



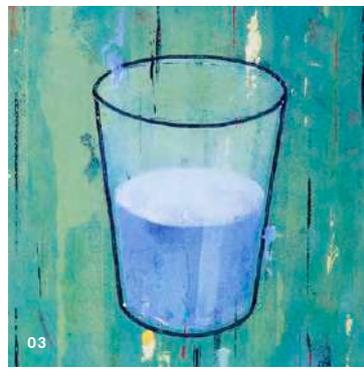
Branding
& Identity



01



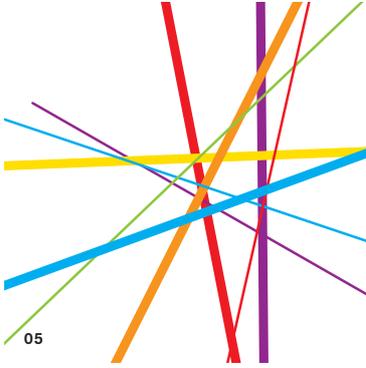
02



03



04



05



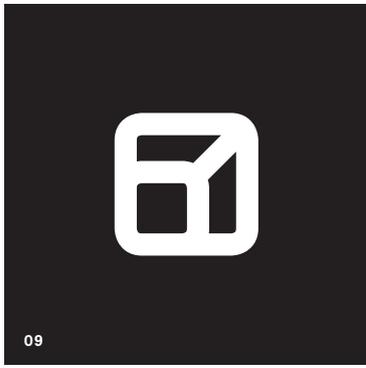
06



07



08



09



10



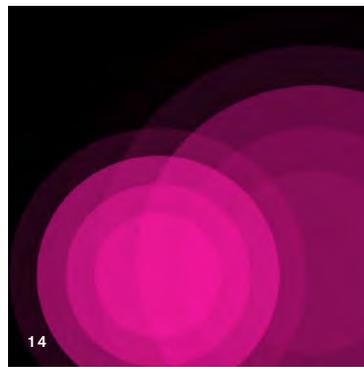
11



12



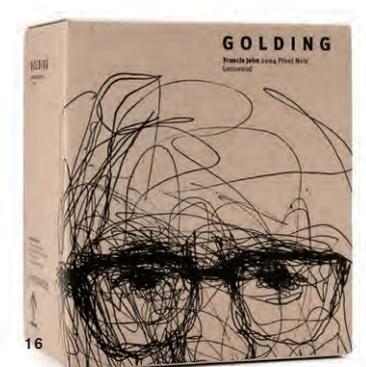
13



14



15



16



17



18



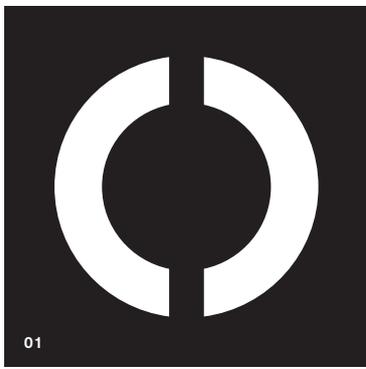
19

01 AUSTRALIAN INSTITUTE OF ARCHITECTS (AIA) Campaign image for Refuel Continuing Professional Development program 02-03 DON ADLAM: Dimensional logotype identity, business cards; promotional postcard 04 GOLDING WINES ADELAIDE HILLS: Billy Goat Hill Chardonnay label design 05 STTARS: Identity detail 06 AIA: Campaign image Refuel program 07 MOGUL ORGANIC CLOTHING: Logotype identity 08 INTERNODE: Icon development and identity 09 CHANGE MEDIA: Identity and collateral 10-11 GOLDING WINES ADELAIDE HILLS: Image development for 2009 Savagnin: abstract visual representation of the Western Branch vineyards; Francis John Pinot Noir: label design 12-13 TALL STOREEZ: Identity and program collateral for online social networking game 14 EXPERIMENTA: Visual elements developed as component for overall brand repositioning 15 AIA: Identity for Refuel Continuing Professional Development program 16 GOLDING WINES ADELAIDE HILLS: Francis John Pinot Noir packaging 17 THE PRINTED IMAGE: Specialist photographic booksellers – Identity and collateral 18 TS4: Identity and stationery for architects 19 AIA: Promotional material for Refuel program. AWARDS: Design Institute of Australia (DIA) Silver award GOLDING WINES: Francis John Pinot Noir. www.workingimages.com.au

Branding
& Identity

BACKING CREATIVE
PROFESSIONALS

guthhouse



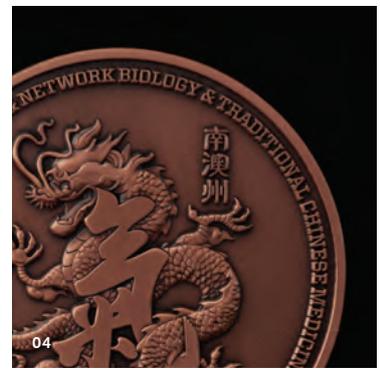
01



02



03



04



05



06



07



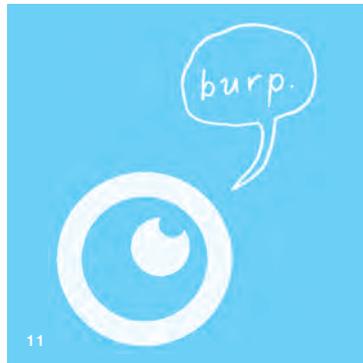
08



09



10



11



12



13



14



15



16



17



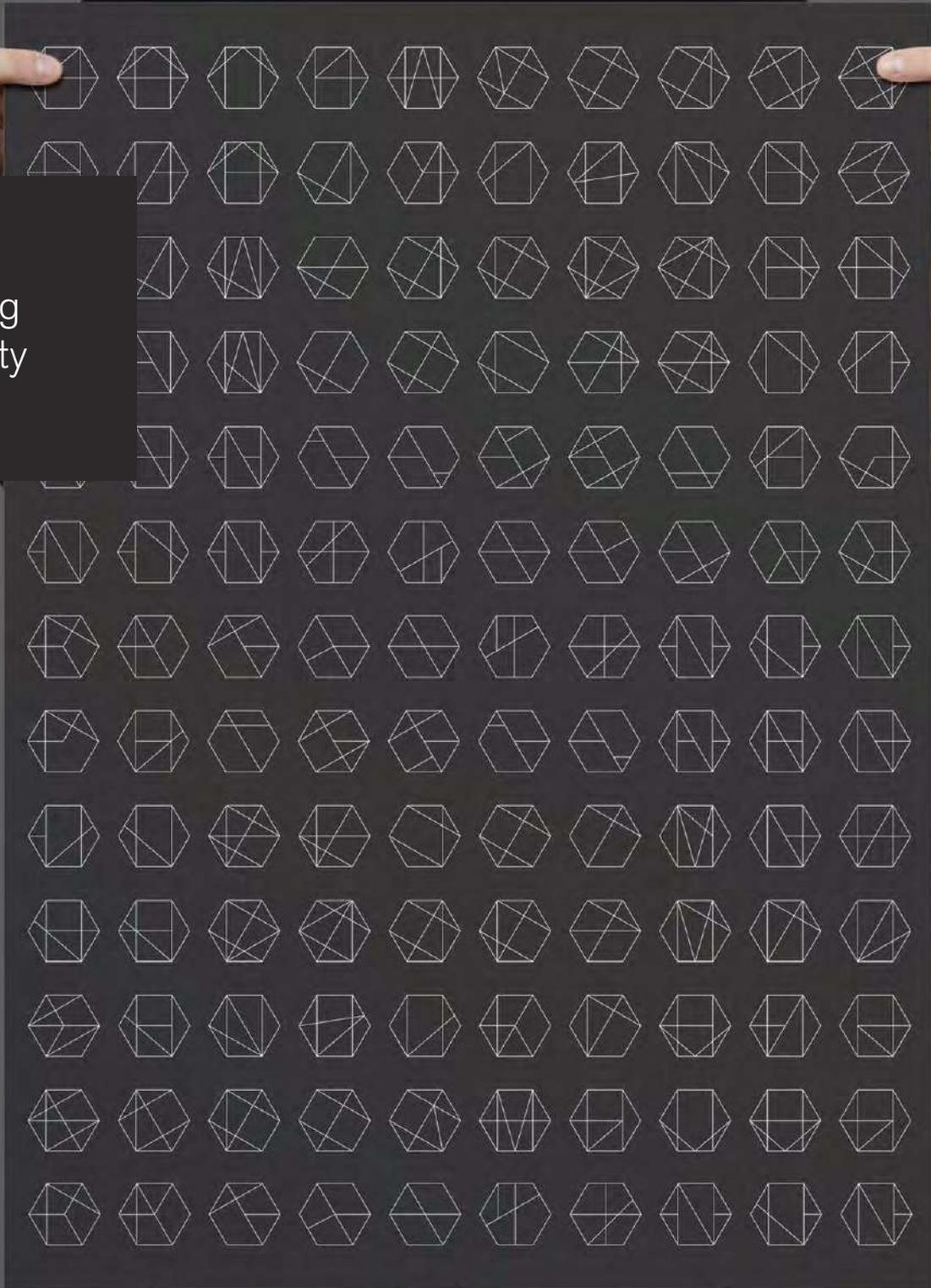
18



19

01/02 NATIONAL FOUNDATION FOR AUSTRALIAN WOMEN: Organisational identity, brand strategy and collateral 03/05 UNIVERSITY OF ADELAIDE: Branding and collateral for international conference on System and Network Biology and Traditional Chinese Medicine; merchandise, conference banners, delegates gift coin in bronze 06 EARTH VINE WINE: Brand identity for Adelaide Hills winery blog 07/08 GUILDHOUSE: Brand strategy, naming, brand identity, brand platform and collateral 09 RESIDENCE BUILDING GROUP: Brand identity and collateral for boutique Adelaide builder specialising in environmental makeovers for heritage houses 09/10 EYEFOOD PHOTOGRAPHY: Brand identity and collateral for Adelaide commercial photographer Andy Rasheed 12 STTARS: Organisational identity, brand strategy and collateral for NGO supporting survivors of torture and trauma 13 GOLDING WINES: Product brand development for the Market Series wine range 14 UNIVERSITY OF SOUTH AUSTRALIA: Branding and collateral for Pathways national conference 15 NEW TAIPEI CITY LIBRARY: Brand identity and website for municipal library in Taipei, Taiwan 16/17 SKEIN ARCHITECTURE: Brand identity, collateral and website for emerging architecture practice 18 GOLDING WINES: Product brand development for the premium Portrait Series Marjorie Sparkling wine 19 WHI INTERNATIONAL: Brand identity and website for international architecture practice based in Shanghai, China. www.workingimages.com.au

