

bia

brand
impact
awards
2020

CELEBRATING THE WORLD'S BEST BRANDING

winners

showcase

FEATURING 39 WORLD-CLASS PROJECTS FROM 31 TOP AGENCIES

Introduction

Welcome to the Brand Impact Awards 2020 winners showcase. It's fair to say that the design awards season has looked a bit different this year. Every major scheme has adapted in its own way to cope with the industry-wide challenges posed by the Covid-19 pandemic. At times like these, we believe celebrating the best work is important to keep your team motivated – but also to demonstrate to prospective clients that your agency creates world-class output that breaks category constraints.

You need sufficient rigour to ensure the best work rises to the surface. The BIAs' narrow-but-deep focus on branding – and its market-sector categories, which consider work in the context for which it was designed – means brave work in conservative sectors has a better chance to get noticed. It also means you won't always see the usual suspects in the shortlist – and great work that might be overlooked in other awards schemes could win.

Group debates are a crucial part of the BIA judging process: they enable us to take advantage of the variety of different perspectives and specialist expertise of our world-class panel. Despite most of our entry period running during the Covid-19 lockdown, we were undeterred. Winners were decided remotely, following a total of seven three-hour video debates.

Thanks to all our judges for being so accommodating and generous with their time and expertise during this process.

I'd also like to thank all the agencies that submitted entries during this immensely challenging period, and congratulate all the worthy winners.

Nick Carson

Chair of judges, Brand Impact Awards

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NEW CRAFT CATEGORIES

Craft is crucial to great branding. To recognise the fruitful collaborations that are often at the heart of award-winning projects, this year we introduced three all-new categories to reward the very best examples of how copywriting, illustration and typography can help define and communicate brand values. Each of these three categories had its own world-class jury.



NEW TIERS OF AWARD

BIA judging standards are unfalteringly high. If the judges feel that none of the projects submitted in a category meets the required standard, that category is cut. To recognise that being shortlisted is an accolade in itself, in 2020 we introduced three new tiers: Bronze (formerly Shortlisted), Silver (formerly Highly Commended) and Gold (formerly Winner).

Judges



NICK CARSON
BRAND IMPACT AWARDS
CHAIR OF JUDGES



LYNSEY ATKIN
4CREATIVE
EXECUTIVE CREATIVE
DIRECTOR



SEAN THOMAS
JONES KNOWLES RITCHIE
EXECUTIVE CREATIVE
DIRECTOR



DILYS MALTBY
CIRCUS
SENIOR PARTNER



GARRICK HAMM
WILLIAMS MURRAY HAMM
CREATIVE PARTNER



LISA THOMAS
VIRGIN ENTERPRISES LIMITED
GLOBAL CHIEF BRAND OFFICER



MAX OTTIGNON
RAGGED EDGE
CO-FOUNDER



DONNA PAYNE
FABER & FABER
CREATIVE DIRECTOR



PETER KNAPP
LANDOR ASSOCIATES
CHIEF CREATIVE OFFICER



JANE ROSIER
INDEPENDENT
BRAND CONSULTANT



PAUL BELFORD
PAUL BELFORD STUDIO
CREATIVE DIRECTOR



EMMA BOOTY
INDEPENDENT
CREATIVE DIRECTOR



RICHARD DANKS
BYRON
BRAND DIRECTOR



CHRIS BRADLEY
UNITED STUDIO
JOINT FOUNDER & OWNER

JUDGES



RISHI DASTIDAR
BRANDPIE
HEAD OF BRAND LANGUAGE



NICK ASBURY
ASBURY & ASBURY
WRITER



VIKKI ROSS
VIKKI ROSS WRITES
COPY CHIEF



MIKE REED
REED WORDS
CREATIVE DIRECTOR



KATE VAN DER BORGH
KATE VAN DER BORGH LTD
WRITER



SHAUN BOWEN
B&B STUDIO
CREATIVE PARTNER



BECKY SUTHERLAND
FREELANCE
ILLUSTRATOR



ANNA CHARITY
FREELANCE
CREATIVE DIRECTOR
& ILLUSTRATOR



ALAN DYE
NB STUDIO
CREATIVE DIRECTOR



DOMINIC LIPKA
PENTAGRAM
PARTNER



TOM FOLEY
MONOTYPE
TYPE DIRECTOR



CATERINA BIANCHINI
STUDIO NARI
CREATIVE DIRECTOR



BIANCA BERNING
DALTON MAAG
CREATIVE DIRECTOR



APORVA BAXI
DIXONBAXI
CO-FOUNDER AND ECD



best of show

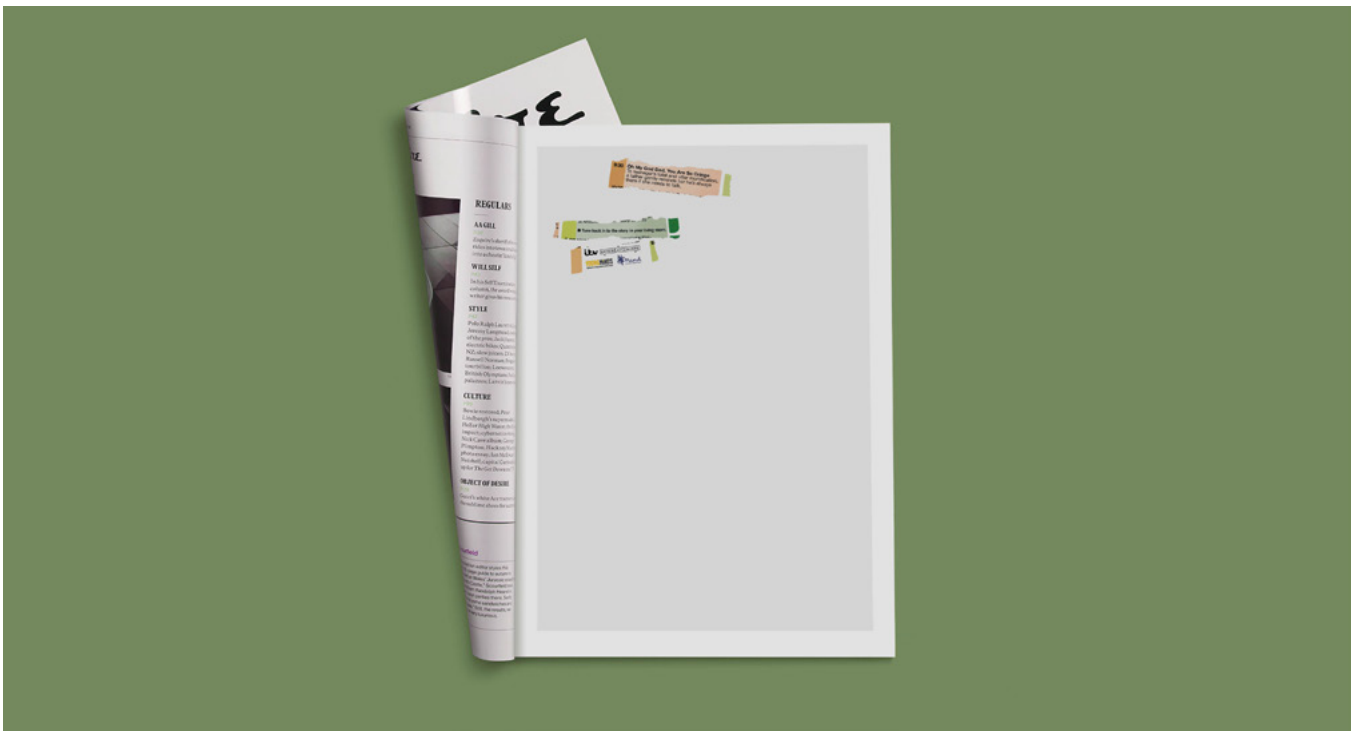
shortlist

Britain Get Talking

by Uncommon Creative Studio

www.uncommon.london

BEST OF SHOW: WINNER | SOCIAL IMPACT AWARD: GOLD | COPYWRITING: BRONZE



Britain Get Talking clinched the Best of Show accolade after its unanimous victory for the Social Impact Award put it in contention alongside Gold winners from other categories.

"It really was the standout piece of work," says Domenic Lippa. "A great idea, brilliantly produced, and the most memorable piece out of everything we reviewed. Fantastic."

As ITV's landmark mental wellness initiative, Britain Get Talking has a simple goal: to raise awareness of mental health by encouraging more people to talk about it.

As the final of Britain's Got Talent 2019 built towards its climax, Ant and Dec paused the show, asking people to reconnect at home instead. To mark World Mental Health Day, 'Britain's Got Talent' became 'Britain Get Talking'.

Britain Get Talking's high-profile launch had an audience of over 20 million, and was an immediate catalyst for 2.8 million people to start a conversation. ITV continued the campaign with print ads that encourage people to talk about

how they're feeling, with the endline: 'Tune back in to the story in your living room.'

Playing with negative space in a stripped-back approach, the designs replicate TV listings – but replacing the familiar program summaries are moments of connection between people when they open up to each other.





Supported by the MIND and Young Minds charities, the campaign also provided advice and ideas to improve your everyday mental wellbeing. The stats speak for themselves: in total, Britain Get Talking inspired over six million people to make calls or send texts to friends and family.

“Social impact is a tricky category to judge,” points out Lippa. “Is it the results, the design or even the cause that we’re judging? Britain Get Talking was unanimously applauded for all of these. Even for a brash brand like ITV, it was understated and arresting; calmly and beautifully crafted.”

“We were all struck by the core idea, and how its unorthodox styling made it stand out in a busy media landscape,” agrees Sean Thomas. “The generous use of negative space reflected the idea at the heart of the campaign: take time out to breathe – a topic that, more than anything else we saw, summed up the year we’re living through.”

