book reading on how to rebrand," a Transform judge says.

Despite popular programming, ITV previously suffered from a lack of engagement between the public and the ITV brand. Its rebrand was a large scale, integrated brand overhaul, which has seen excellent results since its implementation in January.

A clever use of design, including a new chameleon-like logo that can be personalised to specific programmes using colour-picking technology, makes the ITV rebrand a standout entry. ITV's redevelopment of its brand architecture allowed it to more effectively implement its brand and to clarify its positioning to its audiences.

ITV's rebrand also combines strong visuals and creative, a personable tone of voice, strategic brand consolidation and effective implementation that saw the new brand identity launched overnight across the ITV's myriad platforms. The new visual identity positions itself as a channel for the people; it's informal, colourful, fun and modern.

ITV's research post-rebrand is a testament to the possibilities of a well-conceived and -executed rebrand. ITV's main channel has increased viewer share for the first time in a decade and was the only terrestrial broadcaster to do so in 2013. Viewers have also expressed increased connectivity to the brand and choose to watch ITV more frequently than they had in the past.

ITV's excellent design work, well-defined strategy and outstanding results contribute to its selection as the Grand Prix winner of the 2014 Transform Awards.





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