Branding
& Identity





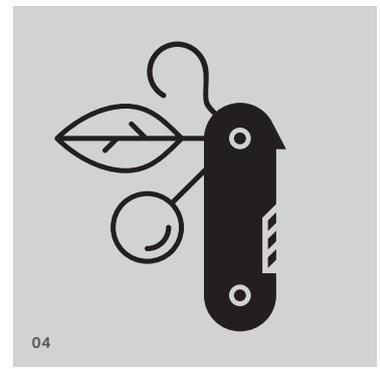
01



02



03



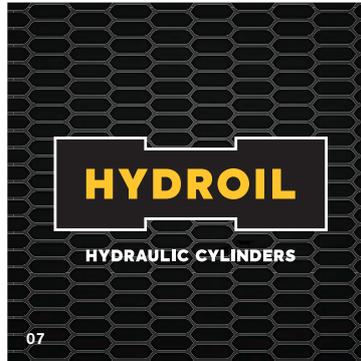
04



05



06



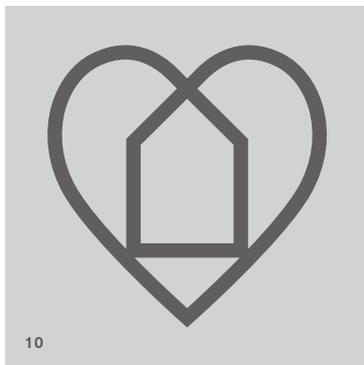
07



08



09



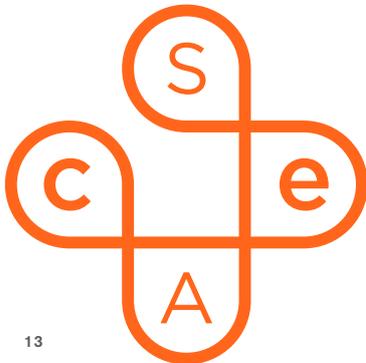
10



11



12



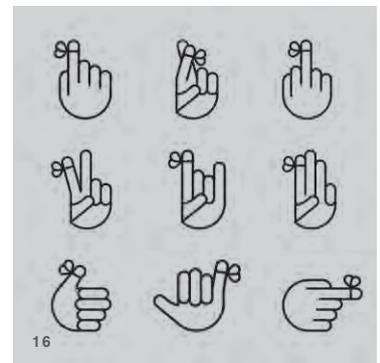
13



14



15



16



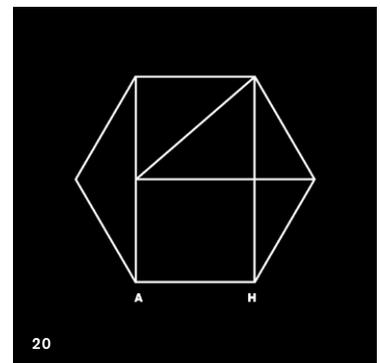
17



18



19



20

COVER IMAGE: ASHLEY HALLIDAY: Brand identity – range of 64 individual symbols **01/02/03** KARATTA WINES ROBE: Brand identity for Winery / Wildflowers Range – brand illustration (detail): Pincushion / K-Range illustration (original scraperboards by Anthony Chiappin) **04** BAREFOOT LEADERSHIP: Brand identity mark – Swiss Army Bird **05** LATITUDE PROJECTS: Brand identity **06** GOLDING WINES: Brand illustration (detail) **07** HYDROIL: Brand identity **08** YOURSAY: Brand identity for South Australian Government community program **09** GUILDHOUSE: Brand mark for Nature/Nature exhibition, Yiwei Art Foundation, Shanghai **10** GUILDHOUSE: Home exhibition brand identity **11** GUILDHOUSE: 50 FOR 50 Brand identity **12** GUILDHOUSE: WellMade brand identity – one of a range of six artisanal marks **13/14** SACE BOARD SOUTH AUSTRALIA: Brand identity – plus-mark symbol / Learning at the pace of change sub-brand + tagline logotype **15/16** DON'T FORGET THE WINE: Range of nine individual marks for the brand **17** STAR LAUNDROMAT: Brand identity **18** ADELAIDE UNIVERSITY: Brand identity for the Global Institute for Traditional Medicine – the mark features the flowers and leaves from three herbs important to traditional medicine **19** BIKESA: Brand identity for the Sea Otter global mountain bike expo South Australia **20** ASHLEY HALLIDAY: Brand identity symbol. www.workingimages.com.au

PROFILE

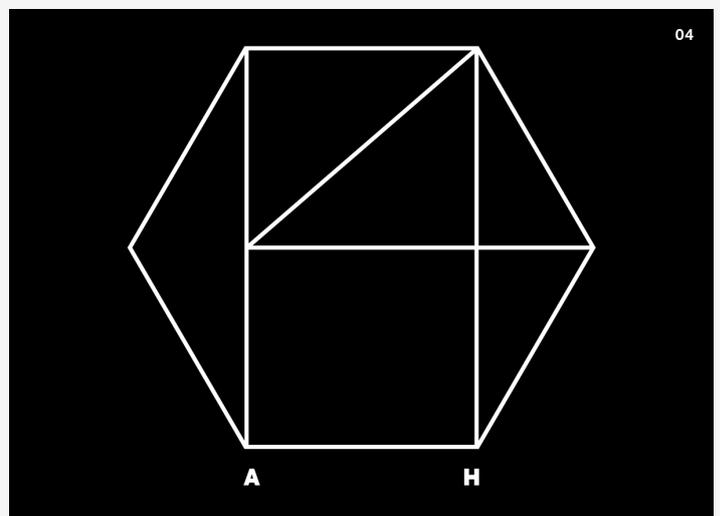
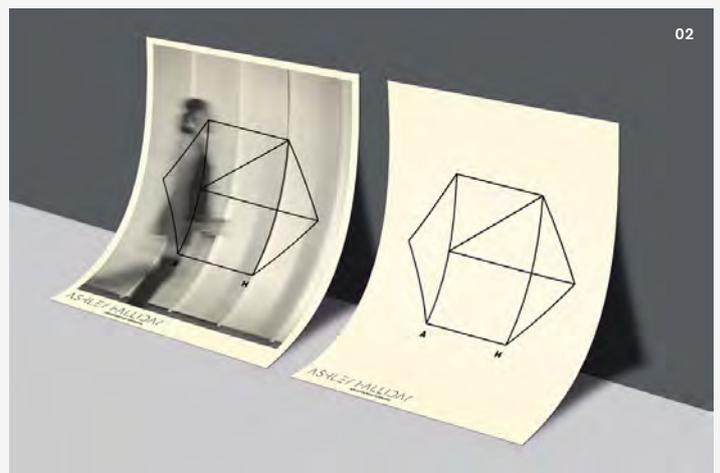
ASHLEY HALLIDAY ARCHITECTS: **BRAND IDENTITY, NAMING STRATEGY, WEBSITE DESIGN AND COMMUNICATION COLLATERAL.**

Our work before brand with this South Australian practice began with a detailed review of the company's engagement methodology. Through this we were able to gain insight into the architectural commissioning process, the specific client segments and demographic and get a nuanced understanding of the key value indicators leading to commissions. Through this we were able to confidently steer a course away from some well worn design and communication conventions proliferated through magazine culture and which proved not to be useful in this business scenario. The focus on relationships and reputation being the primary intent.

Brand is often just about capturing and communicating the value in the business. With this practice their very considered methodology, the depth of engagement with clients and their detailed aesthetic led us to the crafting of a mark and logotype that embodied and communicated these characteristics. With this aesthetic in mind and drawing on the vertical, horizontal and angled lines in the business name we devised an octagonal mark comprised of a set of variable, internal lines. Through experimentation and a process of recombination we generated a vast suite of 64 closely related symbols – one of which was elevated for use in the brand identity. This process and outcome was then used to guide the development of a unique name style for the business building a coherent and shared aesthetic. The resultant visual language was then used in the creation of a website and collateral for the business.

The value in this work is in its ability to project an awareness of the depth of consideration taken by the practice in the development of award winning architectural responses. For a practice that has built a reputation on rigorous thinking and a vigorous and minimalist design approach, a potent and gestural brand identity was imperative.

“The value in this work is in its ability to project an awareness of the depth of consideration taken by the practice in the development of award winning architectural responses.”



PROFILE

BAREFOOT LEADERSHIP: BRAND IDENTITY, STATIONERY AND COMMUNICATION COLLATERAL FOR A GLOBAL, BUSINESS COACHING CONSULTANCY SPECIALISING IN ORGANISATIONAL CHANGE AND TRANSFORMATION.

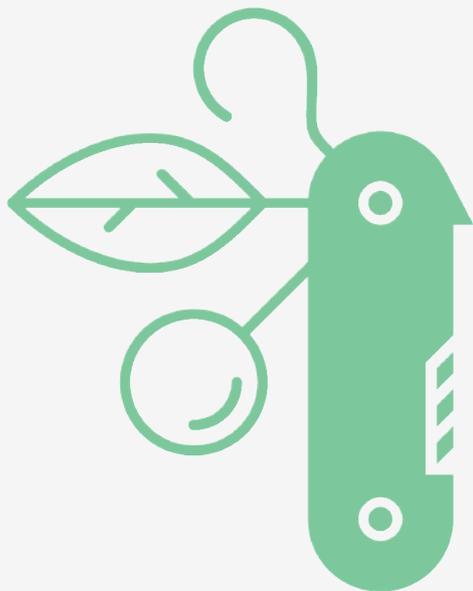
The dynamics of a market can determine much about how a business operates and certainly how it brands and communicates. The Change management industry emerged a few decades back in response primarily to upheavals and rapid change brought about by globalisation. Centralisation of administrative functions and rationalised global operations led to significant and unprecedented change within organisations with effects at the human dimension. This was compounded by the tech revolution that brought further disruption and increased change. Change management grew in response to the needs and demands of organisations managing the human scale of these shifts in business and produced many and varied approaches and theories.

Into this environment Barefoot Leadership is to project itself and establish a niche in a market with ongoing requirements. The significant challenge facing them was how to position their business as a fresh approach and to rise above the persistent negative stereotypes that exist surrounding consultants in this field. The challenge for the brand was to carry and convey these aspirations with confidence and restraint and to demonstrate an authentic position and the truly innovative approach crafted by the two business owners. Indra – an Olympic coach that pioneered the personal training movement in South Australia, with impeccable credentials in the field of sports psychology and high performance training and a practicing shaman. Carolina – a background in senior general management, HR, GM and Operational Leadership roles in both regional and multi-national corporations based in Europe, the US and the Asia-Pacific over a 30-year career with extensive experience in banking, insurance, manufacturing, engineering and consulting industries.

Common to all human development is the tool. The brand cleverly and simply draws on the familiar iconography of the ubiquitous Swiss Army Knife – the ultimate utility. Personal. Small. Pocket sized yet efficient and multi-functional. It can save lives! The Swiss Army Bird was born carrying with it a range of tools to assist in any situation should it arise. The nature tool. The questioning tool. The focus and insight tool. Your new best friend.

The success of this modest brand identity is not what it claims and promises but what it excludes. It sidelines the boastful, boorish claims of typical change consultant and quietly, modestly offers a tool for change. What is cleverly inferred is the role of the person. To connect with the task. To pick up the tool. And begin the work. Of change and transformation.

“The success of this modest brand identity is not what it claims and promises but what it excludes. It sidelines the boastful, boorish claims of the stereotypical consultant and quietly, modestly offers a tool for change.”



barefoot
leadership
empowering
change

01



02



03

PROFILE

BARRAMURRA PUBLIC SCHOOL: BRAND IDENTITY, NAMING STRATEGY, STATIONERY AND COMMUNICATION COLLATERAL.

School brands have a broad function that aims to embody the aspirations, desires and expectations of its stakeholders: the students, parents and community as a whole. The brand should project these values and characteristics and over time, become a symbol of the school's achievements and a source of pride for the community.

Throughout the BrandProfiling working session, we were able to work with the team from Barramurra Public School to develop a compelling narrative and identify these values ensuring that the brand communicates and reflects the heart of the school. This narrative will go on to inspire and guide its development over the ensuing years and to unite the wide range of views and perspectives within the broader faculty.

The insights gained from our working session defined a progressive position and character that responds to the core pedagogy of the school: the notion of seeds of growth - where a seed (small, powerful ideas) contains the potential for growth (the individual and education of the whole person). In this way, it links to the cycles of nature and the environment. This led us to develop an abstract and organic mark that incorporates a range of iconography that both literally and metaphorically celebrates the development of the student and the connection to nature. The concept of growth - a person learning and growing within the school and acknowledging the surrounding environment.

The symbols used; a seed, water, grass and leaves each represent the natural environment connecting to the cycle of nature and the process of growth. An abstract representation of the seed form draws directly from the flora of the region and represents growth and the potential of the student. The overall form is comprised of abstract leaves, symbolising endurance and productivity. The leaves and grass represent the many species endemic to the region, an important link to the Indigenous heritage of the area. Water, symbolising life and flow has relevance to a range of local water sources within the Upper Nepean water catchment coursing throughout the site, bringing life to the surrounding elements.

The abstract and organic nature of the form contrasts the conservative language typical of more corporate school brands and instead embodies human qualities and characteristics.

On consideration of the visual language and tone used for school branding it is useful to consider the age of the audience and to adjust the character and tone to suit. The choice of font, the typography, the forms of the brand marks and the colour schemes work to reflect and support this positioning.

The typographic elements support the language and tone by combining the bold, rounded letterforms of the school name, inspiring joy and playful characteristics with the more structured, academic style of the tagline.