“We are exhausted from having to re-adjust our attention constantly,” observes Bianca Berning. “Britain Get Talking recognised this visual overload, and used white space to allow us a break from it all – giving us a moment to remember to check in with our loved ones. In my opinion, it’s so impactful because of the context it lives in.”

During the Covid-19 pandemic, the campaign rebooted to help the UK keep connected during lockdown. This included another round of print executions and idents, prompting people to pick up the phone – not just to their closest friends and family, but anyone they thought might



need a chat. “Britain Get Talking tapped into the cultural zeitgeist in a way that felt empathetic, while being confident in the simplicity of its execution,” concludes Aporva Baxi. “The campaign invited the nation to take note of an important issue, and through small gestures, reminded people about the positive effect they can have on those around them.” ●

Domenic Lippa: “Understated and arresting; calmly and beautifully crafted.”

Sean Thomas: “The generous negative space reflects the need for time out to breathe. It sums up the year we’re living through.”

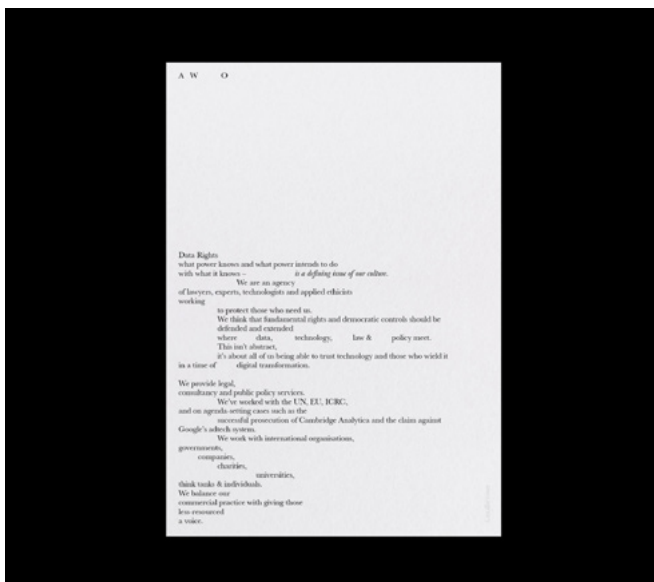
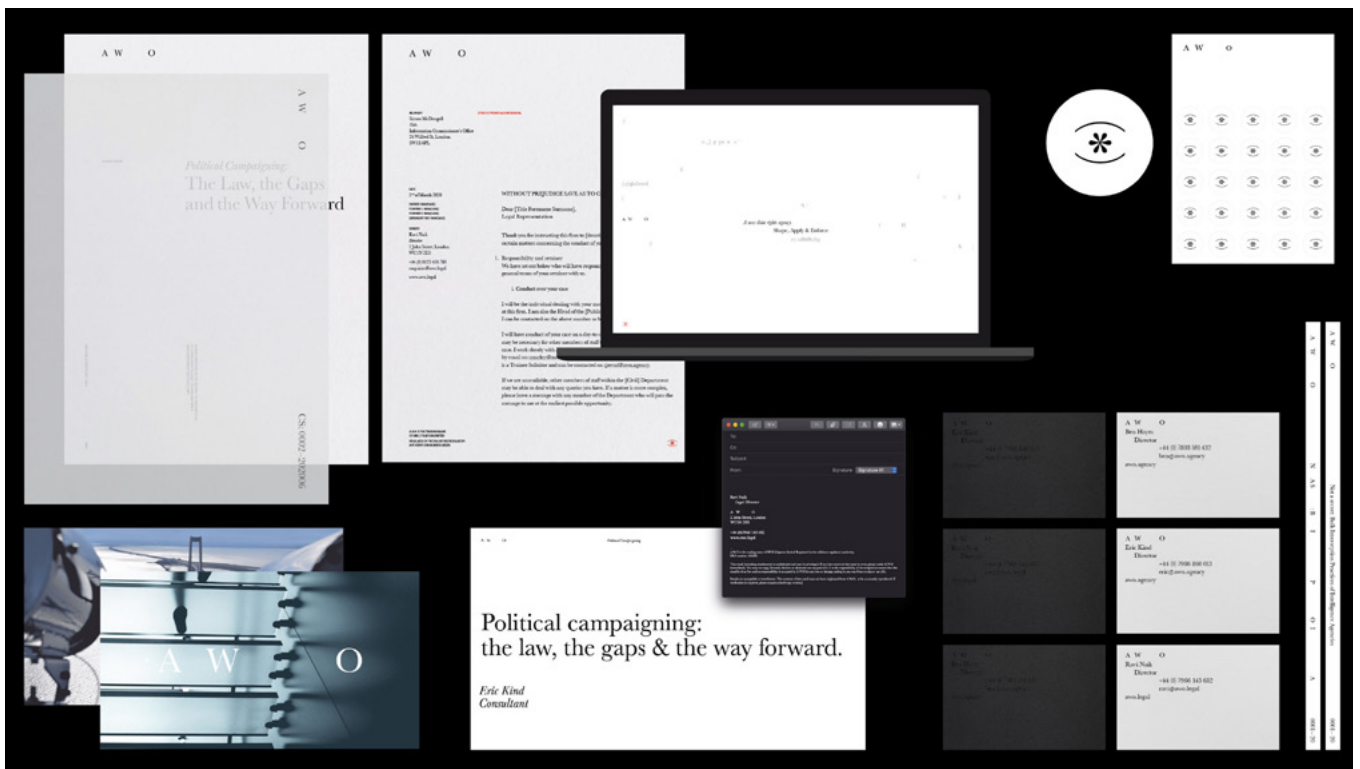
Aporva Baxi: “Taps into the cultural zeitgeist in a way that feel empathetic, while being confident in its simplicity.”

All Watched Over

by Tom Sharp and Accept & Proceed

www.thepoetryofitall.com, www.acceptandproceed.com

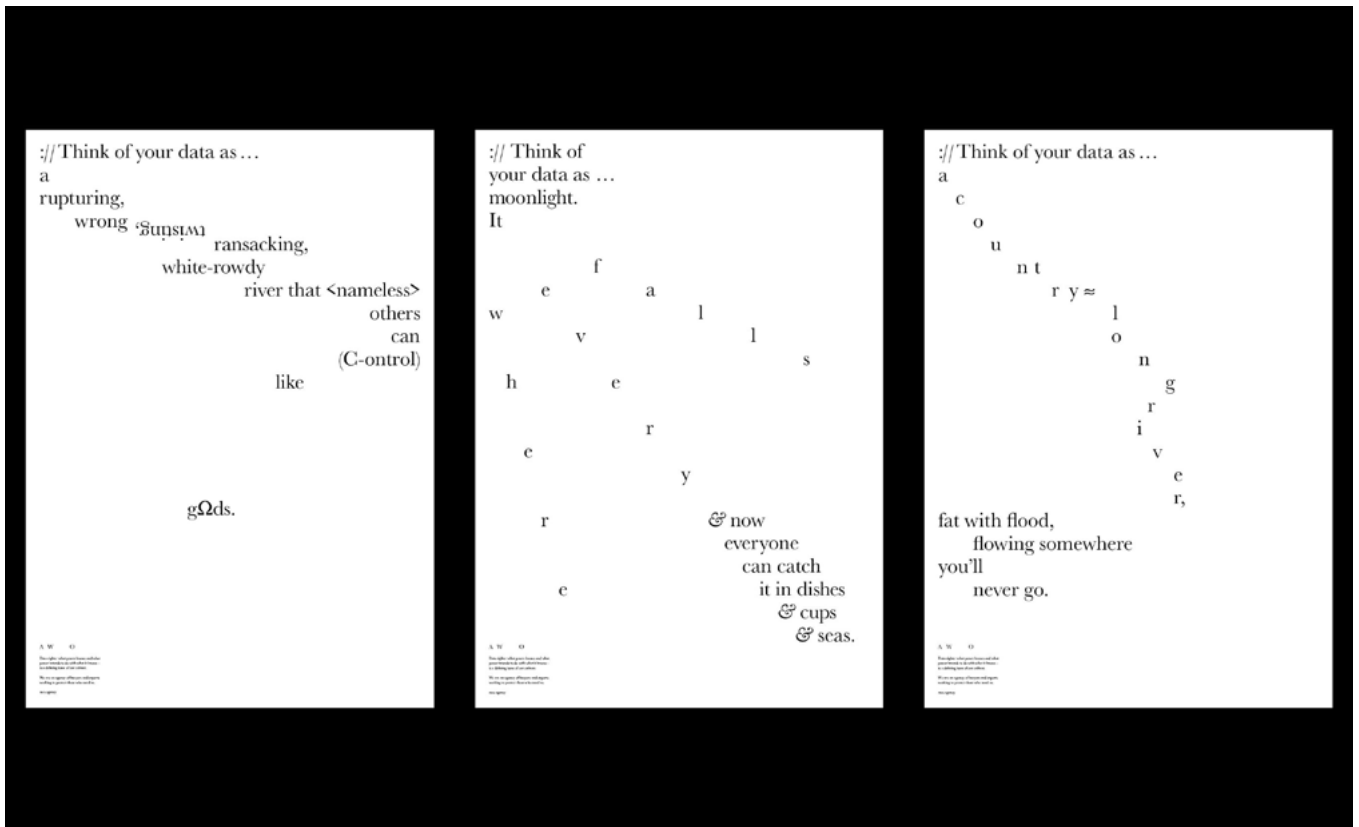
BEST OF SHOW: SHORTLIST | PROFESSIONAL SERVICES: GOLD
COPYWRITING: GOLD | TYPOGRAPHY: BRONZE



One of the most hotly debated projects in this year's judging process, double Gold-winner All Watched Over (AWO) caused a few ideological rifts on our judging panels – and the Best of Show deliberations were no exception. “No other entry can have generated as much debate as this one,” remarks Kate van der Borgh. “We wondered whether it was almost too clever. Do readers have to work too hard to understand the client and the message?”