An important aspect of a new brand is the crafting of a simple and distinctive qualifying statement or tagline. Their function is to qualify and provide a supporting context for the visual identity. A range of taglines were tabled that were generated through community involvement undertaken by the principal. They were drawn in response to the central themes and ideas identified as important to the school, community and pedagogy. The resolved words - Learning Together - captures the importance of collaboration, trust and strong relationships between students, parents, school and community. It is open, inclusive and invites participation.

“On consideration of the visual language and tone used for school branding it is useful to consider the age of the audience and to adjust the character and tone to suit.”



01

Barramurra
Public School

LEARNING TOGETHER



02



03



04

PROFILE

DENHAM COURT PUBLIC SCHOOL: BRAND IDENTITY, NAMING STRATEGY, STATIONERY AND COMMUNICATION COLLATERAL.

A brand goes beyond the visual aspects of a logo or graphic element by operating as a vehicle that delivers a set of values and commitments to a wide community, building trust and connection on a deeper level.

The brand development for Denham Court Public School began with a working session, where the group was led through a series of lenses that identified the core values of the school and its community, identifying the evolution of communication in recent times, which has led to a greater connection with parents, students and teachers.

Open communication, trust and collaboration are central to the philosophy of the school, along with a strong desire to acknowledge the diverse cultures and Indigenous history of the surrounding environment. The school is committed to recognising and celebrating the whole child in a way that supports a sense of belonging for each student and member of the community.

The school site is located adjacent to the heritage listed canal of the Upper Nepean catchment and the loss of the original environment has led the school to reinstate endemic species and creating a sense of place through connection with early environment and Indigenous culture. A curious theme emerged around overlapping and the number three, with the origins of the school site acting as a meeting place between three Indigenous groups and the current area being on the boundaries of three local councils.

This theme of three continued in the development of the graphic, which aims to synthesise three key elements of the site: The Natural Environment, The Natural river system and the Indigenous history. Symbols of these three elements form an integrated whole with water being a primary element – the site is situated within a region rich in oral history and stories referencing the local waterways. At the centre of the image is the nut of the Swamp Oak which was an important food source for aboriginal people. The logomark, as a whole and complete form, represents the key narratives of collaboration, connection and celebration of the whole person.

The typographic elements for the school name aim to contrast the organic character of the mark and offer a bold, open rendering of the name. The tagline responds to the mark and its organic style. Displaying character and friendliness with rounded, bold typeforms.

An important aspect of a new brand is the crafting of a simple and distinctive qualifying statement or tagline. These words are typically difficult to resolve as they have to embody so much and form the foundation of the brand's promise. Their function is to qualify and provide a supporting context for the visual identity. The resolved statement – Empowering Learners – reflects the clear mandate of the Principal and community and speaks of a strong spirit of cooperation, belonging and support for the student as a whole.

The success of this mark is its ability to unite three distinct narratives each of primary importance to the school and community which conveys the spirit of playfulness and cooperation.

“The logomark, as a whole and complete form, represents the key narratives of collaboration, connection and celebration of the whole person.”



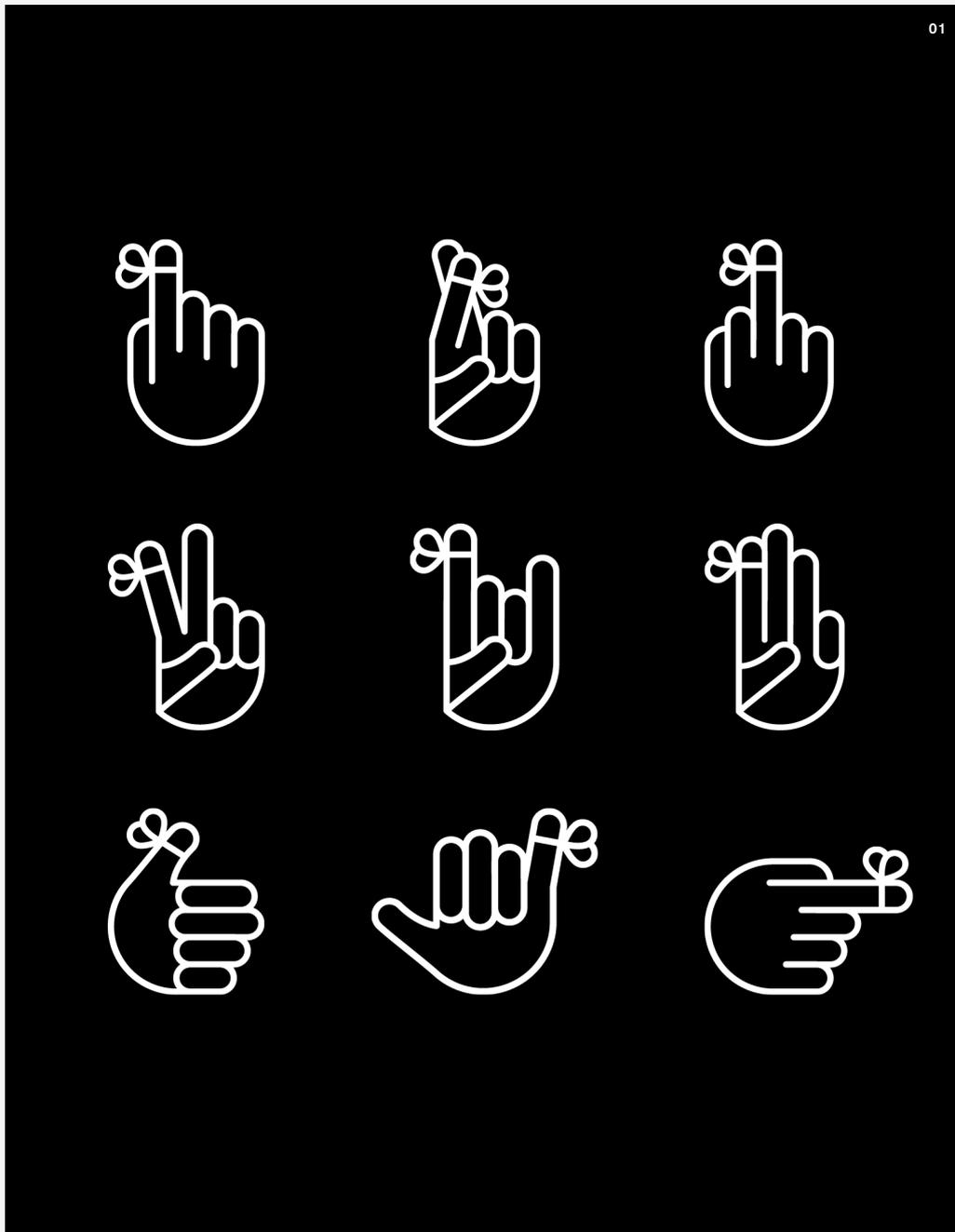
PROFILE

DON'T FORGET THE WINE: **BRAND IDENTITY FOR, HMM WHO WAS THAT? OH YES.**

This bespoke identity for international wine marketing consultant Catherine Karras modernises an existing mark conceived of by the owner. The string tied to the finger draws on a well known mnemonic device used as a memory trigger. We expanded the brand narrative to include a suite of 9 marks in total. Each of the additional 8 marks in the suite infers a new audience and new conversation by coopting a familiar hand and finger-based gesture (not all of them polite). Each gesture is idiosyncratic, invokes a particular audience or set of circumstances and suggests in their own way that they too will not forget the wine.

The restrained and modern line aesthetic draws on a design style familiar to contemporary audiences and utilises a strategy familiar to arts based organisations prioritising the presentation of the artist by pushing the brand into a secondary function. In this case the wine is foregrounded and the focus of all communication.

“Each gesture is idiosyncratic, invokes a particular audience or set of circumstances and suggests in their own way that they too will not forget the wine.”



PROFILE

GLEDSDOOD HILLS PUBLIC SCHOOL: **BRAND IDENTITY, NAMING STRATEGY, STATIONERY AND COMMUNICATION COLLATERAL.**

Brands at their heart are about stories. The most powerful stories are those that have deep, shared relevance as they can communicate the greatest value. A brand identity built on these will be powerful, evocative, compelling and through relevance will remain timeless. Building a great brand identity for a school starts with these shared stories or narratives. But in spite of living in the digital age with access to limitless information, defining a narrative remains one of the greatest challenges for schools or any business.

Our work with Gledswood Hills started with the work on a narrative. It began with a round table team working session where we led the group through a series of lenses to define and to capture their most important information – the perspectives, insights and values of the principal, their team and the community. This set of information creates a broad contextual resource and a set of narratives that guides us in the development of the creation of a brand identity. A brand has a function and a role – its singular task is to define a heart for the school built around a compelling narrative reflecting the values and principals of the team. This narrative will go on to inspire and guide its development over the ensuing years and to unite the wide range of views and perspectives within the broader faculty.

The insights gained from our working session defined a progressive position and character for the school built around the principles of cooperation. This principle emerged broadly in response to: the challenges and expectations of a new community in its establishment and also in response to the learning / living environment of children and the challenges presented by technology and faltering social cohesion. In particular the anxiety shared by parents and students surrounding the contemporary educational vision of *future focused schools*. It was evident from our discussion with the team, and wider educational inquiries, that this aspirational focus has actually shifted attention away from more fundamental principals held by the Gledswood team of *building learning foundations established on trust and the fostering of flexible learning dispositions in children*.

The strength and importance of the narrative focused on cooperation led us to develop an abstract and organic mark that unambiguously championed this principle. Working together cooperatively implies the coming together – not of the same but of varying and differing beliefs: cultural perspectives, pedagogical differences, racial differences etc. The symbol embodies this through four dots loosely representative of people (or places and philosophical positions) with arms outstretched linking with and connecting to others.

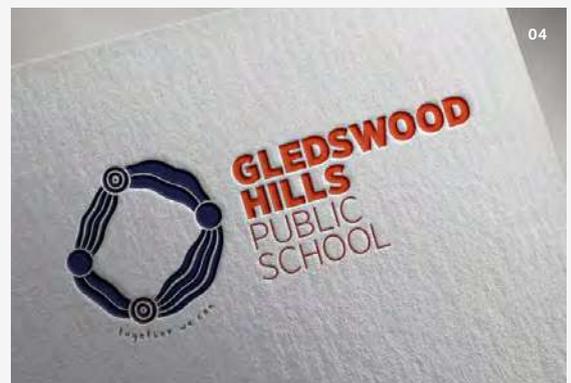
The broad visual style of dots and lines aims also to draw upon accepted Indigenous graphic language and symbols – the arms flow like rivers between places and thereby represent the exchange of information. The abstract and organic nature of the form responded to a clear directive from the principal who wanted a mark that embodied obvious human qualities and characteristics and to contrast the precise language typical of more corporate school brands.

The typographic elements for the school name aim to contrast the organic character of the mark and offer a clear and honest rendering of the name. The tagline responds to the mark and its organic style. Its hand-drawn forms and lower case typography aims to convey an ease, honesty and the personal.

An important aspect of a new brand is the crafting of a simple and distinctive qualifying statement or tagline. These words are typically difficult to resolve as they have to embody and communicate so much. Their function is to qualify and provide a supporting context for the visual identity. The words we resolved – *Working Together* – reflects the clear mandate of the Principal and speaks of a strong spirit of cooperation where differences are accommodated and a unified position is created.

The best brands operate on a simple, compelling message and through this connect deeply with their audience. The success of this brand identity is in its response to the clear and unambiguous pedagogical position of the Principal, Lisa Whitfield – that working together is powerful and enabling – and its ability to champion this message as a foundation for a new school brand. One that will work hard to unite differing perspectives and support the team and the school to achieve great things.

“An important aspect of a new brand is the crafting of a simple and distinctive qualifying statement or tagline.”



PROFILE

GOLDING WINES: MARKET SERIES PRODUCT BRANDING FOR THE QUIRKY END OF GOLDING'S SINGLE VINEYARD VARIETALS.

The East End Produce Markets hold the history of 'Golding Bros,' the first apple and pear merchant store established by the Golding Family.

As they continue to produce from the freshest and best fruit from the Adelaide Hills, the Market Series range celebrates the origins of the Golding Family's merchant trading.

The labels for the Handcart Shiraz, the Last Hurrah Sparkling and the East End Rosé each feature an original typographic composition inspired by the early market posters and stallholder branding in Adelaide's original East End Markets. The concept for the wine packaging celebrates the early market trading days of family patriarch Greg Golding whose agricultural background informed much of the viticultural expertise employed in their premium vineyards. The overstated varietal branding conveys the quirky, uncomplicated nature of the wines.

The labels have been instrumental in communicating a sense of the Golding's family values which are integral to the brand and their commitment to winemaking that expresses a sense of place and connection to the land.

“The overstated varietal branding conveys the quirky, uncomplicated nature of the wines.”



PROFILE

GOLDING WINES: PORTRAIT SERIES **PRODUCT BRANDING FOR GOLDING'S PREMIUM, SINGLE VINEYARD VARIETALS.**

Golding Wines prides itself on being a family-oriented brand. The conceptual approach for this premium range of labels centres around telling the story of the Golding family history, and much loved members of the family. Each product profiles a different family member and every one with a captivating story to tell.

The first two wines in the series – the Francis John Pinot Noir and Rocco Shiraz feature energetic pen sketches commissioned from South Australian artist Fleur Elise Noble. The drawing style was deliberately chosen as a conceptual link to the abstract works for the label graphics in the Single Vineyard Series which incorporate the geographic contours of each vineyard. The drawings for the Francis John and Rocco labels extends this contour concept whereby the linework reflects the characteristics and idiosyncrasies of the person.

For the release of the 2009 Marjorie Sparkling, in a conscious shift away from the previous labels in the range and in reverence for the celebratory nature of the Sparkling varietal, an 'abstract' portrait was developed which details the story of Grandmother Marjorie's wedding. Marjorie was a military nurse and an Australian war bride in a wedding that was rushed to accommodate the departure of her pilot beau back to the front line at the height of WW2. Through a collection of seemingly disparate elements and icons we aimed to create a richly detailed portrait of Marjorie, her life and her time. In line with the service theme the illustration is styled in the vein of a tattoo reflecting her story but also serves to provide clear market distinction. The branding references conventional visual cues to the major commercial sparkling branding but creates its own strongly individual position. This design has stood the test of time, with only a few minor developments made in the evolution of the label from the first release, to the most recent 2016 vintage.

The newest wine in the range – the Rosie May Chardonnay – is named after the Golding's first-born daughter, Rosie May Golding. The illustrated portrait commissioned by South Australian artist Clare Wee is a representation of Rosie May, capturing her love of nature and distinct red flowing curls. The drawing style, combining traditional mediums of pencils and ink, depicts the soft, delicate characteristics of both the wine and its namesake.

“The Portrait Series range branding celebrates colourful family characters with untold stories.”



01



02



03



04

PROFILE

GUILDHOUSE: **BRAND STRATEGY, NAMING, BRAND IDENTITY, BRAND PLATFORM AND COLLATERAL FOR SOUTH AUSTRALIA'S OLDEST ARTS INSTITUTION.**

Responding to significant changes and challenges that have emerged within the creative arts sector nationally, Working Images was engaged to rebrand and reposition Craftsouth.

As a basis for the work we devised and facilitated a Foundation Working session bringing together senior figures spanning business and the arts in Adelaide. The group participated on a voluntary basis with each person feeling a sense of contributing to an exciting challenge and the chance to effect real organisational change. The group discussion moved through a series of design conversations crafted for the session and responding to core issues the group faced – with the aim of mapping a future for the organisation and its members.

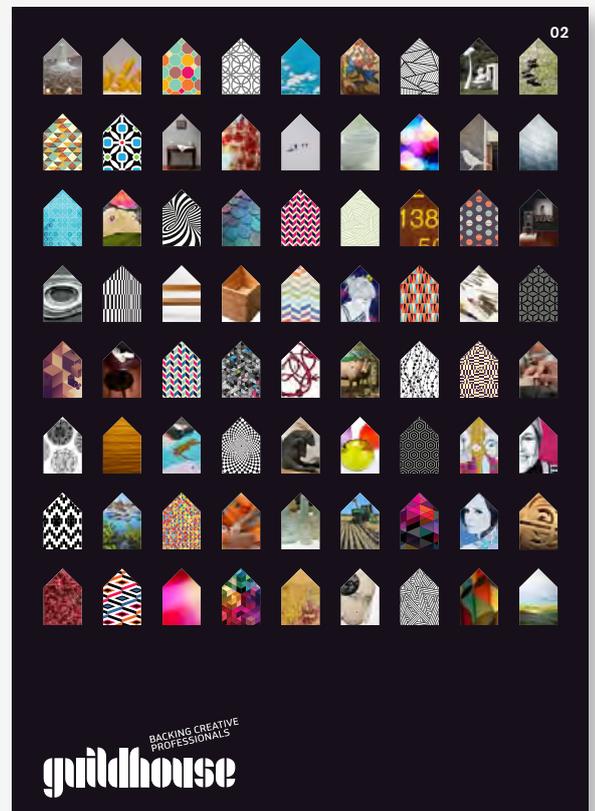
As a significant outcome from the session a concise design brief and strategic map was defined which formed the basis for the brand development and naming. A brand profiling session was facilitated for the team in-house that mapped all aspects of the internal and external landscape of the business.

The naming process was a fundamental aspect of developing the brand and repositioning the organisation. A senior writer and editor was engaged to assist the creative team working from first principles and a swathe of generous background data from the foundation working session. The name Guildhouse reflects the earliest roots of craft and design practice and serves to reflect the fraternity that united disparate practices through the guild. The notion of the guild emerged from the foundation working session as a central tenet for the brand – that it would create a bridge that had the potential to unify disparate forms of creative practice.

The visual identity is comprised of a hand-crafted logotype that aims to evoke the historic origins of the name through a contemporary rendering. The notion of the guild is also reflected in the symbolic form of the house. The varied and colourful graphic elements of each house is reflective of the unique aspects of work that defines each creative practitioner. The common form describes the aspects of practice that unites the artists across various disciplines.

The rebrand and subsequent repositioning of South Australia's oldest arts institution has been successful, leading to increased relevance with members and has demonstrated relevance with major funding partners.

“The foundation working session with creative industry heads bought together the smarts to solve a very complex problem. It generated multiple, critical perspectives and shone a bright light into the business – bringing clarity, energy and possibility to our organisational thinking and value to our members.”



PROFILE

HYDROIL: BRAND PROFILING, BRAND EVOLUTION AND BRAND NARRATIVE

What's always fascinating starting a new project is getting detailed insight into the operations and history of a business and an industry that we have had no prior experience with. Within a short space of time and the client's implicit trust we move from novice to insider and through the brand Profiling process are able to generate deep and valuable insight for the business owners and management that creates certainty and invigorates business decisions.

Beginning our work with Hydroil we worked with the CEO through a collaborative Brand Profiling process to capture a 360° perspective of the business and its market. This work detailed the positioning of the business, the state of its market and key competitors and pinpointed the value generated through its services and products. This background work led quickly to an appreciation of requirements for the brand and the beginnings of a brand narrative that would inform the development of a website and other communication collateral.

We discovered that Hydroil is one of the large quiet achievers of South Australia. Of significant scale, long standing operations over 50 years, leaders in innovative engineering solutions, operating nationally and a primary resource for large scale equipment operating in the mining sector. The role of brand is to communicate the value within a business and with this clearly defined we were able to make an objective assessment of the current brand. We could see clearly that the brand wasn't broken but simply that it didn't adequately represent the value and positioning of the business.

The existing Hydroil brand had presented a range of issues for the team. Practically it was difficult to reproduce with poor legibility at small scale and significantly it lacked the quiet confidence of a successful company operating at scale. A critical element of brand evolution is the migration of goodwill associated with the brand. Irrespective of how well it works or doesn't, that mark in its current form is an identifier for a large customer base – its their link to the company.

Our early tasks then were focused on identifying the critical visual elements within the brand – that make it what it is. Interrogating this and working through a series of studies and prototypes we resolved a set of elements at the core of the brand and defined clearly the non-essential elements. From this information set and understanding the parameters of a successful brand for Hydroil we were able to work swiftly through to completed design.

We see market positioning as the greatest indicator of value and behaviour as the greatest indicator of positioning. Through the brand work for Hydroil we were successful in evolving a brand that brought with it the goodwill within its market and re-established a mark that speaks of the behaviour of the business. Of a quiet and understated confidence. Of reliability. Of trust. For the owners and operators of large scale machinery throughout the country these are highly valued attributes.

“The role of brand is to communicate the value within a business and with this clearly defined we were able to make an objective assessment of the current brand.”



PROFILE

INNODEV: **FOUNDATION SESSION, BRAND PROFILING, BRAND IDENTITY AND BRAND NARRATIVE, DIGITAL DESIGN.**

Very occasionally the ability to define and understand a business and the value it creates for its market just eludes us. It escapes casual definition. The value remains steadfastly resistant to discovery.

On connecting with the founder and CEO of emerging technology company Innodev we learnt quickly that it had been a problem for them also. How to describe what it is they really did?. How to define and communicate the value they created for their market? This issue was compounded by the fact the business was successful. So we could ask – what was the problem? Put simply it didn't have the awareness around the workings of the success and therefore it wasn't in control.

Through a whole of management Foundation Session led by Senior strategist Robert DeBelle, the team over two hours contributed their unique perspectives, debated high-level process and protocols and formed an information set of some depth. Following this, working through a collaborative Brand Profiling process we captured a 360° perspective of the business and its market. This work detailed the positioning of the business, the state of its market and key competitors and began to pinpoint the value generated through its services and products. With this information set we worked through a synthesis process and mapped links across the business generating patterns of meaning.

We found one primary, underlying factor. An industry that is so manifestly complex in its day-to-day work relies heavily on short hand communication around the work. Over time the shorthand becomes entrenched or jargonised and remains largely untested, becoming attached to a range of generalised meanings and evolving over time with industry trends. Through the insight gained in the collaborative work with client and team we were able to characterise the business, its operations and the value generated through its work for clients and packaged this into a condensed set of messages that formed a compelling brand narrative. The key to this was to ensure it was broad and encompassing so that it resonated at scale across clients and sectors.

Our work before brand was critical to resolving a clear mandate for the brand identity. With a solid platform and singular vision for the business and team in place we moved through the work on brand – resolving a simple, contemporary typographic mark. As a technology business Innodev works almost exclusively within a space that lacks definition and visible, tangible outputs.

With this in mind, and to ensure a compelling communication suite, we recognised the need for a tangible symbol that could embody the strength, energy and intent of the company and its people. This powerful visual device took the form of a leopard. Which quickly became the Innodev leopard. The importance of this symbol is not just in the visual form of the brand but in the personality and culture of the business. The tech warriors locked to their screens in a range of dark places and backrooms were instantly represented – they had a face and a presence. And it was cool.

The Innodev brand project was a case study in the value of generating a deep and nuanced understand of the internal and external landscape of the business. Brand is a tool and as such requires a function for it to go to work. The Innodev brand has generated a sweeping consensus amongst its team and let loose a powerful and simple brand narrative that made sense of the business and the value it creates.

“This work detailed the positioning of the business, the state of its market and key competitors and began to pinpoint the value generated through its services and products.”



PROFILE

JUST PEOPLE BRAND IDENTITY, NAMING STRATEGY, STATIONERY AND COMMUNICATION COLLATERAL.

Company founder Lou Sapio is a self described personologist. Located in the crowded people services industry he has one main focus: just people. Where most HR companies are concerned with policies and procedures, the primary intent of Just People is to provide the tools and services to create a healthier, calmer, team driven and more productive workplace.

Our work before brand began with a number of intensive definition sessions working iteratively to deeply understand the current operational environment and the underlying value proposition for the business. Two key drivers emerged from these discussions: an increased need for businesses to work with and manage their people and a lack of resources and expertise by business managers and owners in this space. The value proposition responded to these two drivers: providing the tools and services that result in individuals feeling better supported and more secure so they can reach their full potential, stronger workplace culture and individuals that are better aligned with the strategic goals of the organisation increasing individual and business performance.