“But if you enjoy the clash of code and concrete poetry – the mythic imagery that helps make an abstract subject real – you may never think of data rights the same way again,” she adds. “It’s hard to ignore the deep thinking and technical skill behind this distinctive and provocative piece of work.”

AWO is a new breed of law firm, uniting lawyers, activists and consultants who specialise in data rights. Its founders draw



on experiences at liberal NGOs, as well as time working on landmark cases such as Cambridge Analytica.

This new business approached the branding partnership of Tom Sharp and Accept & Proceed to create a name and brand that could bridge the gap between gravitas and edginess in a traditionally conservative sector.

While at face value a three-letter acronym for a law firm doesn't smash many boundaries, when styled in its logo form as 'A W O', it becomes clear something is missing. Data has been redacted, which in turn sparks conversation.

Further investigation reveals that AWO stands for 'All Watched Over', a nod to the poem that Richard Brautigan wrote about the ambiguities of a technological utopia while Caltech poet-in-residence in 1967.

Combining this poetic inspiration with the language of data control and a mythic tone of voice, the AWO brand is a provocative blend of concrete poetry, typewriter art and scrolling lines of code. The brand builds on an engaging premise: "What power knows and what power intends to do with what it knows is a defining issue of our time."

"Sometimes a piece of work comes along that will, in years to come, be seen as the start of something new," reflects Rishi Dastidar. "The verbally led identity for All Watched Over is one of those."

"It deliberately eschews conventions, not just of the legal sector, but of wider commercial copywriting more generally,

using a unique and poetic sensibility to bring to life privacy and data rights – one of the most urgent yet abstract issues of our time.

"Will it be to everyone's tastes? No. But this is bold, brave work, seducing the reader with intrigue and intelligence, daring them to dive deeper."

"You have to applaud the ambition of this project," agrees Max Ottignon. "Law and data rights isn't a subject where you'd expect to see design reminiscent of an art gallery or luxury fashion brand, and writing that's literally poetry. It caused a lot of debate, which can only be a good thing."

"It shows both the challenge, meaning and consequence, using the most classic typography, composition, and words," concludes Emma Booty. "It's impossible not to have a searching conversation or thoughts. This is stellar brand impact." ●

Kate van der Borgh: "If you enjoy the clash of code and concrete poetry, you'll never think of data rights the same way again."

Rishi Dastidar: "Deliberately eschews conventions to bring to life one of the most urgent yet abstract issues of our time."

Max Ottignon: "You have to applaud the ambition. It caused a lot of debate, which can only be a good thing."



Hope Is Power

by Uncommon Creative Studio

www.uncommon.london

BEST OF SHOW: SHORTLIST | PUBLISHING: GOLD

It was a stellar maiden year for Uncommon at the BIAs, with an unprecedented two projects in contention for the ultimate Best of Show accolade – the first time this has happened in seven years of the awards. “Bold and inspiring, Hope Is Power captured the mood of the moment, and encouraged us all to sit up straight and reengage with the possibility of change and activism,” enthuses Dilys Maltby. “We all agreed that, as a campaign, it was visually arresting and emotionally powerful.”

Like every other news organisation, The Guardian has been battered by declining revenues over the last 20 years.

In a major strategic shift in 2016, it developed a new funding model: its global online readership would help support it, without the need for a restrictive paywall.

It paid off: contributions from a million supporters (5% of the total online reader base) ensured that by 2019, the Guardian had broken even for the first time in its recent history. Uncommon’s brief was to double that active support base by 2022 across the UK, USA and Australia.

At a time when many readers actively avoid the news as they feel it’s out of their control, Hope Is Power’s empowering message restates The Guardian’s core values.

Mike Reed: “Smart, uncompromising, witty, and unignorable. It’s easy to do fear, but hope is harder. Hats off to this.”





gold award

winners

25 Sculptures in Five Dimensions

by Studio Sutherl& and Tom Sharp

www.studio-sutherland.co.uk, www.thepoetryofitall.com

COPYWRITING: GOLD | **SELF-BRANDING:** SILVER



ostensibly a self-promotion project for writer Tom Sharp, 25 Sculptures In Five Dimensions is a powerful demonstration of how creativity can flourish within even the strictest technical writing and design restraints.

The awards entry describes it as “an experiment in reading and seeing, and an attempt at creating a sublime, meaningful experience with as few elements as possible.”

Although the physical event was a one-night-only affair for just 200 people – “cocktails, clients and conversation” at the Swiss Church, Covent Garden – the self-promotional impact of the installation spread far beyond those who attended that evening.

Studio Sutherl& and Tom Sharp designed every aspect of the installation in multiples of five. There were 25 500mm-square plinths, in five different heights, arranged in a 5x5



grid. Each plinth hosted a 'sculpture': a pad printed with five five-syllable lines, describing a physical object for the reader to visualise inside the 'fifth dimension' of their own mind.

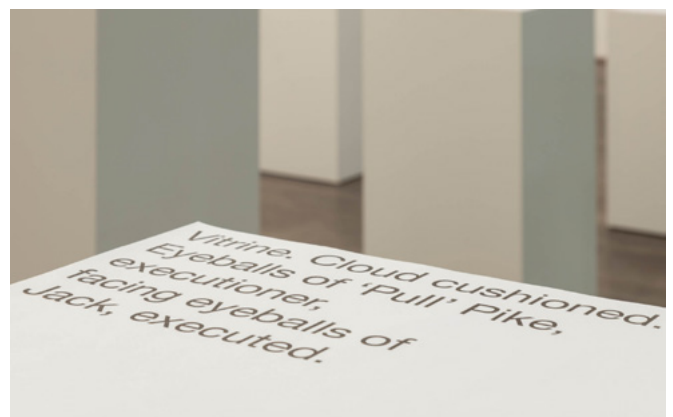
"This is an artistic event as much as a 'self-promo' piece," suggests Nick Asbury. "But even on that level, what a self-promo piece it is: filling a church with poems deftly written to a restrictive format, each conjuring up a visual object."

"The writing works beautifully with the design, which at a glance looks like a series of empty plinths – but each contains a tear-off poem. It raises the bar for what writers can do in the creative world, inviting people to think much bigger about the possibilities of the written word."

Together, the sculptures formed a thought-provoking exploration of how language shapes consciousness – and were also available as a five-inch square catalogue, set in five type sizes of Helvetica Neue 55 to maintain the quintuple theme.

The concept extended into every detail of the evening. Tony-nominated composer Alex Baranowski soundtracked the five-hour-long event with five movements of sound, lasting five minutes each, all based on musical fifths; and visitors were invited to tear off their five favourite 'sculptures' to take home in a 5x5cm tube.

"I'm seduced by anything that gives this much respect to words," says Vikki Ross. "Often design can come at the expense of the words – not in this case. The two crafts combine beautifully, seemingly effortlessly, to tell the audience that words are worth reading." ●



Nick Asbury: "Raises the bar for what writers can do in the creative world."

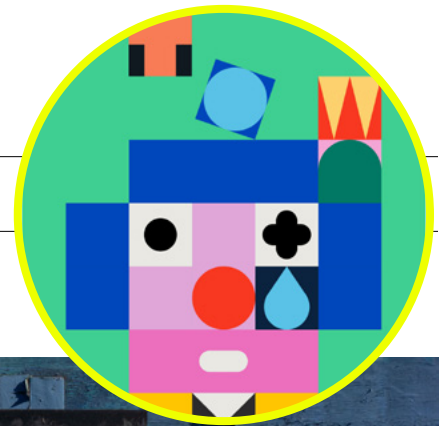
Vikki Ross: "I'm seduced by anything that gives this much respect to words."

Showtown

by True North

www.thisistruenorth.co.uk

CULTURE: GOLD | ILLUSTRATION: BRONZE



As Blackpool's first-ever museum, Showtown already promised a one-of-a-kind experience in the city. However, it also needed to compete for the attention of the 18 million people who stroll along the promenade each year and have a plethora of other vibrant attractions to pick from.

Showtown needed to feel relevant for Blackpool visitors, while standing out as something completely different. Shaking off the common perception of museums as places where history is commended in hushed whispers, True North set out to give Showtown all the charm, appeal and entertainment value of a top-bill seaside attraction.

This included positioning Showtown not simply as a museum about Blackpool, but a national celebration of fun and entertainment – and Blackpool's pivotal role in shaping it. The result is a dynamic, versatile visual language that reflects the sense-assaulting vibrancy of the town.

Like an all-star cast performing on stage, Showtown's identity is much more than the sum of its parts. It's based on a toolkit of 'brand blocks' – bold, simple graphic icons that tease the thrilling experiences that await inside the museum. Colliding in creative combinations, they tell stories in playful ways alongside an upbeat tone of voice to delight and surprise. The blocks feature in the logo, and are adaptable to depict seaside entertainment staples like clowns, ice cream and circus characters.

"Witty, vibrant and entirely appropriate for a museum about Blackpool's role in the history of fun and entertainment," says Jane Rosier. "A lovely juxtaposition of illustration, copy and imagery creates a truly fresh approach." ●

Jane Rosier: "Witty, vibrant and entirely appropriate for a museum about Blackpool."

Curious Customs

by NB Studio

www.nbstudio.co.uk

ILLUSTRATION: GOLD | COPYWRITING: BRONZE



Royal Mail tasked NB Studio to develop a range of stamps based on eight eccentric British customs for its 'Curious Customs' stamp issue – which took home one of the two Gold Awards in the BIAs' inaugural Illustration category. Cheese rolling, clock burning, gurning and bog snorkelling are just some of the weird and wonderful traditions from around the UK, brought to life through evocative wordplay and quirky illustration by Jonny Hannah.