Our task included development of a naming strategy that would clearly convey business value and work to differentiate the business in a saturated, complex and often confused market. The name just people announces the singular focus for the business and works to define the importance of the individual role in the team, creation of culture and the business performance. The crux of this being that everything depends on the person. If the person doesn't thrive the culture fails and the business fails. Grow the person. Grow the culture. Grow the business.

The concept for the mark aims to work hard against established stereotypes operating in the people industry where the focus is largely on the team and culture. The desire was to flip the conventional visualisation which typically portrays a bottom heavy pyramid where a team of people supports the individual. In contrast to this the just people mark presents the importance of the individual to the team whereby if the individual is supported what they can achieve is grown exponentially. Support the individual, support the team, which supports the business.

Following an exhaustive series of studies working with a talented young illustrator we deliberately selected a hand-drawn style that displays the humanist qualities of the brand (the personal), displays a host of individuals through a clever interlocking pattern (the team) and reinforces the focus on the individual and their unique character (the culture).

Supporting the brand mark the logotype utilises a bold typographic style that conveys openness and honesty. The sans serif font presents as robust and plain speaking, set in all lowercase giving an approachable, friendly & non confrontational character.

Due to the nature of the brand, it was especially important to take into consideration the psychology of the colours which further communicate the objectives of the brand. The chosen yellow possesses qualities of uplifting, hopeful, happy, and thoughtful nature, whilst the contrasting gray conveys balance, practicality, calmness and strength.

The success of this mark lies in its ability to clearly distinguish the business in a saturated and confused market and to present complex work through a simple and singular narrative.

“The concept for the mark stems from the desire to flip conventional thinking”



PROFILE

KARATTA WINES **K-RANGE BRAND IDENTITY. PRODUCT BRANDING FOR THE ENTRY LEVEL RANGE BRAND FOR KARATTA WINES.**

Progressive design for an entry level wine brand profiling stories from the Woods' family and Robe farm.

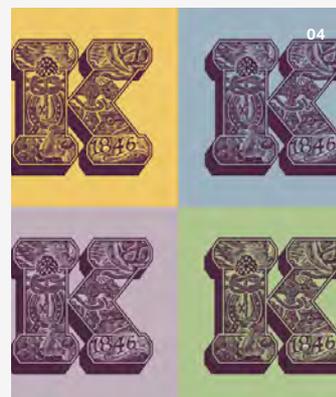
A premium brand will set the benchmark but an entry level range brand unequivocally has to do the heavy lifting. Has to get out there, establish sales volume, reach a wider audience, make them feel at home with the wine, the business and the people behind it. It has to deliver value on a budget.

With this clear mandate in mind we set about working through a clever approach to deliver a second stunning range on a budget. Emerging from our work before brand with the client and team we had been privileged to gain insight into the family history and the operation of the farm. It's often the case that it requires someone from the outside to recognise something that we see every day and take for granted and just can't see the merit within. An so it was with the Woods' family history. We presented a case to open the lid on their archives and stories they thought to be everyday but came to see how it created a compelling portrait of the brand. This is brand and meaning making at the heart. It was clear we had an opportunity to generate a forum with the labels to share a range of stories. Drafting a wide range of anecdotes and historical snapshots we refined these into a series of compressed narratives each capturing and conveying some fantastic perspective on Karatta – their farming and viticulture operations and their long association with the region.

Talented illustrator Anthony Chiappin having just completed the Wildflower illustrations was engaged again to bring to life through authentic scraperboard a part of the region. Our strategy to deliver this range on budget was to develop one master image that linked to a range of narratives through a series of symbols, glyphs and imagery all contained within the one label. Each label was to have its own colour, name and story. The bright, gelatin inspired colour scheme evolved through much debate and was intended to bring a vibrancy and confidence to its shelf presence. It achieves this in a way that maintains accessibility but retains a sophistication true to the product and parent brand.

The result of these labels is a product range that brings lightness, colour and life to the Karatta brand. True to the aspirations of an entry level brand it delivers quality whilst contributing new dimensions to the brand story for Karatta. Each label both a testament and window to another part of the colourful Karatta story.

“The result of these labels is a product range that brings lightness, colour and life to the Karatta brand. True to the aspirations of an entry level brand it delivers quality whilst contributing new dimensions to the brand story for Karatta.”



PROFILE

KARATTA WINES WILDFLOWERS RANGE BRAND IDENTITY

Progressive design for a premium wine brand profiling endangered flora of the South East coastal hinterland.

Following closely behind the launch of the Karatta brand we were tasked to deliver the range branding for the flagship Karatta Wildflowers range. Typically a premium brand will lean towards the understated aesthetic to convey a position of refinement, sophistication and restraint and while these labels do that in parts it had to do so much more. The brand for Karatta had the clear objective of rekindling loyalties and winning new hearts. To do this requires high levels of visibility and a package that was evocative and memorable.

Our minds turned early in the process to the amazing coastal hinterland – this wild and windswept coastline of the Robe region and the Karatta vineyards in behind it is situated in some of the most beautiful environments. The flora throughout this area also is very special with a number of rare and endangered species. And this was the genesis behind the Wildflowers Range. To capture and promote this fragile environment.

Our simple conceptual approach aimed to honour the elegance of the wines by crafting a wreath like shape from a range of flowers reflecting the form of the life buoy icon of the Karatta brand identity. To bring the sophistication and authenticity we required we sought the involvement of master illustrator Anthony Chiappin to create the series of original scraperboard works that would then be reproduced in a bright red metallic foil set against a matt label finish. Every stroke of these illustrations is painstakingly crafted by hand working through a series of developmental sketches bringing more and more detail into focus through many hours to the finished works.

The result of these labels is a powerful visual that reflected the quality of the product and the commitment of the owners to reignite a brand.

As a testament to the power of these works within a week or two of their release the winery began receiving requests from restaurants and other outlets to stock their product.

When queried all stated that it was the sheer beauty of the labels (as well as the quality wine) that had captured their interest. Noted too was the fact the product would be valued by their clientele and would reflect positively on their venue. Distributors local and national came on board too. Where previously they had noted a 'lack of anything to sell' – meaning no tangible story and therefore no relevance to audience – there was now a clear link to land, environment, region and people.

“The result of these labels is a powerful visual that reflected the quality of the product and the commitment of the owners to reignite a brand.”



01

02



03



04



PROFILE

KARATTA WINES: BRAND PROFILING, BRAND IDENTITY AND COMMUNICATION COLLATERAL.

Brand Profiling working session, evolution of brand identity, communication collateral, cellar door branding, exhibition display. Karatta Wines had operated in Robe since 1997, a region renown for its moderate maritime climate and ideal for viticulture producing soft reds and smooth whites. The Woods family established a presence in the region through farming and moved into wine production with the purchase of the Tenison Vineyard followed by the 12 Mile Vineyard.

Within the last decade wine brand and packaging has evolved into a very sophisticated enterprise in line with the growing education and expectations of its primary audience. Karatta Wines had remained committed to a very traditional and somewhat outdated representation of the product and the business. When we came on board the company was producing excellent wine but lacked a meaningful way to define and capture the value within the product and a meaningful way to connect with an audience.

The Brand Profiling working session with the Karatta Wines owners Peg and David Woods, family members, their marketing management and team provided the first opportunity to reflect on the many changes to the Robe region and generally the industry. Within the structured framework of the session we worked through a range of lenses profiling the internal and external landscape of the business and captured the thoughts and perspectives of the team. Anecdotes from suppliers and staff were tabled and lessons learnt from other markets were captured and synthesised to form a 360° picture of the business and its operating environment. With this information set we were able objectively to establish a mandate for brand renewal by contrasting the existing brand against the expectations and aspirations for the business.

Brands build emotional attachment over time and this is especially the case for owners in a business – not just their team or market. In spite of the success or function of a brand, emotional attachment often leads to resistance to change even in the face of compelling reason and the support of an impeccably credentialed marketing manager. Through the Brand Profiling process we were able to present a clear and compelling case for brand change that was objective and independent. In this environment decisions for change can be made without emotion – but certainly not without excitement.

Through our work before brand we developed a rich insight into the Woods family and their history and discovered a close knit team, passionate and committed, hard working, an appreciation for good humour, links to famous people and places and an approach to viticulture developed through good land management and sustainable agricultural practices.

Central to our task in the brand identity was to package this history and culture and open a window to the family and business that would allow a new audience to connect with the brand and the product – to build visibility and relevance. Some strong internal resistance reflecting more conservative stewardship had inspired attachment to redundant elements of the old brand and this was navigated and negotiated respectfully leading successfully to a new brand narrative and market positioning.

Working through the family history, an obvious point of relevance to the region was the historic Karatta House in Robe built in the mid 1850s that the family owned and rejuvenated. The house appears to have also been the inspiration for the naming of a steam-powered vessel that operated in South Australian waters – the SS Karatta owned by the Adelaide Steamship Company from which one of the owners traces their history. It was revealed in the course of our work that the family had retained the life buoy from the ship and, being such a strong link to the family history and a link to the early trading days of the South East coast, it was identified quickly as a potent symbol from which to build the new brand that had the support and enthusiasm of the business. It's value as a visual metaphor – a life saving device – was useful also.

Through translation of a clear set of design principles the brand embraces a very youthful and contemporary colour scheme supported by a thoroughly modern typographic solution. These elements clearly and deliberately situate the company amongst a younger audience and defines a more progressive stance for the business that it may grow into over time. The resultant market positioning will support the desired pathway for business growth. The relatively radical move in our work necessitated by a flagging wine brand garnered tremendous support and enthusiasm from the local community and recast a business with little means of creating connection to kick start a new campaign of loyalty.

“Brands build emotional attachment over time and this is especially the case for owners.”



PROFILE

KINETIK CONSULTING BRAND IDENTITY, NAMING STRATEGY AND COMMUNICATION COLLATERAL.

Kinetik Consulting is a newly established South Australian company providing quality inspections, consulting and mechanical services.

In the development of the brand, we were primarily led by the capable, dynamic and grounded nature of the director, Brett Woolford. In particular, it was important to capture the practical approach and underlying value proposition which is centred upon keeping things moving: the equipment and the project. When the equipment used by the business is operational it means everything is moving forward it means there's no down time. Down time is a significant cost to businesses operating in the heavy industry and mining sector. These underlying principles of the value proposition led to the concept of kinetic energy, which incorporates the attributes of progression, movement and motion.

The name Kinetik Consulting was derived from this idea, supporting the core values and communicating the precision, robustness and confidence of the brand.

Our early visual studies for the brand mark focused on kinetic energy and resulted in an elegant graphic comprising three forms distinct forms articulating three stages of movement. We linked these to the three service offerings of the business: inspections, consulting and mechanical engineering. This graphic was developed into a simplified form grouping the circles in a stage of motion and the full graduation (fully operational) became the centrepiece of the brand mark.

The tagline moving forward communicates the central value proposition and the brand promise – to provide services that ensure their clients equipment will remain moving and an enduring commitment to progressing forward.

The typography supporting the brand mark adopts a robust character synonymous with heavy industry whilst presenting a friendly face to the business. Through the plain speaking character of the font and its lower case rendering it conveys confidence and assurance as well as an openness and transparency that belies honesty and trust. The smooth, rounded letterforms were purposefully selected to compliment the logomark and the italicised style further depicts energetic motion.

The success of this brand identity lies in its ability to speak clearly about the things most important to the market in a language that establishes confidence and earns trust.

“When everything is moving forward it means that it’s operational and there’s no down time.”



PROFILE

MAX ACADEMY: BRAND IDENTITY, NAMING STRATEGY AND COMMUNICATION COLLATERAL.

MAX Academy was born in response to an ongoing critical shortage of skilled workers for the specialist lifting in the heavy industry and mining sector in the Upper Spencer Gulf region. Early studies by MAX Services, the parent company, revealed that no other RTO nationally was delivering the training required to skill workers for this field nor in a better position to do it. Discussions with relevant Government bodies revealed tremendous support and the necessary backing. MAX was also in a position to satisfy the two most important requirements sought by prospective trainees and their future employers: exposure and experience. As a further endorsement MAX is an industry leader, has an enviable track record, a grounded approach to business cemented in local community values and a reputation that speaks of safety, teamwork and quality.