"What a wonderfully energetic entry this was," enthuses Anna Charity. "It not only celebrates the quirks and eccentricities of British traditions, but for me, really confirms why this category exists. A well-crafted, memorable and joyful result."

Curious Customs also picked up a Bronze trophy in the

Copywriting category. Drawing inspiration from British folk traditions, NB Studio collaborated with performance poet Matt Harvey to incorporate spoken word into the presentation pack which accompanies the stamps. Harvey's poem, entitled 'Customs and Exercise', pays homage to the eight UK customs featured on the stamps, with thematic elements brought to life through Hannah's illustration.

Also featured in the presentation pack was a hand-painted map of the UK, detailing each custom and its provenance. Collectors were quick to praise the stamps and pack for their quirkiness and off-beat humour, which also caught the eyes of our judges. ●

Anna Charity: "A wonderfully energetic way to celebrate the eccentricities of British traditions. Memorable and joyful."

Undergraduate & Postgraduate Guides to CSM

by Boyle & Perks

www.boyleperks.com

EDUCATION: GOLD

When Central St Martins commissioned a set of printed guides for foundation, undergraduate and postgraduate students, Boyle & Perks set out to “celebrate the carnival of creativity” at the heart of the college. A single arresting image acts as the centrepiece: a huge photographic montage of student work from across all nine of CSM’s programmes, transposed onto the college’s building and emerging from windows and doors.

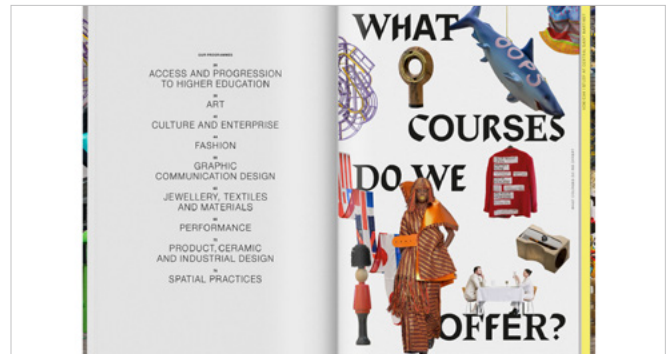
“Just imagine: you’re 18 and interested in art college,” says Alan Dye. “You walk into the Central St Martins foyer and are confronted by a fantastically beautiful, over-the-top display of creativity; a 360-degree vision of craft, making, colour, imagination, beauty and wonder. Job done – not just for the interested new art student, but for the judges too.”

As well as featuring on the cover of the undergraduate prospectus, the image was used across CSM’s wider recruitment campaign – including all the open day communications. Selected pieces were also used throughout the guides as cut-outs, to bring individual student stories to life and celebrate the depth and breadth of creative practices on offer.

Working with Colophon Foundry, Boyle & Perks also developed a new bespoke typeface. Built from three separate styles to represent the past, present and future of the college, CSM Shifts is totally randomised – ensuring a word appears different every time it’s typed.

“It’s packed with energy, enthusiasm and experimental anarchic fun,” says Chris Bradley. “The energy and theme continues inside with the irregular type and ever-changing format and layout. You get a real sense that the college is buzzy and fun.”

“But to be honest, they had us at that key visual,” adds Max Ottignon. “While the brochure itself is nicely put together, the depth and craft and sheer joy of that photograph got the biggest smile of the day. If you’re an aspiring art student, you see that image and you’re not going anywhere else.” ●



Alan Dye: “A fantastically beautiful, over-the-top display of creativity, craft, imagination and wonder.”

Chris Bradley: “Packed with energy, enthusiasm and experimental anarchic fun.”

Max Ottignon: “If you’re an aspiring art student, you see that key visual and you’re not going anywhere else.”



Walworth Garden

by Studio Sutherl&

www.studio-sutherland.co.uk

NOT-FOR-PROFIT: GOLD



Dedicated to improving lives through horticulture, Walworth Garden is a unique award-winning charity garden. Studio Sutherl&'s brief was to reflect the garden's urban location in a branding scheme incorporating signage, packaging, van liveries and staff uniforms.

"The Walworth Garden identity is an elegant expression of the charity's role in providing a place to relax, learn and grow," says Richard Danks. "The design is peaceful, educational, and will stand the test of time – just like the garden itself."

Inspired by the nine 'venations' that are intrinsic to the structure of every plant leaf, Studio Sutherl& developed a graphic system based on tessellating shapes. These versatile building blocks reflect the ideas of growth, support and community, and join together to create an urban skyline that subtly reflects the shape of a 'W'.

"Elegantly crafted as a system, the identity captures the purpose of the Walworth Garden to nurture through knowledge of horticulture," explains Dilys Maltby.

"The judges found the identity inspirational and educational, with echoes of the structure and beauty of the garden itself. An impressive reminder that budget does not limit creativity or impact."

The 'venations' are also used as part of Walworth Garden's educational initiatives: through a combination of training and therapy, the charity provides opportunities and support for members of the local community, including vulnerable and disabled adults, those who've suffered traumatic experiences, and unemployed people looking to improve their professional skills and qualifications.

"This is an intellectually and visually elegant solution that is successfully applied across signage, packaging, van livery and staff uniforms," reflects Paul Belford. "What's not to love?" ●

Dilys Maltby: "Inspirational and educational – an impressive reminder that budget does not limit creativity."

Paul Belford: "An intellectually and visually elegant solution. What's not to love?"

Royal Astronomical Society

by Johnson Banks

www.johnsonbanks.co.uk

PROFESSIONAL SERVICES: GOLD



One of two Gold Awards in the Professional Services category this year, Johnson Banks' rebrand of The Royal Astronomical Society packs multiple layers of symbolism into a deceptively simple and elegant graphic solution.

"It was refreshing to see something so simple, yet so clever," reflects Garrick Hamm. "It really stood out. First I saw it as an eye, then a planet with its orbiting moon, all made up by a genius touch – extended telescopes. This is a beautifully crafted logo, paired with an elegant word mark: truly a master craftsman at work."

Founded in 1820 to encourage the study of astronomy, the solar system and geophysics, The Royal Astronomical Society is now using its 200th anniversary to broaden its reach. Accordingly, part of the brief was to maintain the gravitas and heritage of the Society while attracting a younger, more diverse membership that better reflects its purpose: to explore our planet and the Universe around us,

and to share its learning for the benefit of society.

"A single-colour identity that manages to convey a very strong narrative," says Peter Knapp. "While managing to keep a sense of its strong 200-year-old history, it captures a cosmic view of the world. An elegant and artful design."

"This is a project after my own heart," adds Chris Bradley. "Beautifully considered and executed. The exquisite brand mark, despite being single-colour, takes on a dimensional effect. It feels iris-like, but also has connotations of space, distance and movement. Coupled with connections to apertures and lenses – it does so much." ●

Garrick Hamm: "So simple, yet so clever. Truly a master craftsman at work."

Peter Knapp: "A single-colour identity that manages to convey a very strong narrative. Elegant and artful."

Chris Bradley: "A project after my own heart. The exquisite brand mark does so much."

Senser Spirits

by Magpie Studio

www.magpie-studio.com

ILLUSTRATION: GOLD



Founded by award-winning herbalist Vanessa Jacoby, Senser is a new range of non-alcoholic spirits with mood-transforming properties.

The drinks blend active botanicals to harness the transformative properties of plants. The mood-elevating effect of each spirit is captured in a playful story, wrapped around the bottle. These uplifting narratives first introduce the key ingredients, then quickly ramp up to an unexpected reveal – the metamorphosis into a symbolic spirit animal.

Represented in both copy and key illustrations, these spirit animals are central to the brand expression – explaining the transformative effects of the drinks in a memorable way.

“The Senser Spirits illustrations are beautiful in their own right,” says Shaun Bowen. “They possess a playful charm, and they’re successful in capturing both the mood of the brand as a whole, and each individual drink within it.

“But what impresses me most is how integrated they are into the design itself, and how they work within the layout and in partnership with the typography and storytelling.

Using illustration successfully as part of brand design demands more than just hero-ing the image – everything should work in harmony.”

Incorporating various botanical elements as well as the spirit animals themselves, the playful illustrations bring colour to the design, counterbalance the refined typography and clearly signpost the difference between spirits.

“The judges were unanimously delighted with the illustrative approach to this job,” reveals Rebecca Sutherland. “I was struck by the beauty of the lino cuts, and the fun they evoked. The interest in the story and the expression of the flavours of this non-alcoholic spirit really makes me want it. It’s very hard to make something look this easy.” ●

Shaun Bowen: “These illustrations possess a playful charm that really captures the mood of the brand.”