The work before brand was initiated through a series of informal discussions with the management team to gauge the scope and extent of work and to understand the relevant position in an already saturated market. Our early survey of the market followed by a competitor analysis revealed the majority of other training organisations were less about training and more about certification. In line with this their value propositions underpinning the business were premised on a queue and stamp approach whereby having satisfied standard regulatory requirements they were certified to endorse applicants through basic training. This background highlighted and contrasted two key value drivers for Max Academy that would distinguish it in the field nationally. Two key groups of applicants were identified: young school leavers wanting to enter the industry and older workers looking to reskill. Both groups are looking to skill their futures and not just get a ticket. For both groups the provision of exposure and experience would all but guarantee them entry into the MAX Services company and enable them to be prioritised in the broader industry.

The brand identity developed for the company utilises three distinct elements: The robust MAX logotype of the parent brand – to enable the reputation to be harnessed, the 5 pointed star – representing the aspirations of its target audience and shooting for the stars, and the shield/crest form – which references the traditions of academic institutions and academies. The shield in this form has a dual meaning within the lifting industry symbolising safety – a priority above all else. As a whole the brand speaks of confidence, strength, trust and integrity.

The success of the MAX Academy brand identity is in its ability to open up a conversation and speak directly to its audience and to provide substantial distinction in an undifferentiated market. MAX Academy - It's not just a ticket, It's your future.

“The brand identity developed for the company utilises three distinct elements: The robust MAX logotype of the parent brand, the 5 pointed star, and the shield/crest form”

01



02



03



04



PROFILE

MAX SERVICES: **BRANDPROFILING, BRAND IDENTITY, COMMUNICATIONS COLLATERAL FOR LARGE SCALE CRANE COMPANY IN THE FAR NORTH OF THE STATE.**

We were initially contacted by MAX Services to develop a corporate profile on short notice and following a brief discussion around state of the market, stakeholder requirements and the internal culture of the business it was evident the profile was an attempt to regain the initiative in a changed market. We provided a strong recommendation to take a small step back – to consider the brand and their market position.

A company can reasonably justify a rebrand when a shift takes place in either the internal culture of the business and its strategic priorities or a shift in the market. When both occur its imperative. After ten solid years in business, building a terrific reputation and loyal following as the guys to get things done, it was necessary to rethink what was happening and what they were doing. Where to next.

Working Images lead the MAX team through a one day Brand Profiling working session comprising owners of the business, management and key staff, mining the intelligence held in the business, harnessing the diverse perspectives of the individuals in the team each with a unique take on the company. Developing from this a detailed map of the internal culture and the market we were able to clearly see the brand landscape.

What emerged was a picture of an industry in the midst of a significant shake up that presented Max with the opportunity to make a move – and move early. Their rebrand and repositioning gave them the jump on an industry that had relied on business-as-usual for too long.

The brand required only a minor rethink – retaining the core characteristics of the original mark but interpreted in a way that demonstrated a smarter, more progressive company and one that would be taking the fight to the market. The team working session produced a moment of significant insight around the value provided to clients and the idea of a can-do attitude crystallised. Seizing this we crafted a campaign style-sub brand that would quickly reposition the company in the market and regain the initiative for the company.

Can-Do Capability has become the defining attribute of the MAX brand and has rallied not only the team but the clients also.

The thumbs up symbol, cleverly referencing the industry crane sign language as the boom up or ready to go. Max team found this thumbs up becoming shorthand at the conclusion of client meetings where the sign was done spontaneously as a positive conclusion to the deal or the contact. This simple but powerful visual metaphor has started new conversations and reframed the business in a way that is both tangible and memorable. Go Team Max!

“A company can reasonably justify a rebrand when a shift takes place in either the internal culture of the business and its strategic priorities or a shift in the market. When both occur its imperative.”



PROFILE

METRIC CONSULTING ENGINEERS: **BRANDPROFILING, BRAND IDENTITY, NAMING STRATEGY, COMMUNICATION COLLATERAL.**

The benefits of brand are seen mostly in their outward projection – providing definition and distinction for a business operating within a competitive and often saturated market. But their value internally is often overlooked. In our work before brand for all clients we aim to capture, define and communicate the value created by the business. This value – the tangible benefit that it provides for its market – lies at the heart of all transactions a business makes and should form the basis of their story. For clients this story telling that defines value is difficult. It requires the collection, analysis and synthesis of a range of information that for all intents appears undifferentiated to the client.

Through our Brand Profiling workshop we led the Metric team through a series of discreet lenses over the course of a day generating a set of qualified information affording perspectives on audience, industry trends, strategic imperatives and a deeper reflection on team values. This resulted in a range of insights that were distilled into a compelling narrative that then formed the basis for a communication strategy.

But it seems the real value to the business owner came from other channels. On starting our work the existing logo had been through a number of subtle evolutions. The logo was functional and certainly acceptable by the engineering industry standards but something was missing that had been difficult to pin down. Over the previous years the business owner held a vision that was never quite expressed or captured by the logos.

The way we frame this is that the value, capability and positioning of the business was not adequately communicated or reflected in the brand. And this is important. For the business owner, on seeing the new brand was an ecstatic moment where for the first time, the brand spoke easily of the visions, aspirations and capability that he had maintained since its inception.

The resolved mark was derived primarily on an abstract representation of the letter M but its significance is greater. Within the context of engineering this floating, mobius form has a weightlessness that defies physical principles and therefore challenges engineering conventions built on strict laws of physics. Its movement, traced in a three dimensional space by the form suggests an ongoing and perpetual evolution. It embodies also the principle of a closed loop – where the details of an engineering response are resolved completely and purposefully with nothing left to chance.

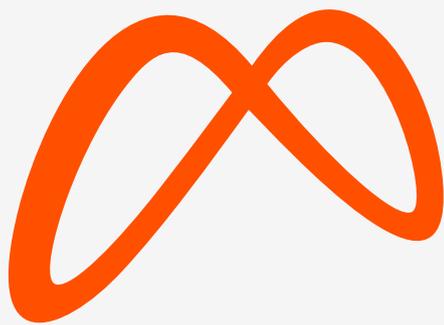
Following the generation of a detailed information set we were able to form a compelling narrative and tier one value proposition centered on the deep expectations and mandatory requirements of a typical engineering client.

The tagline: RIGHT. ON TIME reflects a mindset and way of being, a personal and professional disposition that speaks of being highly attuned to detail, a granular vision and an enduring commitment to the exhaustive resolution of an engineering problem. And within this operational environment of heavy industry, projects and solutions are time critical with significant cost implications. Being right, and on-time is paramount.

The typography supporting the brand mark is robust but also personal. Through the plain speaking character of the font and its lower case rendering it importantly conveys a certainty as well as an openness and transparency that belies honesty and trust. This subtle differentiation from other more prominent brands avoids the heavy hand of a larger corporate entity and the obvious masculine responses typical of many competing industry brands.

The success of this new brand lies not just in the distinction afforded within a very conservative and conventional industry and in its ability to convey an understanding of the value generated by this business and expected by its clients – but in capturing and communicating the aspirations and vision of its leader and the team. Fueling the belief and the commitment to great engineering solutions. Right. On time.

“RIGHT. ON TIME reflects a mindset and way of being, a personal and professional disposition that speaks of being highly attuned to detail...”



metric
consulting engineers

01

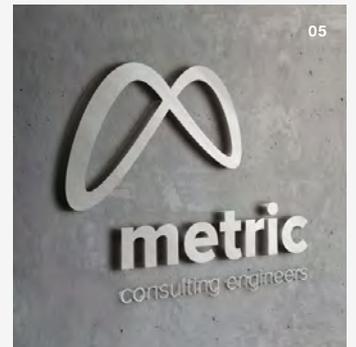
02

03



04

05



PROFILE

NATIONAL FOUNDATION FOR AUSTRALIAN WOMEN: STRATEGIC BRAND DEVELOPMENT, BRAND PLATFORM AND COLLATERAL

Rebranding for The National Foundation of Australian Women, a non-profit organisation that is responsible for high level policy development, representing women at a Federal Government level.

NFAW is an organisation formed in the second wave of feminism of the 1980's with the shared goal of ensuring the gains of the past 20 years were not lost. Its board members, comprised of leading women from diverse demographics, have all played a significant role in historic policy development and other initiatives all working largely behind the scenes for the better representation of women nationally.

When initially approached we felt obliged to discreetly question the merits of engaging an all male design team for the project but were assured we had the full support of the group. To develop a thorough design brief and ensure we fully grasped the issues and goals of this national organisation we devised and ran an intensive one day strategy working session for the board. The session comprehensively addressed a broad range of historic and contemporary factors influencing women and successfully defined a contemporary position and direction for the organisation.

A range of archetypal and stereotypical design directions were all explored, proposed, discussed and debated at length. The resultant mark was supported unanimously by the group despite it being the most visually risky – its minimal form and corporate language represents a significant departure to the past visual identity. The symbol is a bold statement of clarity and draws from the theory and analysis of the way gender influences the definition and construction of space. The circular mark is an inherently nurturing form and the openings top and bottom feminine in nature in that it allows movement through and around. This is reminiscent of the forms of mediaeval earth shelters and of town squares in contrast with the more masculine marking of space with monumental forms such as obelisks and towers.

The new visual identity has been instrumental in refocusing the goals and values of a significant group of women and provides a contemporary face to an organisation existing comfortably behind the scenes at the very highest levels of power. The tagline Real Women. Visionary Leadership affirms a clear path for the future and reflects the practical determination of its members to effect real and lasting change.

“The brand opinion developed by Working Images provided great clarity for our company in the early stages of planning. It gave us a really clear indication of the value of our brand, where it was working and where it wasn't. And from there we could move forward.”

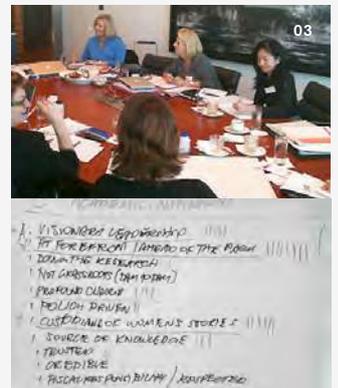
01



02



03



04



PROFILE

ORAN PARK HIGH SCHOOL: BRAND IDENTITY, NAMING STRATEGY, STATIONERY AND COMMUNICATION COLLATERAL.

The creation of a brand identity for a new school is a critical moment in time with the potential to convey important ideas to a new community prior to and following its commissioning. It would aim to embody the aspirations, desires and expectations of its stakeholders: its students, parents, staff and community and to serve as a coherent reflection of the character and values of the school embodied by its Principal and their team. It would project a range of characteristics and values that communicate outwardly to the community and inwardly to the students and staff. It would function as a 'constant' throughout the development, progress and evolution of the school and will come to be a symbol of the School's achievements – a source of pride and a link to the history as it is recorded. The brand identity would also define a space and a set of expectations that the school would fulfill over time and should work tirelessly to support the realisation of its highest purpose.

The development of the brand identity for Oran Park High School was the result of close collaboration with Principal Bradley Mitchell and his project team of parents and community representatives. We were fortunate also to be able to draw upon core principles established through the Principal's working sessions with external education consultants that reflected their values and progressive pedagogy. Over a period of weeks we also participated in an iterative process of providing frameworks for discussions that grew in depth with a working group established by the Principal. This enabled us as a collective to propose, discuss and test a range of principles and ideas that eventually formed a very clear and detailed brief for the brand identity. The benefit in this collective and collaborative approach is that it builds broad trust, wider ownership of ideas, promotes connection and personal investment and creates greater value for the school through the dissemination and integration of ideas represented by the brand.

In the course of Preliminary Design we identified a set of priority narratives responding to the Aboriginal and Western history of the site, the important connections with Indigenous culture, the aspirations of its community and students and the features of the immediate environment and landscape including its flora and fauna endemic to the region. In responding to Indigenous narratives the impetus for this came not only from the school Principal and his personal connections to the Indigenous community but also more broadly from NSW Education Department – who have mandated Indigenous inclusion and representation within new schools projects. These broad narratives were translated into a suite of icons and symbols and crafted into a range of visual identities. Where traditional Indigenous symbols were used we sought and gained approval for their use from the Indigenous community through the Principal prior to development of the brand.