Rebecca Sutherland: “I was struck by the beauty of the lino cuts. It’s hard to make something look this easy.”



silver award

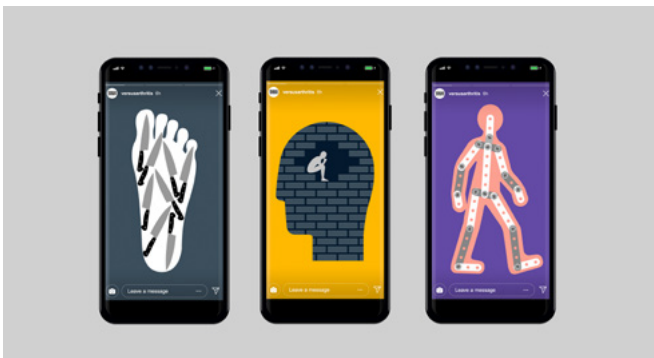
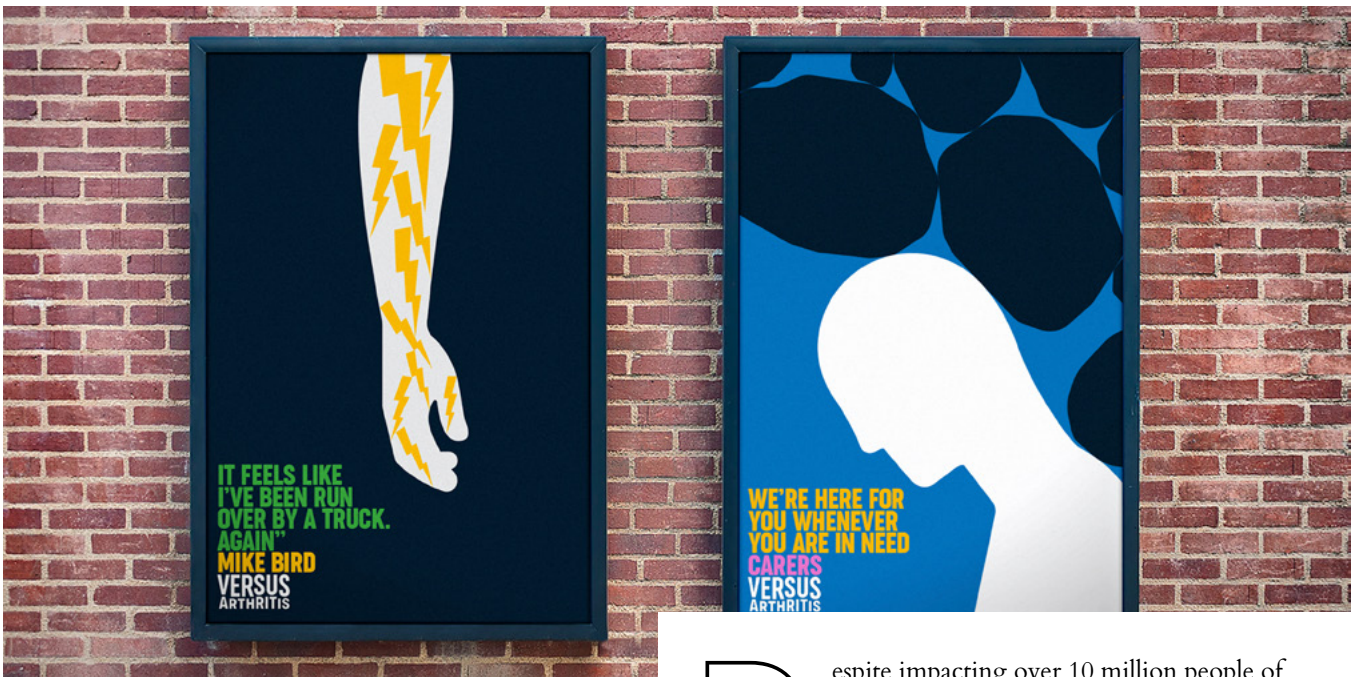
winners

Versus Arthritis pain illustrations

by Re

www.re.agency

SOCIAL IMPACT AWARD: RUNNER-UP | ILLUSTRATION: SILVER



Despite impacting over 10 million people of various ages, arthritis has never made it onto the list of high-profile causes in the UK: it's a serious condition that society doesn't take seriously enough. Re's challenge was to build a brand that pushed back against prevailing passive attitudes to arthritis – particularly the widespread misconception that it only affects older people, and that it simply needs to be tolerated.

A new name and identity – Versus Arthritis – encapsulates the collective battle against the condition. Re commissioned James Joyce to create a suite of expressive illustrations depicting life with arthritis, based on first-person accounts. Bright and fun, this illustrative approach contrasts with the severity of the subject matter, while raising awareness of the pain, isolation and fatigue that arthritis can cause.

"It's a challenge to convey how certain conditions make you feel," observes Anna Charity. "These bold, memorable illustrations are spot-on in communicating an abstract feeling such as pain. It's a powerful way to demystify a disease." ●

Anna Charity: "Spot-on in communicating an abstract feeling like pain. A powerful way to demystify a disease."

Sculpt

by Common Curiosity

www.commoncuriosity.co.uk

TYPOGRAPHY: SILVER | PROFESSIONAL SERVICES: SILVER



Interior architectural studio and workshop Sculpt tasked Common Curiosity with emphasising its three fundamental principles: it helps “reshape, redesign and refine” spaces. The rebrand also needed to give the Sculpt brand greater visibility across the full client journey, including promotional materials, proposals and plans, on-site visibility, and custom material samples.

Based on a responsive ‘S’ that scales and adapts to any canvas, the new identity can house, section and anchor content, or flex and fit around it. This gives Sculpt a constant, adaptable presence in a sector where the architect brand commonly becomes a small recessive stamp in the corner.

“All of the applications were wonderfully executed,” says Domenic Lippa, who draws particular attention to the architectural drawing template: “That was the first time I’d seen an identity applied so well in that context. Fluid, modern and totally engaging. I wish I’d done it.” ●

Domenic Lippa: “Wonderfully executed. Fluid, modern and totally engaging. I wish I’d done it.”



Churches Conservation Trust

by Studio Sutherl&

www.studio-sutherland.co.uk

ILLUSTRATION: SILVER | PUBLIC SECTOR: BRONZE | SOCIAL IMPACT AWARD: SHORTLIST



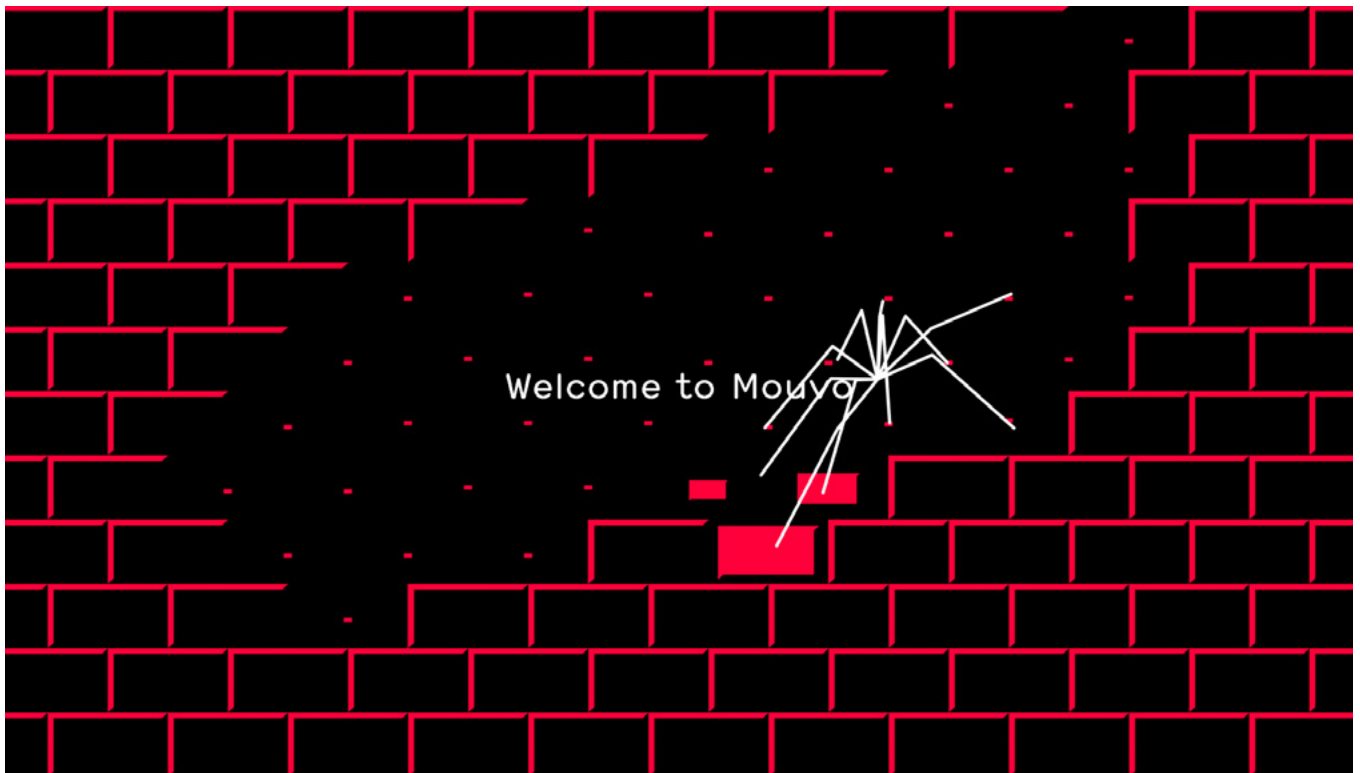
Spanning a thousand years of history, The Churches Conservation Trust's collection of irreplaceable architecture and art is the UK's third-largest heritage estate in charitable ownership. Studio Sutherl&'s identity system draws inspiration from the various shapes and sizes of arches seen in these precious listed buildings: a symbol of protection, conservation and openness.

Nine distinctive arch shapes – including the Gothic, the Trefoil, the Multi-foil and the Ogee – are used in different combinations, giving individual churches the flexibility to choose an arch that best suits its architectural style.

The aspect that particularly caught the eye of the Illustration jury was the Children's Trail. A menagerie of church animals, created from different combinations of arch shapes, feature across a range of removable stickers, rubber stamps and notebooks to help children explore their local churches.

"This is a beautiful, sweet idea and a superb way to draw attention as well as to educate to the viewer about parts of the church that needed restoring," says Alan Dye. "Great idea for a kids' book?" ●

Alan Dye: "This beautiful, sweet idea is a superb way to educate people about parts of churches that need restoring."



Mouvo 2020

by Oficina Studio

www.oficina.design

CULTURE: SILVER



For 2020, the theme for Prague-based annual motion design conference Mouvo was 'Play'. Oficina Studio embraced the aesthetic of early videogames, weaving the theme throughout film subtitles, character animation, experimental video art, qubit mechanics, social media and more.

Varied camera viewpoints hint at different online gaming formats – including isometric, first-person, and top-down perspectives. The final render alternates between retro two-colour 8-bit and fully textured displays. A versatile grid font helps tailor the solution to individual presenters, with nine different logo styles and colourful made-to-measure animations to reflect different genres.

Tying it all together is the Mouvo Spider, crawling between the diverse trailers and idents and tapping on the 'bricks' that structure the banners and infographics.

"The whole title sequence felt like an experiment or a sketchbook of ideas, which gives it a real sense of depth in concept and execution," reflects Caterina Bianchini. "Sharp sits against smooth; fluffy against shiny. The whole piece felt pushes the viewer's boundaries of expectation. It's fun and playful, with some memorable moments of craziness." ●

Caterina Bianchini: "Pushes the boundaries of expectation. Fun and playful, with some memorable moments of craziness."

UCL: Disruptive Thinking Since 1826

by Jack Renwick Studio

www.jackrenwickstudio.com

EDUCATION: SILVER



Since 1826, University College London has confronted humanity's biggest issues – for instance, it was the first university in England to welcome women, as well as to accept students of any religion.

Launching UCL's new brand positioning – 'The home of brave thinkers' – Jack Renwick Studio's striking campaign highlights UCL's groundbreaking modern-day work and global influence. Interlocking images demonstrate this visually: the first represents a current challenge that the world is facing; the second is UCL's response. The university's logo is integrated in each as a thin banner, graphically disrupting the problem and leading the way to a solution.

Designed to tell a series of modular stories over three years using the hoardings of UCL's under-construction campus at London Olympic Park, the campaign demands attention at scale, and comes to life through animation on digital screens.

"This engaging series draws the audience into the featured content through a simple but highly effective visual technique," says Peter Knapp. "It's hard to ignore." ●



Peter Knapp: "Draws the audience in through a simple but highly effective visual technique that's hard to ignore."



Mixcloud

by Studio Output

www.studio-output.com

ENTERTAINMENT: SILVER

An audio streaming platform used by tens of millions of creators and listeners worldwide, Mixcloud hosts over 50 million handcrafted radio shows, DJ mixes, and podcasts spanning every genre, taste and scene.

After a decade of growing its community organically – with typical fans listening deeply to specific creator channels – Mixcloud’s next challenge was to reposition as a different kind of streaming platform, where fans can directly support the creators and cultures they care about.

Studio Output’s central creative idea is ‘the connector’, which amplifies keywords and joins genres, people and locations. Its scale and rhythm varies dependent on mood: sometimes calm, often frenetic, always bursting with energy.

“The Mixcloud rebrand managed to take a well-trodden category trope – the sound wave – and make it feel fresh, distinctive and dynamic,” comments Richard Danks.

Developed in collaboration with Pangram Pangram, Mixcloud’s bespoke typeface is a common thread that unifies all the user-generated imagery on the platform. Ligatures can join pairs of characters, or become more playful and exuberant in different contexts – such as merchandise, clothing and stickers, where Mixcloud can ‘own’ genres without relying too heavily on the logo. ●



British Library: Research

by Tom Sharp

www.thepoetryofitall.com

COPYWRITING: SILVER



The British Library challenged Tom Sharp to follow the success of his award-winning Welcome note to visitors, which filled the large wall space in the lobby of its St Pancras building. The brief was to create an emotional response to a brand that can often be seen as functional.

Sharp chose to bring whimsy and warmth to one of the most academic aspects of the Library's mission: research. "There's a joke about cats, a nod to Serge Gainsbourg and an ending that is bigger than just about what a library does," he says. "It was designed to be photographed and shared, and it was – thousands and thousands of times."

The piece has an emotional arc when read in its entirety, but each sentence is also written to resonate with the specific needs and mindsets of individual visitors – and these were displayed in isolation outside the building.

"It's wonderful to see a big client using words to such great effect – and appropriate that it's the British Library," says Nick Asbury. "The piece avoids the expected clichés, picks unexpected reference points, and feels like it really 'gets' its audience. Much harder to get right than it looks." ●

Nick Asbury: "Wonderful to see a big client using words to such effect. It avoids clichés, and really 'gets' its audience."

Penhaligon's voice and website

by Reed Words

www.reedwords.com

COPYWRITING: SILVER



Lavender and sandalwood rub shoulders
in the fragrant Turkish baths of Mayfair.

HAMMAM BOUQUET

So this is love. An intoxicating, mysterious
fragrance: vigorous grapefruit, Levantine spice
and rose tangle in the moonlight. But what's
that upon the riverbank? Could it be
the fabled black rose?

HALFETI

Rich and impeccably dressed. This is Belgravia,
darling – what do you expect? A spritz of raspberry
over delightful florals: labdanum and May rose.
An eau de parfum for London's flamboyant gentry.

BELGRAVIA CHYPRE

**A sexy rum-spiked
scent of gingerbread
and tobacco.
Hedonism in a
bottle.**

**Roaring Radcliffe
for Penhaligon's**

As part of a major brand and website refresh for Penhaligon's, Reed Words was tasked with crafting a new tone of voice that could encapsulate the unique character of each perfume in just a few words. The answer? As Reed Words puts it: "Pure perfume poetry, at the fragrant sweet spot between pretty and practical, descriptive and delightful. The charm of a Whitman. The precision of a haiku. Together at last."

This poetic, proudly eccentric new tone of voice translates across hundreds of product lines on the Penhaligon's website, as well as email campaigns and social posts designed to "tease noses and open wallets".

"I love seeing a copywriter appear to have fun on the job," says Vikki Ross. "When the writing is fun, the reading is fun. And when a customer has fun with a brand, they remember it – but more importantly, they buy from it. This copy spoils us with a lovely way with words, and it's bang on brand." ●

Vikki Ross: "I love seeing a copywriter appear to have fun on the job. This copy spoils us with a lovely way with words."

Woolwich Contemporary Print Fair

by Johnson Banks

www.johnsonbanks.co.uk

COPYWRITING: SILVER



Woolwich
Contemporary
Print Fair.



As the only fair of its kind concentrating on contemporary, living artists, Woolwich Contemporary Print Fair needed a creative hook to attract its primary audience: people in their 30s and 40s looking for unique art for their homes.

Johnson Banks' solution is an integrated campaign that combines mixed messaging, humour and eclectic interior design to mirror the fact that most art is bought with a domestic 'space' in mind – and that visitors are looking to 'find art that fits'.

"This is an endlessly playful campaign, with a wonderful central insight – that sometimes the art on your walls has to be subordinate to your furniture," explains Rishi Dastidar.

"From that, the headlines and copy flow effortlessly. Each raises a smile and positions the Woolwich Fair as the place to go to if you want something that looks good, but doesn't take itself too seriously. Much like this excellent work." ●

Rishi Dastidar: "An endlessly playful campaign, with a wonderful central insight."

Wiener Melange

by Dalton Maag

www.daltonmaag.com

TYPOGRAPHY: SILVER



Stadt Wien

welcome to the number-one best city for quality of living

STRAßENBAHNHALTESTELLE

„eine größere Stadt an der Donau“

City of Vienna

Přistupte blíže! Pojdte dál! A nechte se svádět avantgardou v noční kavárně.

Würstel mit Saft & Gebäck

äöüß

W

Regular

&

Dalton Maag developed a custom font family for Vienna as part of a larger branding exercise for the city by Saffron Brand Consultants, Instant Design GmbH and saintstephens.

A key objective was unifying the voices of over 70 different municipal departments, while helping residents to easily identify official communications across different touchpoints.

Inspired by the curves of Vienna's emblematic shield, and named after its famous coffee 'Wiener Melange', the font family is a contemporary sans serif that draws on the city's historic and cultural assets. Softened diagonal strokes and open counters give Wiener Melange an approachable, warm expression, and excellent legibility even at smaller sizes.

Dalton Maag added alternate characters for use in wordmarks: the 't' and 'S' are particularly notable in the Stadt Wien wordmark, for instance.

"This is a well-crafted and recognisable brand typeface, with a restrained playfulness," remarks Tom Foley. "It's a mature, contemporary typographic expression for the city of Vienna." ●

Tom Foley: "Well-crafted and recognisable, with a restrained playfulness that's both mature and contemporary."

Sad Girls Club

by Tickety Boo Creative

www.ticketyboocreative.co.uk

NOT-FOR-PROFIT: SILVER

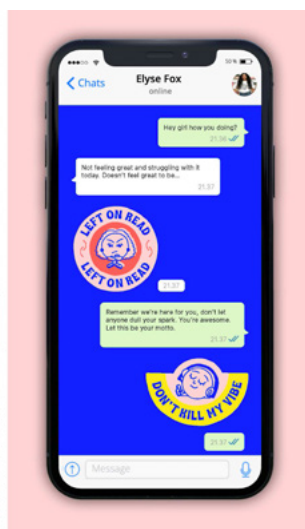


Founded to build a strong community that diminishes stigma around mental health – particularly for millennial and Gen Z women of colour – Sad Girls Club needed a rebrand that could match the scale of its ambition.

Tickety Boo Creative's solution reflects how external appearances aren't always what they seem: just because people appear happy on the outside doesn't mean they're not struggling with their mental health inside.

Sad Girls Club is all about frank, open conversation and peer support to engage with the kind of personal issues that are critical for mental wellbeing: 'Real talk, not small talk'. Phrases such as "don't @ me" and "left on read" translate the Sad Girls Club attitude across shareable graphics and merchandise in language familiar to its community.

The bright, energetic 1970s aesthetic banishes any negative, 'gloomy' associations with mental health, while the character illustrations give an identity to emotional states such as anxiety and frustration, while helping to de-stigmatise them. ●





bronze award

winners

LSO: Dancing on the Edge of a Volcano

by Found Studio and Superunion

www.found-studio.com

www.superunion.com

CULTURE: BRONZE

Originally a phrase used to describe the charged atmosphere of 1930s Europe, 'Dancing on the Edge of a Volcano' is the campaign for London Symphony Orchestra's 2020/21 season – a showcase of early 20th-century music. Superunion's motion-capture-led branding scheme, a previous Best of Show winner at the BIAs, was taken in new directions here – moving away from CG to embrace live-action in an explosive, tension-fuelled, abstract film.