What emerged from this process was a range of distinctive prototype identities, supported by background research into educational branding, that was tabled with the project team for critical review and comment. An important consideration in this stage of the design process is to establish clearly the positioning for the school; in its pedagogy, character and disposition, does it conform to a conservative or progressive ideology and how might the brand ensure parity with this. So the prototype marks express a range of positions as well as a range of narratives. The group's unanimous response was for a mark that combined simple visual devices combined in a highly progressive form.

The star as a central element combines Indigenous and western symbolism and reflects the aspirations for the school and students. The mark also makes subtle reference to the racing history through the wreath form but cleverly uses a warratah floral element. This was included initially as it is the state floral emblem but we learned (excitedly) from subsequent review by local Indigenous groups that importantly it is the totem flower for the local Dharawal language group.

The distinctive, modern character of the typographic elements have two functions: they are intended to support the progressive positioning for the school but also subtly reference the racing history of Oran Park – widely known and regarded in national and international racing circles. The dramatically condensed type face draws on the style used for the numbers featured on racing cars.

An important aspect of a new brand is the crafting of a simple and distinctive qualifying statement or tagline. These words are typically difficult to resolve as they have to embody and communicate so much. Their function is to qualify and provide a supporting context for the visual identity. The words we resolved – Partners in Learning – reflects the clear mandate of the Principal and speaks of a strong collaborative spirit where consultation and collaboration is valued. It references also the tagline for the adjacent Oran Park Public School – Love of learning – and the intended collaborative learning environment of the two schools.

When we think of a school identity we think of the badge on the uniform, the school entry sign and other incidental places. What we don't see so obviously is how it effects us and what it communicates to us over time. For a new school – without a history – how it begins this journey and the narratives, character and disposition that is communicated at its beginning is profoundly important. The success of this brand lies not only in its very contemporary rendering of a highly relevant and compelling narrative but in the broad collaboration and collective response guided by the Principal. The brand is the manifestation of the shared values, the ideals and the aspirations of its team and community.

“The star as a central element combines Indigenous and western symbolism and reflects the aspirations for the school and students.”



PROFILE

SKEIN: **ARCHITECTURE / OBJECTS / INSTALLATIONS.**
BRAND IDENTITY AND COLLATERAL

Projecting an image of the future for a bespoke South Australian architectural practice driven by craft.

In the development of the brand identity we were guided primarily by the strong materiality and distinctive, sculptural characteristics of Skein's works. In particular we aimed to capture the folded thematic elements evident in the public space commissions. The word skein refers specifically to the V-formation of a flight of geese and we were inspired with the correlation between this and the folded forms of the architectural works. The visual identity has its origin in a simple folded plane.

The typographic brand element, originally distorted and unnecessarily overt, has been reinstated to read right way round. The incidental visual reference to the identity for band Nine Inch Nails was a curiosity.

The brand aimed to position this practice confidently and clearly in a saturated market in a challenging economic climate. It speaks easily of the innovation and clarity of thinking evident in their works.

“The typographic brand element, originally distorted and unnecessarily overt, has been reinstated to read right way round. The incidental visual reference to the identity for band Nine Inch Nails was a curiosity.”



PROFILE

ST MARY'S COLLEGE: BRAND PROFILING WORKING SESSION, BRAND IDENTITY, BRAND ILLUSTRATION AND COMMUNICATION COLLATERAL.

Our work with St Mary's College began with a one day, team Brand Profiling working session as part of our work before brand. This was an important first step to capture the thoughts and opinions of the staff who held valuable information about the school history, its culture and the goals and aspirations. It enabled us critically to form a clear picture of what was important to the school and its community and it ensured that the work on evolving a 150 year old brand would be done with confidence, certainty, sensitivity and vitality.

As with many schools the operating landscape has changed significantly over the past decade with increased financial pressures affecting parents, shifts in the value and role of education, the need to consolidate enrolments amongst increasing local competition and the need to maintain relevance for a changing, local demographic. Importantly through the early consultation we resolved a deep and wide ranging set of information leading to a compelling value proposition. With this confidence, clarity and singular vision we moved into the design of the brand identity.

Despite its establishment in 1869 and the presence of a strong and tangible history we resolved a case against the traditional whilst acknowledging its tradition. The school had for many years been obscured and hidden behind a stone wall and this moment – coinciding with the development of a landmark modern building on its Northwest corner – was one for bold voice, truth and celebration. This tension, between what the school had been and where it needed to go informed every aspect of the new brand. Migrating a strong loyalty base was one of the most prominent goals of the brand identity work. Through research and wide ranging analysis concerning the religious iconography and the stories associated with the tradition we established a clear case for retaining the Dominican Crest and Cross but also a clear mandate to modernise – ensuring increased relevance to evolving secular audiences.

Whilst retaining clear links to the Dominican tradition we identified a need and desire to project an unapologetically modern face for the school. Whilst not appropriate to reflect this position with the brand identity we embarked on the creation of a vibrant and modern, broader visual language for the school that would speak of its progressive pedagogy and contemporary learning strategies evidenced in the school curricula and staff skill sets. Consisting of a bold and colourful aesthetic, conveying playfulness and light-heartedness it is centred on the abstract figures of two females and encapsulates the value proposition and positioning statement: "Empowering Young Women."

In this creative partnership and through the process of collaborative inquiry we have been successful in defining a modern language and affirmed a clear market position for a once traditional Dominican school. An identity that defines, projects and carries it joyously into the 21st century.

“This tension, between what the school had been and where it needed to go informed every aspect of the new brand.”



01



02



03



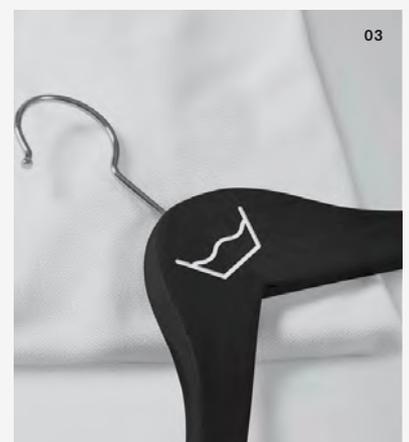
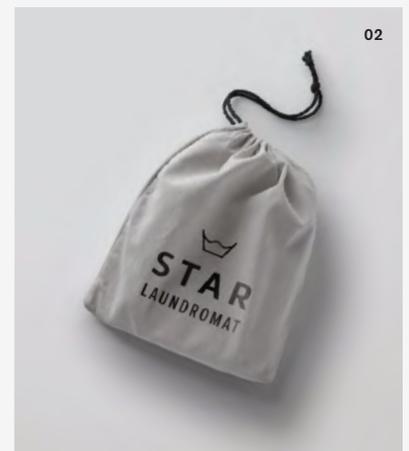
04

PROFILE

STAR LAUNDROMAT: **BRAND IDENTITY FOR NEW SOUTH AUSTRALIAN LAUNDRY STARTUP THAT WANTS TO MAKE A BIG DIFFERENCE THROUGH A SMALL THING.**

Rinse. Wash. Spin. Repeat. The brand identity aims for a modern interpretation of the traditional laundry brand. Gone are the blue suds, pink suds, washing machines, the shirts-come-to-life-dancing-around-the-room vibe and the brightest whites kappow starbursts. The restrained black and white, lab-label typography draws on a more zen-like aesthetic familiar now in the representation of high end cosmetics and vitamin supplements. In this it aims to build trust through modesty and understatement and to contrast everything we've come to know and expect about how a laundry should talk to the consumer. It aims importantly to reflect the philosophy and value proposition of its entrepreneur owner and instil confidence in the laundry as a place of safety, of bright and quiet respite from the street, of cleanliness, of washing machines and driers that work. All the time. The brand also quietly references the aesthetic of garment cleaning instructions. Just because.

“Gone are the blue suds, pink suds, washing machines, the shirts-come-to-life-dancing-around-the-room vibe and the brightest whites kappow starbursts.”



PROFILE

STTARS: REBRAND FOR NOT-FOR-PROFIT SERVICE PROVIDER ELEVATED TO A NATIONAL PLATFORM

The rebrand represents a smart evolution of an earlier visual identity undertaken 6 years prior by Working Images when the organisation was a niche provider with a few staff providing limited, though essential, services to a small range of clients.

The decision to rebrand was made swiftly in response to external market factors both unforeseen and unexpected by the organisation. With the full support of the board and directors Working Images mobilised to undertake an collaborative working session with the board and an intensive research process leading to definition of the brand requirements. The clear mandate, and also the core challenge, was to reflect the greater industry role for the organisation – allowing it to be seen to step up – whilst retaining the goodwill of its existing client base. A challenge experienced by many organisations with established brands facing compelling reasons for change.

Due to significant external influences (political and regulatory changes) the organisation was forced to move quickly through an evolutionary growth period seeing its range of services expand and securing a much greater role in the human services industry and moving to operations on a national platform.

The growth of the organisation meant that its visual identity no longer reflected its positioning and aspirations within the industry. The rebrand was recognised as an important part of acknowledging the maturation of the organisation and taking its place amongst the larger more established institutions both locally and nationally. The new visual identity aims to reflect this through a more robust form and typographic approach that adds greater weight and presence to the brand.

The conceptual approach to the new identity sought to retain the narrative of the original mark which embodied the theme of Persistence of Spirit. This described the ability of the individual's spirit to remain in tact in spite of the often tragic and unimaginable circumstances experienced by the clients of STTARS. The new mark has visually absorbed the old form of the identity with its ad hoc line work now being traced onto the form of the circle.

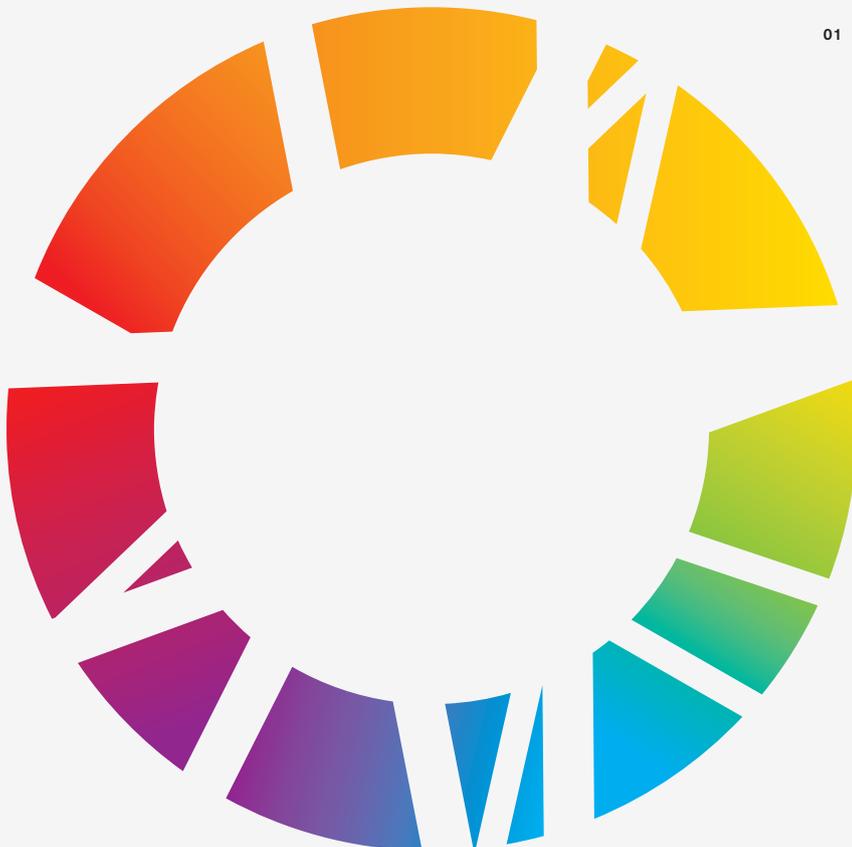
The circular form simply describes the notion of community and wholeness. The lines of the old identity are transformed into breaks in the circle which, despite its form being interrupted, retains a sense of the whole.

The new visual identity for STTARS is instrumental in reflecting a more mature organisation with a more significant role in the delivery of human services and has been received universally well by client work groups, staff and management. It was seen clearly as an evolution and successfully demonstrates the ability to win new markets and retain the support of a loyal market.

“We have particularly appreciated Working Images ability to grasp the complexities of our particular organisational circumstances, as well as the need to communicate our message across different cultures and language barriers.”

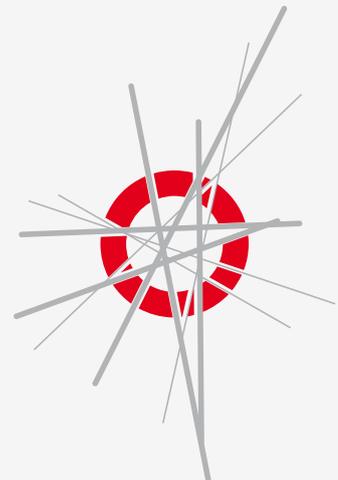
01

02



sttars
supporting survivors of
torture & trauma

03



PROFILE

THE SACE BOARD SOUTH AUSTRALIA: **DETAILED STRATEGIC PLAN, COMMUNICATION STRATEGY, BUSINESS DEVELOPMENT STRATEGY, DESIGN OF COMMUNICATION TEAM RESTRUCTURE, BRAND IDENTITY, NAMING STRATEGY, WEBSITE DESIGN.**

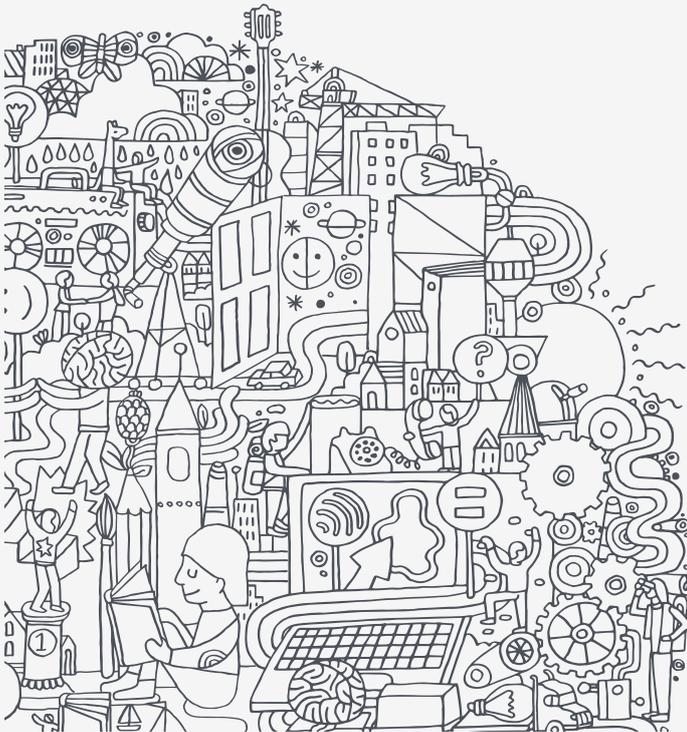
Our successful approach for this project was strengthened by a well honed and detailed process and comprised of a team of external consultants and education experts at a local, national and global level that we used to guide and inform the project at every step. Our process was highly consultative and collaborative and identified, engaged and harnessed the opinions and perspectives of a wide ranging stakeholder base.

Beginning a project as complex as this requires detailed scoping and definition to understand the macro social, political and cultural context and to provide clarification of the primary concerns being addressed by brand. We were privileged to work with and interview some of the brightest minds in Secondary Education for this project and what emerged through a series of detailed interviews and many informal conversations was that the program was one of the best in the world. Many rebranding projects are premised by a shift in the business value offering or the market needs and requirements. Through a history of necessary shifts and changes within the organisation and changes to the program since its inception, it became clear that the value within the SACE programs had not been captured and conveyed to its audience and had not had a brand identity to adequately represent it. With the SACE Board rebrand we determined our primary task to be the communication of the deep value residing within the organisation and within the programs.

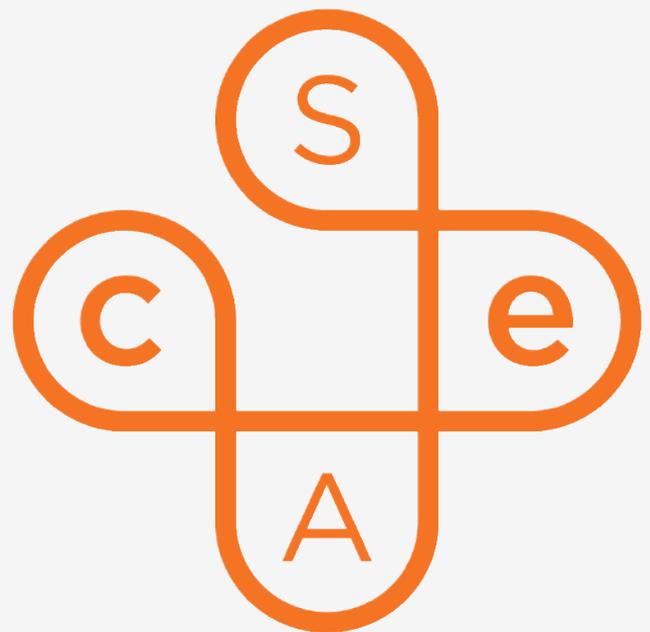
Our *work: before brand* for SACE Board was comprehensive and of considerable breadth which consisted of: a Foundation Working session gathering the thoughts and perspectives of high value informants drawn from Government Education, leaders of the three secondary school groups and representatives from Northern Territory; a Brand Profiling working session with key leadership and management providing a 360° map of the organisation and audience; a Future Casting session with high-level education specialist in global education development; interviews with high-level South Australian Government agencies concerning education, development and inbound and outbound education tourism; interviews with SACE parents and parents of competitor education programs; interviews with pre, current and post SACE students and students of competitor programs; interviews with Senior Secondary School leaders and SACE program coordinators; interviews with SACE Board representatives and leadership within the SACE Board and a working session comprising 120 staff to develop, as a group, a statement of purpose for the organisation.

“In developing the brand identity for the SACE Board we were faced not only with historical precedents concerning the conception and representation of education but pervasive and outdated stereotypes that had successfully obscured the value in the SACE programs.”

01



02



This considerable body of information was recorded, transcribed, distilled, synthesised and categorised into a series of high-level narratives, tested among the primary stakeholder group, resolved into a set of communication priorities and then used to inform the development of all outputs. Secondary to this, but of critical importance was a small research project probing the conception and origin of value within education which we used to model the relationships between students, parents, the institutions and broader society. Early discussions revealed that the education industry has inherited a structure formed in the industrial age and although it is embracing a 21st century framework, many parts of society cling to an outdated value system. Our model generated deep insight and clarity into the overarching narratives informing parent's choices in education. The research process can be summarised as: observation, assumption, insight, clarification and testing. The separate expert reference group we convened was utilised throughout the project to further test assumptions and challenge thinking through to project completion.

In developing the brand identity for the SACE Board we were faced not only with historical precedents concerning the conception and representation of education but pervasive and outdated stereotypes that had successfully obscured the value in the SACE programs. Our research was used successfully to challenge these stereotypes and to then shift the conversation to new ground. Through the brand process we also embarked on several smaller studies focused on the perceptions and representations of authority – our goal in this being to establish a brand that positioned SACE as a twenty first century education authority. The program naming was also reviewed, challenged and tested with stakeholder groups and though no basis could be found for an immediate and wholesale change it was noted for future consideration.

Mirroring a modernisation within the organisation, and more broadly in education, the new SACE brand identity referred to as the plus-mark, has successfully worked to reframe the organisation, affirm its position as a twenty first century education authority, to clearly communicate the value in the programs and project both a space and a role into the future.

“This considerable body of information was recorded, transcribed, distilled, synthesised and categorised into a series of high-level narratives, tested among the primary stakeholder group, resolved into a set of communication priorities and then used to inform the development of all outputs.”



03



04

LEARNING
AT THE
PACE OF
CHANGE

05



06

PROFILE

UNIVERSITY OF ADELAIDE CONFERENCE ON SYSTEM AND NETWORK BIOLOGY AND TRADITIONAL CHINESE MEDICINE **BRANDING AND COLLATERAL.**

In July 2012 University of Adelaide launched the Zhendong Australia China Centre for Molecular Traditional Chinese Medicine. A significant joint venture involving the University, the Shanxi College of Traditional Medicine and the Zhendong Pharmaceutical Company. In a major coup, and an acknowledgement of the value of the new partnership, the University hosted the first conference for the College to be held outside of Mainland China.

The branding for the conference held wider goals than attracting delegates and was seen as creating an important public face for the joint venture – a nexus of Eastern and Western science. The goal was to provide a mark that clearly embodied Eastern iconography but expressed through a Western design sensibility.

The visual identity is comprised of two key elements of the dragon and the Chinese character for qi with a Chinese chop or stamp identifying South Australia. The origins of the concept were focused on the representation of this nexus or common space between the two cultures.

Extensive background research in both Chinese symbolism and system and network biology led to the qi character that cleverly expressed the idea of energy – the singular common point between both Eastern and Western scientific practice. The dragon form intertwined with the symbol was a critical element to craft a compelling and emotive identity. In keeping with the idea of a western design lens it was deliberately rendered to provide a subtle but significant deviation from the conventional Chinese dragon forms that would appear obvious only to the Chinese conference delegates. Extending the brand story other elements were developed including a 5 metre high illuminated lantern that acted as central focus for the conference space and the design of a series of original gift coins for the delegates featuring the conference and University branding symbolising the partnership.

On the keynote address and launch of the conference by Vice President of Shanxi University, Professor Feng Qianjin – he remarked how cleverly the conference identity embodied both Eastern and Western philosophy and conveyed a depth of understanding of the Chinese culture.

“On the keynote address and launch of the conference by Vice President of Shanxi University, Professor Feng Qianjin – he remarked how cleverly the conference identity embodied both Eastern and Western philosophy and conveyed a depth of understanding of the Chinese culture.”



PROFILE

WELL MADE PROGRAM BRAND IDENTITY, WEBSITE DESIGN AND COLLATERAL

Well Made is an initiative of Guildhouse that aims to provide a platform for high level South Australian creative practitioners.

Our work with Guildhouse for the Well Made program began in 2012 with a focused, co-operative working session with web and brand with the aim to define audiences in South Australia and investigate the best means of delivering value for the program and creating a positive online experience.

With funding assured at the beginning of 2016 Working Images picked up development and initiated the project with a Well Made and Guildhouse team working session. Our aim was to better understand how the audience had shifted; defining the needs and desires of all stakeholders including practitioners across multiple disciplines and national audiences.

In the short space of time since we had begun development the number of online platforms profiling the work of creative practitioners and makers grew significantly – five launched locally and nationally within a space of about 6 months. Within this now competitive online market we began development of a brand identity for the program. The majority of other programs comprised young makers communicating with young audiences and Guildhouse in contrast aimed to provide an inclusive platform for a wide demographic.

Our research also clearly showed that the work of South Australian creative practitioners, especially makers, is held in high regard with the work sitting very comfortably on a world stage. With this in mind we aimed specifically for the visual language of the brand identity to avoid the fashionable conventions being adopted by others and aimed instead to reflect the confidence, authenticity and originality of the wider body of South Australian practitioners.

The idiosyncratic, handcrafted logotype speaks with confidence and the verticality of its visual form referencing the parent brand of Guildhouse. In the process of brand development a line of inquiry opened up exploring the artisanal marks of early makers in Australia and Europe.

The value in these marks and their necessarily simplistic visual forms were considered an important element of the maker's language. Whilst they couldn't be justified as a brand identity we found they worked well in an adjunct role providing a rich embellishment of the brand story.

The value in the program had always been centred on providing a direct connection to the maker or practitioner. In line with this we developed a series of promotional cards to launch the program and brand that featured artist faces and hands. Working with copy writer Hayley Green two key campaign messages were devised that artfully reflected this connection: Meet Your Maker and It's all in the making.

“The idiosyncratic, handcrafted logotype speaks with confidence and the verticality of its visual form referencing the parent brand of Guildhouse.”