19 short sequences, which faithfully followed the conductor's movement during the performance, were seamlessly composited with practical effects to enhance the volcanic theme, culminating in an epic final shot. ●



Arts University Bournemouth

by Bond and Coyne

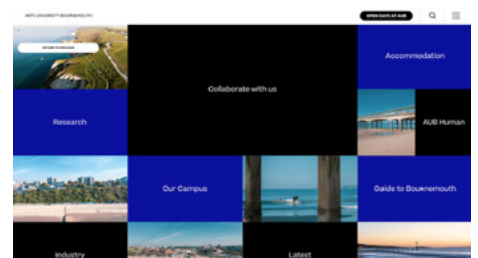
www.bondandcoyne.co.uk

EDUCATION: BRONZE

Re-assessing the online presence for Arts University Bournemouth, Bond and Coyne and AUB saw an opportunity to go further to engage audiences online – a move that proved even more critical when the pandemic hit.

At the heart of Arts University Bournemouth's new site is a flexible template that empowers course leaders to tailor their online presence to cater to their individual priorities – whether that's showcasing alumni or promoting current exhibitions.

Online experiences also feed into the physical environment, including the capability to integrate with voice assistants and digital signage on campus. Unexpected details and micro-interactions further enhance the experience, such as a bespoke glyph typeface that interacts with users. ●



TEDI-London

by Rose

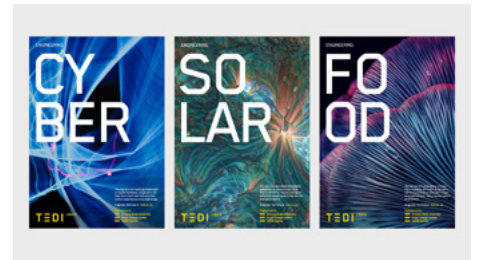
www.rosedesign.co.uk

EDUCATION: BRONZE

TEDI-London asked Rose to create the identity for 'the engineering university of the future'. A joint venture between King's College London, Arizona State University and UNSW Sydney, TEDI (The Engineering and Design Institute) aspires to challenge common and heavily cemented preconceptions, and to encourage greater diversity in the engineering sector.

Rose brought the essence of the 'future engineer' to life, using bold photographic portraits to attract students who may have been previously deterred by a future in engineering.

Three lines replace the conventional 'E' in the TEDI-London logo, to represent each of the founding universities. The brand translates across website, advertising, environmental graphics and merchandise. ●



Channel 4: The Circle Series 2

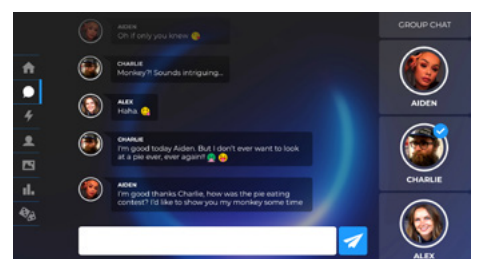
by Turquoise Branding

www.turquoisebranding.com

ENTERTAINMENT: BRONZE

Following the huge success of Channel 4's 'catfish' reality show The Circle's inaugural season in 2018, Turquoise Branding was approached to refresh the visual identity for series two. The UI design for The Circle's social media platform was a key part of the brief. It had to function brilliantly – not just for contestants to engage with in their living quarters, but to articulate the show's brand for TV audiences.

Turquoise Branding created a range of sound-responsive rings to represent contestants' verbal interactions with the interface: a visual system that chimed with all the highs, lows, conflicts and dramas of the series. ●



Cadbury

by Bulletproof

www.wearebulletproof.com

FMCG: BRONZE

Bulletproof's challenge with Cadbury was to help the wider brand world catch up with its award-winning advertising and embrace the progressive, philanthropic brand purpose at its roots: particularly the generous spirit of founder John Cadbury. Cadbury's Bournville archives provided plenty of fuel to inspire the brand's future: in particular, a strategic shift from artificial joy to a more meaningful world of generosity.

An extensive toolkit of brand assets – with greater focus on the 'glass and a half' as a symbol of that generosity – is designed to flex across all touchpoints, from digital to on-pack, while catering to the nuances of local markets. ●



Teach First

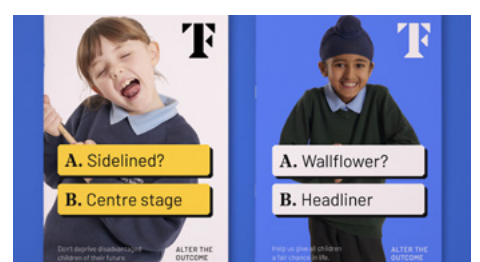
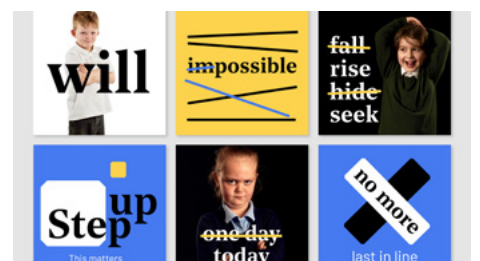
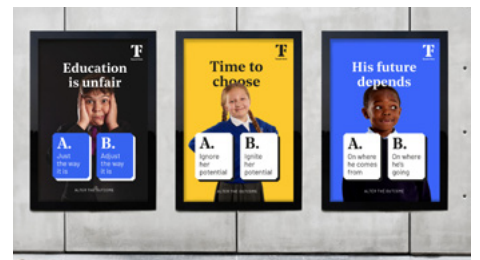
by Johnson Banks

www.johnsonbanks.co.uk

COPYWRITING: BRONZE

An educational charity that works with thousands of schools and partners with FTSE 100 companies, Teach First needed an overhaul to replace its corporate brand expression with something bolder and more dynamic. For 15 years, Teach First has been fighting educational inequality by recruiting great people – and training them to teach in the schools facing the toughest challenges.

Inspired by Teach First's mission – "building a fair education for all" – Johnson Banks developed a punchy, reductionist writing style that challenges sector norms. A series of scenarios present thought-provoking binary choices for potential educators. ●



Practical Action

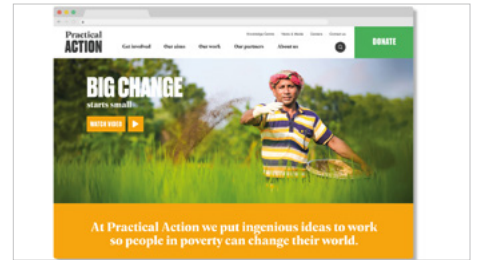
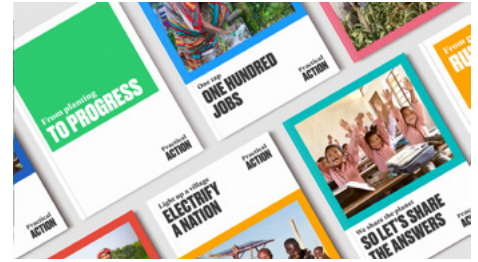
by NB Studio

www.nbstudio.co.uk

NOT-FOR-PROFIT: BRONZE

To help international development organisation Practical Action make the step-change from niche player to ambitious influencer, NB Studio developed a new positioning and refreshed identity to bring its vision to life. That vision is simple: a world that works better for everyone. Putting people and planet at the heart of its activities, Practical Action uses ingenious solutions to help people adapt and navigate the effects of climate change on their lives.

NB Studio's rebrand echoes the philosophy of Practical Action founder Fritz Schumacher, who championed a radical approach based on living within the means of the planet. ●



Amgen Enbrel

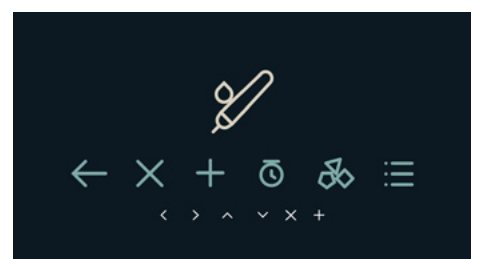
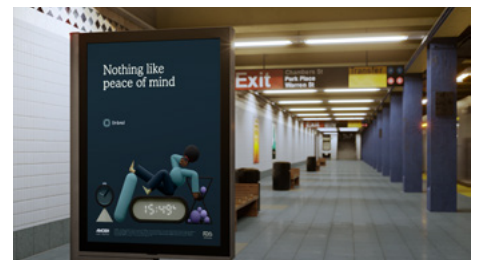
by WeLoveNoise

www.welovenoise.com

PHARMACEUTICALS & TOILETRIES: BRONZE

Amgen needed a new branding scheme for its biologic drug Enbrel, developed for people that live with rheumatoid and psoriatic arthritis – and turned to WeLoveNoise. The brand needed to extend across multiple touchpoints – in particular, Co-App – a smartphone application that connects with a new piece of hardware used to administer the drug.

Based on rounded geometric shapes with a muted palette of cream, teal, navy and gunmetal, the new branding scheme features character illustrations that give the whole system a friendliness and accessibility that's rare in its important category. ●

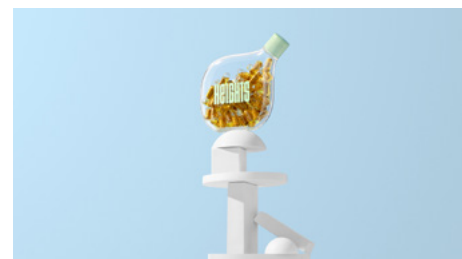


Heights

by Ragged Edge

www.raggededge.com

PHARMACEUTICALS & TOILETRIES: BRONZE



In a category filled with bold claims and quick fixes, Heights is a brain-boosting supplement that takes a refreshingly holistic approach to nutrition. While competing products such as protein powders and quick caffeine hits go hard on their clinical benefits, Heights encourages a longer-term lifestyle shift with a monthly subscription model, which also includes clever content to help you reach your full potential.

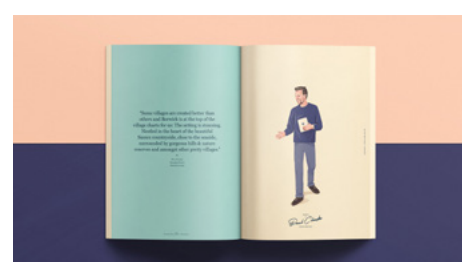
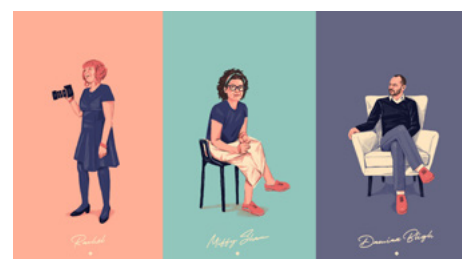
Ragged Edge began with the name: a reference to reaching the heights of our abilities. The visual identity references the brain's neuroplasticity, with lifestyle twists on familiar medical cues. Finally, intriguing headlines demand a little commitment – much like the product. ●

Mr & Mrs Clarke

by UnitedUs

www.unitedus.co.uk

PROPERTY & CONSTRUCTION: BRONZE



Disillusioned with the treatment of house buyers by most of the industry, Mr & Mrs Clarke had a vision for something different: a bespoke, consultative estate agency. Targeting an affluent audience and with a growing franchise in mind, the brand needed to feel authentic and personalised.

UnitedUs set out to reinforce Mr & Mrs Clarke's aspirations to 'hero the homeowner' and 'sell homes not houses'. Illustrated portraits of the partners convey a softer, more considered style, which refreshes the sector's typically old-fashioned tactics into a brand that oozes quality, authenticity and personality. ●

Dawn of X

by helloMuller

www.hellomuller.com

PUBLISHING: BRONZE

When Marvel Comics planned a major reboot of the iconic X-Men franchise as part of its 'Dawn of X' initiative, the publisher turned to helloMuller to develop a new graphic language. Two foundational limited series – 'House of X' and 'Powers of X' – helped reset more than 50 years of creative status quo, ushering in a bold new direction for the X-Men universe.

helloMuller distilled three key story concepts – the 'X-Gene', 'Mutant Culture' and 'Mutant DNA' – into a modern 'X' symbol. A new bespoke typeface – X-Display – helps unify the design system across every aspect of the series. ●



Kringlan: All Kinds of Everything

by Kontor Reykjavik

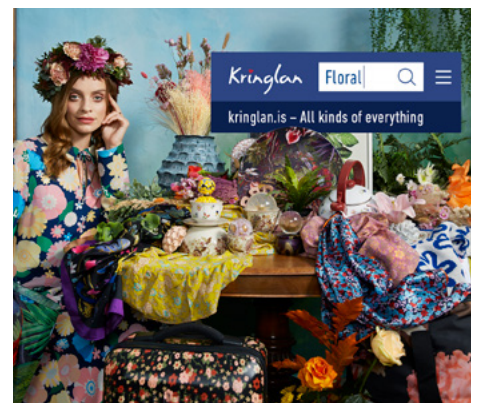
www.kontor.is

RETAIL: BRONZE

Kringlan, a high-end shopping mall in Reykjavik, packs a lot under one roof: fashion, leisure, family entertainment, homewares, fine jewellery, food, books and more. Kontor Reykjavik's 'All Kinds of Everything' campaign aims to demonstrate the huge diversity that Kringlan offers in an eye-catching, high-fashion style.

The eclectic range of products, featured in each painstakingly art-directed seasonal shoot, back up the premise: "Sometimes more is more."

The judges found the Christmas-themed shoots particularly arresting, with religious iconography – such as a portrait of the Madonna – recreated with Kringlan products. ●



Now what? That's what

by Mailchimp

www.mailchimp.com

TECHNOLOGY & TELECOMS: BRONZE

Mailchimp is synonymous with email but in recent years its offer has evolved to empower small to medium-sized businesses (SMBs) across a much broader range of channels. With a particular focus on SMBs in the e-commerce, web and mobile app fields, 'Now what? That's what' speaks to a particular mindset: you've got as far as you can with your business, and need help taking it to the next level. ●



Virgin Media HQ

by Dalziel & Pow

www.dalziel-pow.com

TECHNOLOGY & TELECOMS: BRONZE

Dalziel & Pow brought Virgin Media's personality and value to life in its London HQ, creating a bold workplace experience that bursts with character and fun moments. A giant version of Virgin Media's infinity logo hangs above the entrance, where bubbly fruit-shaped check-in pods replace the traditional reception desk.

Cheeky signage adds personality in unexpected places, from meeting areas to the bright-pink Hot Stuff cafe, while a giant disco ball adorns the staff restaurant. Enterprising employees share their 'side hustles' in a dedicated pop-up-shop area, while a calm 'Retreat' area provides space to practise yoga or just relax. ●



Untouched by Light

by Bruketa&Žinić&Grey

www.bruketa-zinic.com

WINE, BEER & SPIRITS: BRONZE

According to research by sensory chemist Professor Emerita Ann C Noble, the exposure of wine to light – whether natural or artificial – affects its flavour. Slovenian winemaker Radgonske Gorice followed this to its logical conclusion, and developed Untouched by Light: the world's first sparkling wine made, sold and tasted entirely in complete darkness.

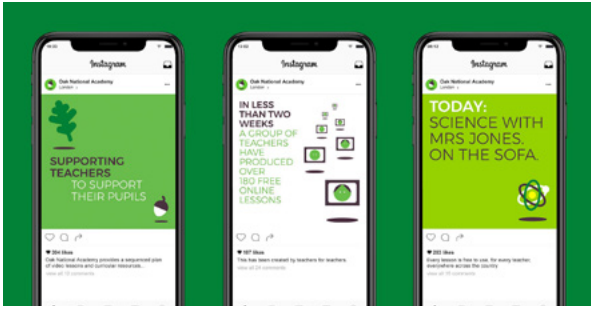
Untouched by Light is made from Chardonnay grapes picked at night with night-vision goggles, and aged in a pitch-black cave. Bruketa&Žinić&Grey's packaging solution continues the theme: a black lightproof bottle is vacuum-sealed in a black lightproof bag. The wine is preferably served in the dark too. ●



social impact shortlist

BEST OF SHOW **'BRITAIN GET TALKING'** (PAGE 6) ALSO TOOK HOME THE SOCIAL IMPACT AWARD, WITH SILVER AWARD WINNER **'VERSUS ARTHRITIS'** (PAGE 22) THE RUNNER-UP, AND **'CHURCHES CONSERVATION TRUST'** (PAGE 24) ALSO SHORTLISTED.

THE FOLLOWING THREE PROJECTS WERE NOT SHORTLISTED IN THEIR RESPECTIVE CATEGORIES AND THEREFORE ARE NOT TROPHY WINNERS, BUT WERE PUT FORWARD FOR CONSIDERATION BASED PURELY ON THEIR SOCIAL IMPACT CREDENTIALS.



Oak National Academy

by Johnson Banks

www.johnsonbanks.co.uk

SHORTLISTED: SOCIAL IMPACT AWARD

Johnson Banks had just a week to develop a fully functioning brand for Oak Academy, a bank of online resources to support teachers during the pandemic. A team of designers, coders, animators, writers and illustrators developed a clean, uncluttered and functional brand architecture based around a 'falling acorn' metaphor. The platform helped deliver millions of lessons to pupils at home. ●



National Autistic Society

by Alphabetical

www.alphabeticalstudio.com

SHORTLISTED: SOCIAL IMPACT AWARD

Contrary to belief, the autistic spectrum is not linear but circular, with multiple aspects combining to create a condition unique to each autistic person. At the heart of Alphabetical's new visual identity for the UK's leading autism charity is a colourful 'a' symbol that aims to better represent the diverse range of the autistic community, and create greater understanding. ●

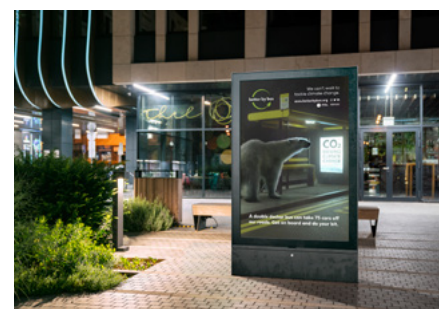
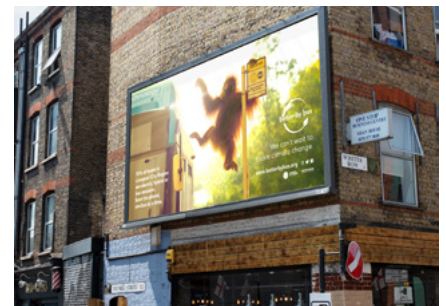
We Can't Wait to Tackle Climate Change

by Agent

www.agentmarketing.co.uk

SHORTLISTED: SOCIAL IMPACT AWARD

Better By Bus is a major behaviour change initiative from the Liverpool City Region Bus Alliance, which encourages travelling by bus. The 'We Can't Wait to Tackle Climate Change' campaign addresses the environmental benefits in particular, with heavy focus on climate change. Endangered animals that could ultimately benefit from fewer cars on the road took centre stage on buses, bus stops, billboards and other media. ●





CELEBRATING THE WORLD'S BEST BRANDING

#BRANDIMPACTAWARDS